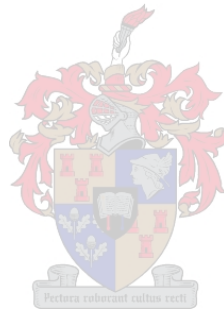


Surendran Reddy, Master of Clazz

by

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Thesis presented in partial fulfilment of the requirements for the degree of Master of Music Performance (50% Performance/ 50% Thesis) in the Faculty of Arts and Social Sciences at Stellenbosch University



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Abstract

Surendran Reddy (1962 – 2010) was held in high esteem as a composer, classical and jazz pianist and was awarded many commissions during his life. He was specifically known for his unique composition style which he called 'clazz' – a fusion of classical (Western art music), jazz, mbaqanga, mbira and popular music. However, there is an absence of research documenting his life and music.

This qualitative study is a first attempt at documenting the life and work of Reddy. The study consists of two parts: first a biographical chapter and the second chapter discusses his unique style 'clazz', with references to its origins, influences and a discussion of selected works. What will be shown is how his life and exposure to the racialized society in Apartheid South Africa led to his self-proclaimed egalitarianism and humanism and how these views are channelled through his music.

Samevatting

Surendran Reddy (1962 – 2010) het tydens sy lewe hoë aansien geniet as komponis, klassieke en jazz pianis en verskeie opdragwerke is aan hom toegestaan. Hy is spesifiek bekend vir sy unieke komposisiestyl ‘clazz’ – ’n mengsel van klassieke musiek (Westerse kunsmusiek), jazz, mbaqanga, mbira en populêre musiek. Daar is egter min navorsing beskikbaar oor sy lewe en musiek.

Hierdie kwalitatiewe studie is ’n eerste poging tot die skriftelike dokumentering van die lewe en werk van Reddy. Die studie bestaan uit twee dele: eerstens ’n biografiese hoofstuk, terwyl die tweede deel Reddy se unieke styl ‘clazz’ bespreek met verwysings na die oorsprong daarvan, invloede en ’n bespreking van geselekteerde werke. Daar sal gewys word hoe sy lewe en blootstelling aan ’n ras-georeinteerde samelewing in die Apartheidjare gelei het tot sy self-geproklameerde egalitarisme en humanisme. Die studie dui aan hoe hy aan hierdie sienswyses in sy musiek gestalte gegee het.

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Introduction

“He seemed to be someone living at some higher speed and intensity than anyone else around him and so when he actually stopped to speak to you it was like the kindness of a God for a mortal who just moved and did things in the normal way”.
(Bernstein, 2010)

The many commissions awarded to Surendran Reddy (1962-2010) during his life bear testimony to the esteem in which he was held as a composer and performer. Even after his death the South African Music Rights Organisation (SAMRO) created a new award in their Overseas Scholarship competition for Composers to commemorate Reddy and his unique fusion style which he coined ‘clazz’.¹ However, literature and research on his life and music remains scarce.

Regarded by some as a child prodigy, Reddy received a scholarship to further his musical studies at the Royal College of Music in London at the age of fifteen.² He returned to his family in South Africa at the age of twenty to take up a junior lectureship at the University of Durban-Westville.³

This period of his life saw Reddy starting to explore musical genres other than Western art music in which he was trained. He especially showed interest in South African jazz. This combination of Western art music and his interest in other musical genres led to an organic development of his fusion style clazz.⁴

The absence of publications and scholarly discussions on Reddy’s life and compositions raises the central issue this research endeavours to address, namely the documentation of his biography and the contextualization of his musical style.

The study comprises a biography and a narrative discussion of clazz exploring the influences that could have led to the development of the style. Excerpts of selected works accompanies Chapter 2. Two appendices complement the two chapters, listing Reddy’s works. The worklist is offered in two different ways wishing to assist further

¹ SAMRO Foundation, 2014.

² Prodigy Suren home for a while, 1977.

³ Lucia, 2010: 131.

⁴ Lucia, 2014.

research. Appendix A presents the worklist according to instrument group and Appendix B presents the worklist in chronological order.⁵

Literature review

A literature review illustrates that despite Reddy's many compositions and concerts and SAMRO's posthumous honouring of his life through the establishment of a special prize, Reddy's life and works have not yet been debated in the scholarly realm. To date, only two articles on Reddy are available, both by a former colleague of Reddy, Christine Lucia. These articles were published shortly after his death in 2010 and were published as obituaries in *CLASSICFEEL* and *Musicus* journal. Lucia provides some biographical information and refers to works *Masakane* and *Toccata for John Roos*. Lucia's article in *Musicus* has a focus on biography while the article in *CLASSICFEEL* discusses Reddy's egalitarianism and the connection thereof to clazz.

Reddy's own writings are an important source for this study as these documents provide an account of how Reddy experienced certain defining matters in his life and career. These manuscripts provide extensive biographical information and his personal discussion of clazz. A manuscript *truth, beauty, sadness, love and truth* illustrates Reddy's outspoken egalitarianism, a concept that is among the later motivations for clazz.⁶ In a second monograph, *the life and opinions of surendran reddy, gentleman?*, he hints at matters such as being considered a child prodigy and his inspirations for composing.⁷ Reddy's essay, *is one allowed to dream*, discussed the environment in which he grew up and his struggle for social equality.⁸ The documentary film, *Three afternoons with Surendran Reddy*, by Béla Batthyany, shows Reddy talking about clazz and provides insight into his connectedness with this style.⁹

There are numerous newspaper reviews covering Reddy and his awards, concerts and compositions starting from the age of twelve.¹⁰ Many reviews, especially during

⁵ The list of works has been compiled as comprehensive as possible.

⁶ Note his use of no capital letters. As will be illustrated later in this thesis, this was a conscious decision by Reddy and capitalization of his titles have therefore not been applied in this thesis. Lucia suggests that it also portrays his 'vehement egalitarianism'. This is seen in many of his manuscripts (See Lucia, 2010: 53 and Reddy, 2007/ 2008).

⁷ Reddy, 2009.

⁸ Reddy, no date c.

⁹ *Three afternoons with Surendran Reddy*, 2013.

¹⁰ Please see Bibliography to determine whether the source you require is in the Asmuss Private Collection.

his youth, are descriptive in nature. Titles of such articles read: 'Prodigal Reddy tips the scales', 'Boy with makings of genius', 'Reddy Hits a High Note' and 'Reddy: For Whom Every Musical Event Is A Highlight'.¹¹ It is only from 1990 onwards that some reviews critically engage with Reddy's motives behind his music-making and what Reddy tried to communicate. Titles of such articles include 'Valuable (and very welcome) criticism from Surendran Reddy', 'The Original Reddy' and 'Beware the dangers of a musical brain drain'.¹²

Methodology

This study is done in a qualitative manor and the methods used for the project include archival work on primary documentation, the conducting of interviews with family, friends and former colleagues, a literary study of secondary sources and an exploration of the characteristics of clazz together with excerpts of chosen works by Reddy.

In an aim to explore clazz, this thesis contextualizes Reddy's output with a discussion of the fusion of jazz and classical styles by other musicians and composers in the mid-twentieth century.¹³ This trend is known as Third Stream and has been analysed by scholars such as LK Norman, Don Banks, David Joyner, Leon Crickmore, Ran Blake and David Denner. The term Third Stream was coined in 1957 by the American composer and conductor, Gunther Schuller and refers to the equal fusion between the styles jazz and classical music.¹⁴ Third Stream however differs from Reddy's clazz because the latter also incorporates African and world music characteristics. This study by no means attempt to draw a direct comparison between third stream and clazz, but rather uses third stream to explore fusion styles in the 20th century.

Data collection

Most of the data used for this study was gained through the Asmuss Private Collection. This collection resides with Heike Asmuss, Reddy's former partner and heir of his estate, in Germany. It includes scores of Reddy's music, media publications, sound

¹¹ Please see articles such as 'Reddy tips the scales' (1996), 'Boy with makings of genius' (1975), Paton (1994) and Basson (1993).

¹² Please see articles such as Reddy (1994), Paton (1993) and Johnston (2000).

¹³ Norman, 2002: 40.

¹⁴ Norman, 2002: 39.

recordings, newspaper reviews that were published during his life, Reddy's own writings concerning biographical detail, his opinions about certain themes and clazz. The scores of his piano works are however housed at the Documentation Centre for Music at Stellenbosch University.¹⁵

At the time of conducting this research, the Asmuss Private Collection was unsorted and the documentation for the writing of this thesis has generously been made available to the researcher by Asmuss via copies and computer files. The researcher has not had independent access to the collection in its entirety and has not been in a position to undertake sorting or cataloguing of any material. As a result of this study's dependence on the Asmuss resources, this study includes additional interviews with people the researcher thought would be able to provide other detail regarding his life. Apart from several interviews with Asmuss, interviews have also been conducted with his ex-wife, Linda Hewitt, and former colleagues Christine Lucia, Gerard Samuel and Hans Roosenschoon.

Limitations

It is important to note that the findings of this thesis, including the worklist, remain preliminary. This study is conducted as part of a 50% master's thesis and wishes to provide a primary study with the information currently available which will hopefully motivate further research.

¹⁵ Ideally all scores should be transcribed for performance and research purposes. The print quality of examples used for discussion in Chapter 2 are of varying clarity.

Chapter 1: Biography

The Wunderkind (1962-1981)

Early tuition

“The boy shows maturity beyond his years. For one so young to have such an understanding of tone production is quite remarkable.”

- Helena van Heerden

(Interview with the 1975 Bulawayo Eisteddfod adjudicator for *Chronicle Newspaper*)

A month after his birth in Durban, South Africa on 9 March 1962, Surendran Reddy immigrated with his parents to Southern Rhodesia (now known as Zimbabwe).¹⁶ Reddy attended the Robert Tredgold Primary School and completed his school career at Founders High School, both in Bulawayo. He received his first musical education at the Rhodesian Academy of Music, also in Bulawayo, at the age of five.¹⁷ In his early teens Reddy displayed promising musical ability at the Rhodesian Academy of Music where he was taught piano by Anthony Walker.¹⁸

As a music student at the Rhodesian Academy of Music, Reddy often took part in the local eisteddfods, exams and competitions. Although an active contestant at the Bulawayo Eisteddfod over several years, it was his participation in 1976 (aged fourteen) at the aforesaid eisteddfod that proved to be the most rewarding. Reddy won twelve honours awards and five trophies, including the William Walton Cope Cup for the most promising musician under the age of twenty.¹⁹ Reddy studied with Walker from 1973-1976 and progressed from Grade 6 level to completing his Licentiate in piano performance at the Associated Board of Royal Schools in Music (ABRSM).²⁰

Despite his young age, he obtained the highest mark (189 out of 200) in the region of greater Africa, as specified by ABRSM.²¹ As a result of this outstanding achievement, Reddy was awarded a scholarship that was only presented every two years per specified region. This enabled the chosen student to further his/her studies at any

¹⁶ Reddy's parents moved back to Durban in 1977 because his father, Yogasunderam Reddy, took up a lectureship at the English department of the University of Durban Westville (Prodigy Suren home for a while, 1977).

¹⁷ Brilliant future predicted for city pianist (13), 1975.

¹⁸ *Surendran Reddy*, 1976.

¹⁹ Brilliant future predicted for city pianist (13), 1975.

²⁰ He was also appointed as a leader in primary- and high school (Reddy, no date a)

²¹ ABRSM specified the region of greater Africa to include Mauritius, but excluded South Africa (Boy with makings of genius, 1975).

Royal Schools College of Music in Great Britain. Reddy chose the Royal Schools College of Music in London. Walker was deeply impressed by the musical talents of his pupil and wrote in a referral letter to the Royal College of Music in London that Reddy had a “single- mindedness and utter dedication to his Art”. Walker stated further that Reddy was the most exciting pupil he had taught in his teaching career of twenty-seven years.²²

During his years at the Rhodesian Academy of Music he not only excelled as a pianist. Reddy also completed the Grade 8 ABRSM clarinet examination with distinction.²³ His constant accomplishments resulted in him to be widely regarded as a child prodigy.²⁴ In an article in the Rhodesian newspaper, *The Chronicle*, he was also referred to as “the boy with makings of genius”.²⁵

In addition to Reddy’s feats in music, he performed just as well academically. He received two advancements in his short school career in Bulawayo – finishing Kindergarten in one year, and proceeding from Form three to Form six in high school which enabled him to complete high school at the age of fourteen.²⁶

Studying in London (1977 – 1981)

After a concert tour that was arranged by the National Arts Council of Rhodesia and a recital at the University of Durban-Westville (in South Africa), the fifteen year old boy left for London to further his music studies in 1977.²⁷ His parents and younger brother, Raj Reddy, moved back to South Africa and Reddy lived and studied in London without parental guidance or supervision.²⁸

He enrolled for an Associate Performance Diploma (ARCM) at the Royal College of Music starting that September.²⁹ Before the classes commenced, Reddy completed

²² Walker, 1976.

²³ Sibson, 1976.

²⁴ See for example *Eastern Mosaic* (1991) and *High aim for piano prodigy* (1976).

²⁵ *Boy with makings of genius*, 1975.

²⁶ Reddy was educated in the English school system. If one had to give an equivalent to form three and six in a South African public school system, Reddy would have been advanced from grade ten to grade thirteen (Reddy, no date a). Although the South African public school system does not have a grade thirteen, it was seen as a year after grade twelve (also known as Matric) to finish A- and O levels that was seen as preparation to University (Hewitt, 2014).

²⁷ Reddy gave concerts in Salisbury, Bulawayo, Fort Victoria, Umtali and Redcliff (Rhodesia) (*Prodigy Suren home for a while*, 1977).

²⁸ *Ibid.*

²⁹ *Ibid.*

the Trinity College of London's fellowship examination (FTCL) with distinction.³⁰ Within the first year of his stay in London, he completed the ARCM, also with distinction, after which he enrolled for a three year Bachelor of Music degree at the Royal Academy of Music (London) in the following year.³¹

While Reddy did not return to his family home during his studies in London, one of his supervisors, Dr Anthony Milner, housed and supported him financially at this time. The absence of a stable familial support system speculatively could have had an enormous impact on a developing young adult.³² His continuous musical achievements and growing independence, not disregarding the possibility of newly formed friendships while studying abroad, created an even stronger case of Reddy being viewed as a child prodigy. This idea is explored later in the chapter.

Early in 1979, the end of the first year of his BMus degree, Reddy was one of eight musicians chosen to compete in the Royal Overseas League's 1979 Music Festival Finals. This event was held at the Queen Elizabeth Hall in London in the presence of Princess Alexandra.³³ Reddy was named the overall winner of this competition.³⁴ Jonty Solomon, one of the eighteen judges of the aforementioned competition and also the first South African to have won the Royal Overseas League Competition, said in an interview with Ivy Harding that "Surendran was amazing" and stated the following:³⁵

"Reddy is a finished pianist at the age of sixteen, exceptionally gifted academically, a genius. I'm very proud of the South African talent in this contest."

While completing his Bachelors in Music degree (1978 – 1980), Reddy received piano lessons from Bernard Roberts, Virginia Pleasants and Yonty Solomon, and harpsichord lessons from George Malcolm and Ruth Dyson.³⁶

³⁰ Reddy also continued with his level thirteen education whilst enrolled at the Royal College of Music in London and completed both his A- and O- levels with distinction in the same year (Prodigy Suren home for a while, 1977).

³¹ Harding, 1979.

³² Milner, 1981.

³³ That year the Royal Overseas League's Music Festival attracted five-hundred-and-fifty entries from thirteen different countries and the United States (Durban boy wins 'Royal' music contest, 1979).

³⁴ Outstanding Durban Pianist, 1979.

³⁵ Harding, 1979.

³⁶ Although Reddy was taking piano lessons with Bernard Roberts and harpsichord with George Malcolm, he was chosen by Fernando Valenti to play harpsichord in a recital of Scarlatti's music in Wigmore hall in his first year of enrolment at the Royal Academy of Music in London (See Reddy, no date a and *Surendran Reddy*, 1982).

In 1980, aged eighteen, Reddy completed his BMus degree, graduating with honours. In the same year he also won the Hilde Anderson Deane prize for clavichord playing, the Arthur Bliss Memorial prize for all-round musicianship and was the joint winner for the inter-collegiate Raymond Russell prize for harpsichord playing.³⁷ Reddy decided to stay on in London and continue his studies and enrolled for a Master's degree in Musicology at King's College, London University. During this year Reddy received continued financial support from his undergraduate composition professor, Dr Anthony Milner. In a letter addressed to King's College, Milner explained that Reddy received various bursaries for his Master's degree but that any outstanding fees would be settled by Milner and that he would also provide accommodation for Reddy for the time of his Master's studies.³⁸

Although Reddy now focused on Musicology, he continued to perform and played the complete set of *48 Preludes and Fugues* by J.S. Bach on a variety of authentic instruments in the Museum of Early Instruments at the Royal College of Music. Reddy also performed Shostakovich's Second Piano Concerto with the London Philharmonic the same year.³⁹

During his time in London, Reddy was able to pursue varied musical interests which included studies in Historically Informed Performance techniques, an array of piano and harpsichord performance qualifications and awards, studies in composition and a Master's degree in musicology. Reddy's interest in composition was already prevalent during his undergraduate studies when he received tuition from Anthony Milner.⁴⁰

This extensive and wide-ranging interest in various aspects of music could also be compared to how he approached his compositions. Reddy enjoyed experimenting with different styles, but preferred exploring strict classical styles in his early career, while branching out to other styles such as jazz and mbaqanga in later years.⁴¹

This experimentation can be seen in the titles of his compositions – see Appendix 2 of this thesis. One can argue that he viewed his earlier works rather as style studies and consequently titled those works more conservatively and descriptively in comparison

³⁷ *Marc Raubenheimer Memorial Concert*, 1985.

³⁸ Milner, 1981.

³⁹ Reddy: undated.

⁴⁰ *Surendran Reddy*, 1982.

⁴¹ Lucia, 2014.

to his post-2000 clazz compositions.⁴² Reddy's earlier composition collection consists, for example, of his *Piano Sonata* (1979). This sonata can be seen as a neo-classical experiment, with the first movement in sonata form.⁴³ A title of one of his post-2000 compositions indicates Reddy's development as a composer and is in direct contrast with the aforementioned sonata is his *Clazzical Sonata*, composed in 2006, where his flamboyant clazz-style is displayed.

Living and working in apartheid South Africa (1982 - 1994)

“Because of apartheid, because of the racist separation of people which is immensely non-humanitarian, culture was considered to be an obsession - way of defining your race. It had nothing to do with what the art the artist like Van Gogh or Beethoven fought for...and I was basically a classical trained pianist who found it impossible to get work”.

- Surendran Reddy

(An interview documentary by Béla Batthyany, *Three afternoons with Surendran Reddy*, 2013)

University of Durban-Westville (1983 - 1985)

Although he wanted to continue his career in England, his visa was not approved, forcing him to return to his family in South Africa.⁴⁴ He was appointed as junior lecturer at the University of Durban-Westville, initially teaching harmony and counterpoint and later also music history.⁴⁵

Having studied in England since his fifteenth birthday and having grown up in the former Rhodesia, former colleague and friend Christine Lucia suggests that Reddy's homecoming to apartheid South Africa would have been a shock to him.⁴⁶ As specified by the Separate Education Act, it was mandatory to have separate universities for different ethnic groups and the University of Durban-Westville was a university for Indians only. Christine Lucia, who was lecturing at the University of Durban-Westville at the time of Reddy's arrival and who became a close friend during this time, recalls her first impression of Reddy as “a beautiful, young, twenty year old man dressed in

⁴² See Chapter 2 for a thorough description of Reddy's fusion style clazz.

⁴³ *Surendran Reddy*, 1982.

⁴⁴ Asmuss, 2014d.

⁴⁵ Lucia, 2010: 131.

⁴⁶ Lucia, 2014.

shorts and a matching top.⁴⁷ He looked like a model and very flamboyant and spoke with this incredible English accent". She also remembers his sense of humour and him laughing at the stupidities of apartheid and the mere fact that the University of Durban-Westville was only for people of Indian ethnicity. Lucia continued to note that although Reddy at first glance had a carefree sense of humour, "he was extremely sensitive to everything negative".⁴⁸ Only later in life did Reddy recognise the effect that apartheid as a system had on his career and his overall wellbeing.

Back in South Africa Reddy made a strong impression as classical pianist and in May 1983 he presented a set of concerts over four consecutive days at the university. During this period Reddy repeated his performance of the 48 *Preludes and Fugues* by J.S. Bach.⁴⁹ An article in *Tempo* speculated that this performance might have been the first time the entire collection would have been performed in Durban.⁵⁰ The concerts were performed on harpsichord. Lucia recalls that Reddy did not perform it in the order Bach wrote it, but grouped it in the way he stylistically felt it "belonged" together.⁵¹ She recollects his use of ornamentation and described it as "marvellous". In her opinion his unconventional presentation of this work was partly influenced by his thorough classical education in London and partly what he felt like doing creatively. Lucia continued that, "he was a very good improviser in that sense". It can be argued that it was this interest in improvisation that led to his mature compositional style of clazz.

Reddy's interest in jazz and improvisation was stimulated when Lucia suggested that they attend an improvisation workshop given by the jazz musician and fellow lecturer, Darius Brubeck. Participants had to improvise on simple jazz and bebop pieces. When it was Reddy's turn to improvise, he found it rather challenging. Lucia remembered that Brubeck exclaimed "What! A master of Preludes and Fugues can't even improvise!" This apparently embarrassed Reddy and prompted him to start experimenting with jazz.⁵²

⁴⁷ Lucia, 2014.

⁴⁸ Lucia, 2014.

⁴⁹ The "48", 1983.

⁵⁰ Eerste keer dat volledige stel Fugas en Preludes van Bach hier uitgevoer word, 1983.

⁵¹ Lucia, 2014.

⁵² Ibid.

The following year he presented another concert at the University of Durban-Westville playing his own keyboard works composed while doing his Master's in Musicology in London, namely his *Three suites in Baroque style for Harpsichord* and *Four Pieces for Piano in Romantic Style* (the movements were titled *Berceuse*, *Song*, *Nocturne* and *Hymn*). Although he tended to approach his compositions as style studies in his early career, it was the experimentation within these styles and the merging thereof that would later be integral in the formation of clazz.⁵³

In a review of this 1984 concert Lucia wrote,

“Although the programme notes indicate that these are not mere style-studies, their existence nevertheless depends upon the composer’s intimate understanding of the theory and practise of Baroque and Romantic styles of music in their authentic historical contexts.”⁵⁴

When consulting Reddy’s worklist in Appendix 2 of this thesis it is clear that the majority of his formal compositions were composed in the last fifteen years of his life (1995 – 2010) while living in Germany and by 1983 he had composed only four works.⁵⁵ After 1996 he expanded his list of works and a significant change in style can be observed.

In the last year of Reddy’s employment at the University of Durban-Westville (1985) he was awarded first prize in two categories (piano and harpsichord playing) in the South Africa Broadcasting Corporation (SABC) Music Competition. This occasion was the first time in the history of this competition that a musician of Indian origin won the prize in these categories.⁵⁶ This achievement also made him the first ever recipient of the Marc Raubenheimer Bursary.⁵⁷ His achievements in this competition were remarkable, yet he was not chosen as the overall winner of this competition. Lucia recalls the following in an email to Asmuss:⁵⁸

⁵³ Note the very descriptive and plain naming of his compositions at this point in his life in comparison with his later works. These early works were characterised by the experimentation of different classical styles, for example *Berceuse* out *Four Pieces for Piano in Romantic Style*.

⁵⁴ Lucia, 1984.

⁵⁵ A *Piano Sonata* and *String Quartet* in 1979 while he was in his second year of his BMus degree at the Royal Academy of Music in London and then his *Four Romantic Piano Pieces* and *Three Baroque Suites for the Harpsichord* in 1981 while he was in his first year enrolled for a master’s in Musicology at King’s College, London.

⁵⁶ Historic double win in SABC music competition, 1985.

⁵⁷ Johnston, 1985.

⁵⁸ Asmuss, 2014d.

“I honestly don't think race prevented him from pursuing his career as a pianist up to the time he entered the SABC Piano Competition in 1984. He did some wonderful concerts – played the whole Bach '48', we did the Messiaen together. He was valued and highly respected as a pianist in Durban. He didn't try and get gigs outside of Durban the first year, to my knowledge. Where race did play a part, I am convinced, was in his not getting the overall 1st prize in that 1985 SABC competition, although there is no way of proving that. It's just a hunch. The judges were slightly put off by his quite flamboyant and unconventional Bach playing - he was 20 years ahead of his time here, people weren't quite 'reddy' for what he did to Bach. But I think there was also an element of their wanting to find a reason for him not to get that prize. He was devastated. He saw it as a racial, political decision. Whether it affected his career or not is hard to say, because he still received invites to play concertos and solo concerts, after that. But again, it affected him psychologically.”

The above quote provides insight to how Reddy experienced being a person of Indian descent practising classical music in apartheid South Africa. Despite his active music career, the effect of apartheid had a deep impact on him.

NAPAC Dance Company (1986 - 1988)

Reddy did not renew his contract at the University of Durban-Westville because he had plans to move to New Zealand to be with his girlfriend (name unknown) at the time.⁵⁹ He returned from New Zealand shortly afterwards and was offered employment as the principle répétiteur for the Natal Performing Arts Council (NAPAC).⁶⁰ Reddy's position at NAPAC gave him time and opportunities to compose. In 1987 his *Four Romantic Piano Pieces* was choreographed by Reid Anderson for the Alberta Ballet Company's 20th anniversary gala programme. Later that same year he composed *The Dance of the Rain*. In this composition he experimented with electronic music by using for example the synths.⁶¹ Reddy composed a second ballet, commissioned by NAPAC, titled *Three minutes to midnight* using mainly electronic instruments. This work was later performed at the ISCM Festival held in Warsaw in 1992.⁶² The scores for both ballets now seem to be lost.

The director of NAPAC at the time, Ashley Killar, allowed him much artistic freedom.⁶³ It was Reddy's involvement in the ballet production *Brouillards* that led to his relationship with NAPAC's principle ballerina Linda Smit, today known as Linda

⁵⁹ His New Zealand-sojourn however only lasted three months due to reasons unknown and little is known of this period (Lucia, 2014).

⁶⁰According to Samuel (2014), who was also of Indian descent and lead dancer at NAPAC, NAPAC did not partake in the laws of apartheid and employed dancers according to skill and not ethnicity (Reddy, no date a).

⁶¹Reddy, no date b.

⁶²Play it again, Surendran, 1993.

⁶³Hewitt, 2014.

Hewitt.⁶⁴ The couple were married, but according to Hewitt, Reddy did not believe in marriage. Yet they did so on the insistence of his parents and because Linda became pregnant. The couple married in 1986 and their daughter, Lîla Smit, was born in 1987.⁶⁵

In terms of the apartheid legislation, their marriage illustrated the absurd and inhumane situations people of colour found themselves in: Hewitt was classified as 'white' and Reddy as 'Indian'. In the course of the 1980s some apartheid laws were lifted, among them the Immorality Act that forbade interracial marriage. At the time of their marriage, however, the Group Areas Act that designated racial groupings to separate residential areas was still in force. This meant that although they were lawfully married, they could not live together.⁶⁶

Even before Reddy and Hewitt started their relationship, Reddy was contravening the law by living in the same building as Hewitt near to the theatre they worked at. According to Samuel, a fellow dancer at NAPAC, it was extremely difficult to find housing close to the theatre because the city centre was declared a white area. However, as a person classified as Indian, it was possible to live in the city centre on condition that a white person would be willing to sign the lease. According to Samuel (2014), it still meant that 'I literally had to sneak into my own house'.⁶⁷ After their marriage it became apparent that some of the residents of the flat complex where Reddy and Hewitt lived did not approve of their relationship and they were eventually evicted. They were forced to live in a cottage behind Reddy's parents' house that was situated in the Indian suburb of Reservoir Hills in Durban. According to Hewitt, it was only then that she realised the many practical difficulties people who were not white encountered under apartheid.⁶⁸

⁶⁴The ballet production, *Brouillards*, was a set of cameos on a selection of some of Claude Debussy's piano preludes, some of which included: *Général Lavine excentrique*, *Homage à S. Pickwick Esq.*, *Feuilles mortes* and *Des pas sur la Neige*. The ballet was choreographed by John Cranko (Heynemann, 1986).

⁶⁵ Hewitt, 2014.

⁶⁶ Digital Innovation South Africa, 2009.

⁶⁷ Samuel, 2014.

⁶⁸ Hewitt, 2014.

Although they were forced to live in an Indian suburb, Hewitt seemed not mind at all. According to her she “had a ball” and had (and still has) a good relationship with Reddy’s parents.⁶⁹

From interviews it became clear that Reddy’s personality was not an easy one; he was not necessarily liked by all and could at times take an extreme dislike to people and vice versa. According to Hewitt:⁷⁰

“A person either loved him or hated him, one or the other. There were no grey areas. He could bring an entire dinner party to a complete halt in one sentence and everything would dissolve and [some] people would just leave...He was so literate and sarcastic and could kill a person in a sentence. People just could not handle it...And then at the same time he could be so kind. But if he did not like you, that was it.”

People in authority especially seemed to challenge Reddy’s temper.⁷¹ Hewitt felt that this might have been because he knew more than his superiors, but it could also have been to conceal his insecurities.⁷² Hewitt expanded on the notion of Reddy’s insecurities:⁷³

“He had a strange dichotomy because he was this person with this genius brain, but then he was also very insecure. He had to have the music on the piano when he performed, but at home he would play completely from memory. He had all these things taped together, like music, stretching over the piano in front of him, I do not know why, but it was some kind of Linus blanket, but he did not need it at all.”⁷⁴

In his article ‘The emotional of the highly able’, (1997) Freeman theorises that child prodigies often experience more stress in their daily lives. He argues that there are two reasons for this: the responsibilities that prodigies carry, and also because of the different way that adults treat prodigies in comparison to their peers.⁷⁵ Freeman suggests that child prodigies tend to be more sensitive in nature and argues that even though child prodigies experience more daily stress it is possible that they will be emotionally stable adults if they have a secure support system of family and friends.⁷⁶

⁶⁹ Ibid.

⁷⁰ Ibid.

⁷¹ Hewitt, 2014.

⁷² See for example Freeman (1997) and Davies (1987) for in-depth discussions on how being a child prodigy effects mental stability in adulthood. The last mentioned article, *Mozart’s Manic-Depressive Tendencies* (Davies, 1987), is quite thought-provoking in terms of Reddy’s admiration for not only Mozart’s work but also his personal life (*Three afternoons with Surendran Reddy*, 2013).

⁷³ Hewitt, 2014.

⁷⁴ Refer to https://www.youtube.com/watch?v=NDe8l_KwFAI for a visual example.

⁷⁵ Freeman, 1997: 482.

⁷⁶ Freeman, 1997: 486.

As mentioned earlier, Reddy left for London without his family at the age of fifteen only to return to his place of birth and family environment at the age of twenty. Reddy's achievements in London were highly praised and do not indicate any emotional difficulty at the time, yet interviews with a few close friends for this study point towards traits of emotional volatility in his adult life.⁷⁷

In one of Reddy's manuscripts written in the year before his death (2009) he reminisces on his experience of receiving so much attention at a young age.⁷⁸ The following excerpt is quoted at length as it sheds light on the humour he often displayed to hide his sensitive nature:

"... i learned to read which I could do long before i attended school (i seemed to have a natural talent for this – perhaps mom's womb had been equipped like a waiting room furnished with magazines such as you get at any doctors' or dentists') and would entertain friends and neighbours at their request by reading chunks of shakespeare plays which i was able to recite reasonably correctly without really understanding the complexities of human emotion, drama and psychology that had inspired them. i was able fluently to pronounce multisyllabic words with a perfect english accent without understanding anything of their meaning. (in case of shakespeare this hasn't changed approximately 40 years later.) i loved the music that the language made though and an appreciation of that must have filtered through at an early age, but can you imagine a child of three or four reciting: *to be or not to be, that is the question?* if even the almost pensive, somewhat gloomy hamlet might appear at time to be too young for such dark thoughts how must my performance have come across to an audience of older children and also adults when i was not even old enough to go to school? no doubt they were not just impressed by my precocity but also amused at the ridiculousness of the situation. my avatar as performing monkey had already been established."

Although Hewitt fell in love with Reddy's genius, she noted that he was quite difficult to live with:⁷⁹

⁷⁷ Reddy's ex-wife, Hewitt, feels that the vast publicity he received when he was still in primary school did pressurise him to achieve. She also is of the opinion that he left home too young. Leaving home at too young an age is something Hewitt understood as she, born in Bloemfontein (South Africa), also left for London at the age of sixteen to further her studies at the Royal Academy of Ballet. She would later have danced at the South African ballet companies: NAPAC, PACOVs, PACT and KAPAB, and dance companies overseas (Hewitt, 2014). For traits of emotional instability see interviews of Lucia (2014), Hewitt (2014) and the documentary, *Three afternoons with Surendran Reddy* (2013), by Béla Betthany.

⁷⁸ He also has a large chapter in his unpublished book "truth, beauty, sadness, love and death" (2007/2008) which deals with him not idolising anybody, not even South Africa's former president, Nelson Mandela (Reddy, 2007/ 2008). Lucia (2010) suggests that this can be traced to his egalitarianism. Also, his unique humour can also be experienced in this extract of one of Reddy's manuscripts.

⁷⁹With regard to Reddy's genius, Samuel (2014) remembered Reddy's ability to improvise on the spot. As principle répétiteur, it was expected of the pianist to react extremely fast to what was happening in the class. According to Samuel sheet music was seldom provided and it was expected from the pianist to play either from memory or improvise. Samuel fondly recalls an amusing moment they had in one of their rehearsals. At every rehearsal at NAPAC they had technical sessions where they repeated

“He had this way of being in a room for five minutes and then there would just be utter chaos. But if you would pick something up, he would notice immediately. Everything was so messy but he knew where everything was.”

The turning point in Reddy and Hewitt’s marriage came in 1989 when Reddy started a relationship with a poet named Sulia.⁸⁰ Hewitt found the idea of another woman in Reddy’s life unacceptable and left with their daughter, Lîla, to live in Cape Town. Shortly after Sulia committed suicide which in combination with Hewitt’s leaving for Cape Town with their daughter had a detrimental psychological impact on Reddy. According to Hewitt, Reddy led a relatively stable life before this incident.⁸¹

Federated Union of Black Artist Academy (1988 - 1990)

After serving as répétiteur and freelance composer at NAPAC for two years and possibly as a result of the unfortunate events in personal life, Reddy moved to Johannesburg in 1988 to accept the position Head of Music at the Federated Union of Black Artists Academy which is today known as the FUBA Academy of Arts.⁸² This position enabled him to teach a variety of music subjects including aural training, composition, harmony and counterpoint, theory of music, history of Western art music, African music studies, jazz studies, music appreciation and piano.⁸³ His workload as the Head of Music also required of him to manage the administration of the drama and dance sections of the Academy.⁸⁴

Despite this workload, he continued to perform as a soloist and freelance musician but found little time for composition. As a performer he consciously embraced diverging styles and genres and in an interview with Karren Rutter during his time at FUBA, Reddy shared his ideas on being a versatile musician in South Africa:

“As a concert pianist it would be impossible for me to survive on the limited circuit in South Africa. Being musically flexible, I get the best of both worlds...Concert performing is, for me, a holistic experience, combining my academic and my emotional

exercises until it reached a point of monotony. At this specific rehearsal Reddy grew tired of playing the same music repeatedly and worked in snippets of “Mac the Knife” in every exercise they had to perform. “‘Mac the Knife’ was heard in the tango, polonaise and march”. Though this is testimony of Reddy’s instinctive creativity and knowledge of different styles, but at the same time indicates to an irritable personality (Hewitt, 2014).

⁸⁰ After extensive enquiries from several of his friends Sulia’s surname is still unknown.

⁸¹ Ibid.

⁸²The Federated Union of Black Artists (FUBA) was established in response to the government’s embargo against black schools after the Soweto uprising. The newly formed interdisciplinary school was opened in 1978 with Siphso Sepamla as director (Refer to Peffer, 2009: 139 and Lucia, 2010: 131).

⁸³ Reddy, no date b.

⁸⁴ Sichel, 1988.

aspects equally. When I play I am like an actor getting into a role – I believe in authentic performance, in getting as close into the mind of the composer as I can...But then again, working with samplers and creating orchestral effects for soundtracks or backup are equally as stimulating in a different way. Fortunately I have access to all angles. The one aspect of my work I feel frustrated with is my composing. Local composers appeal to a minority audience and modern composers appeal to a minority of that minority. We do not have enough listeners to support the genre.”

His worklist (see Appendix 1 and 2) indeed illustrates that he did not compose any works in his time of employment at FUBA. Nevertheless, he was an active freelance musician and played background music at Klippies Jazz Bar during the ‘cocktail hour’ for the whole month of March in 1988. He was involved with numerous cabarets where he, amongst others, was the musical director of *Die Bloubulle Revue*, ‘n *Rugbykabaret in 1988*.⁸⁵ Reddy also starred in *Hommage to Oscar Peterson* alongside Mike Mozzoni and Trish Pascoe.⁸⁶ Le Chat reviewed Reddy’s performance in this show with great esteem and compared him to the great jazz legends Oscar Peterson.⁸⁷

Reddy did not neglect the Western art music stage and continued to appear as a concert pianist. He appeared with the Cape Town Symphony Orchestra as soloist in 1988 playing Shostakovich’s *First Piano Concerto*.⁸⁸ In the same year he also appeared in the cabaret *Sleutelgatrevue* alongside South African comedian Casper de Vries.⁸⁹

Later in 1989 Reddy started to perform regularly with his jazz band, *Channel 18*. Reviewing a performance titled *Jazz for You*, Verne Harris wrote that this concert displayed Reddy’s “considerable feel for jazz and mastery over a range of jazz and rock idioms”.⁹⁰ Channel 18 consisted of Reddy on the piano, Bruce Cassidy on the Electronic Valve Instrument (EVI), Denny Laloutte on the bass guitar and Rob Watson on the drums.⁹¹

⁸⁵ Fourie, 1989.

⁸⁶ Le Chat, 1986.

⁸⁷ Ibid.

⁸⁸ Arendse, 1988.

⁸⁹ Du Plessis, 1989.

⁹⁰ In the documentary *Three afternoons with Surendran Reddy* (2013) he revealed that incorporating jazz elements into his music career in South Africa provided for a bigger range of opportunity. Also see Harris (1989).

⁹¹ Channel 18, 1994.

Freelancing (1990-1992)

While Reddy had been an active freelance musician since he returned to South Africa in 1982, the year 1990 marked the first time that he became solely dependent on income from freelancing when he terminated his contract with FUBA. Since his return to South Africa in 1982 Reddy made career changes every two or three years. Apart from personal circumstances that may have compelled him to seek change, he seems to have been experimenting with new professional environments that continued to stimulate him and it does appear that he tended to terminate employment for no external or material reasons. Returning to Freeman's theory on the adult life of child prodigies, this conscious choice to move on to other professional pastures ever so often, could also be attributed to difficulties caused by being considered a child prodigy and the pressures he experienced when studying in London in his teenage years without a close familial support base.⁹²

During this time, his reputation as an artist that push the boundaries of the public image of a classical musician became well established. Katy MaCDonald described it as follows:

"What's this? A concert pianist in jeans with a ponytail? A maestro of Bach concertos who thinks Tina Turner is just like Wagner? A virtuoso on the clavichord, who plays in rock gigs with PJ Powers? Surendran Reddy doesn't know the image he should conform to. He just doesn't look or sound like a classically-trained pianist with a four-page CV... 'Doing only classical recitals is too boring. You travel from one place to another churning out the old hackneyed works. When you introduce less familiar works, people don't always respond well. Part of the problem is that in general South Africans are not very educated about classical music. Another obstacle is that so-called black people (I don't accept racial classification) associate classical music with so-called whites and boycott it. The baby ends up getting thrown out with the bathwater."⁹³

However, the lack of a stable income due to a freelancing career as a classical musician continued to be a worrying factor for Reddy.⁹⁴ In this interview with MaCDonald in 1990 Reddy hinted at the idea that he wanted to vary his options because of the difficult environment South Africa proved to be for a classical musician. He suggested that this was due not only to the genre of music he was playing, but also because of his race. MaCDonald described the scenario as follows:

"As a so-called Indian in a white dominated world, discrimination has continually bugged him. In Durban it took the subtle form of 'highly provincial' Natalians assuming he'd started his career playing Indian music ('It absolutely outraged me that they should instantly categorise me'). But money is the major problem. Surendran composes light

⁹² Freeman, 1997.

⁹³ MaCDonald, 1990.

⁹⁴ Hewitt, 2014.

music for the SABC and advertising jingles to alleviate an erratic and somewhat meagre cash flow...He claims live classical performances will eventually be starved out of existence, and that he himself can't afford to carry on at current rates of income. 'I'll have to reconsider this career if I don't make my first thousand soon!' But there's a wicked glint in his eye, and a vital passion for music beneath the jesting. It'll be a long time before you find Surendran Reddy turfing out his piano stool altogether."⁹⁵

Despite this, Reddy was extraordinary productive during this time. In 1991 he participated at the Grahamstown Arts Festival with his jazz band *Channel 18* and gave an astounding thirty-one concerts in a period of ten days. The repertoire for these concerts were a mixture of classical and jazz genres. He, for example, performed the complete Mozart piano sonatas, played with his jazz band and also accompanied singer Natalie Gamsu and violinist Lynne Joffe performing works of Claude Bolling.⁹⁶ The apparent ease with which he switched from classical music to jazz is highlighted in an interview with Levin when Reddy remarked, "It really gives me a kick to go from one thing to another".⁹⁷ He also made time to appear as a soloist with the Cape Town City Orchestra playing Beethoven's fourth piano concerto,⁹⁸ and did much other freelancing over this time period.⁹⁹

Namibia (1992 – 1994)

After a two-year period of freelancing, Reddy sought yet another change. In moving to Namibia in 1992 he returned to a more stable solution to income and was appointed as lecturer in composition and electronic music at the University of Namibia in Windhoek. He filled this position until 1994.¹⁰⁰ During this time he also appeared as guest lecturer in piano, drums, clarinet and saxophone at the Windhoek Conservatoire, an institution which functioned separate from the Music Department at the University of Namibia.¹⁰¹

Reddy was as passionate about teaching as he was about composing and performing music. In an interview with Desmond Basson, Reddy stated that 'to him every

⁹⁵ MaCDonald, 1990.

⁹⁶ Reddy, no date b.

⁹⁷ Levin, 1992.

⁹⁸ Hoenigsberg, 1991.

⁹⁹ Reddy also gained experience in music in media when he composed, performed and produced the music of a 21-part series which was broadcasted by the television station MNet. The program dealt with environmental issues (Reddy, no date b).

¹⁰⁰ Lucia speculates that part of the reason for Reddy leaving South Africa was the general disinterest people had towards classical music and him as a musician (Asmuss, 2014e).

¹⁰¹ Play it again, Surendran, 1993.

performance, lecture and even when he just listened to his students' compositions, was a highlight for him'.¹⁰²

Maintaining a freelancing career in South Africa while residing in Namibia remained important to him. Consequently, he continued to perform as a soloist and with his band *Channel 18*. While Reddy's interest in the development of his own compositional style, clazz, increased, he appeared as a soloist with the Johannesburg's National Symphony Orchestra as part of their first symphony season in January 1992 and also played Beethoven's *Fantasia for piano, chorus and orchestra, Opus 80*.¹⁰³

Reddy met his former partner, Heike Asmuss, in January 1993. Asmuss initially went to Namibia for personal reasons and enrolled for dance classes at the University of Namibia, but later became more involved in music. She remained a prominent figure in his life until his death in 2010 and is currently the intellectual property heir to Reddy's estate. In Reddy's unfinished autobiography he mentions their first meeting. The following is an abstract thereof and his propensity for the flamboyant and colourful is clearly illustrated by his writing:

"i took a deep breath; i opened the door. and there she was! the first thing that struck me even before the onslaught of her presence was the heat. have you ever opened your oven door after baking a deep-frozen pizza, and stuck your head into the oven in order to see whether everything was cooking nicely? well, if you had you will know what i mean. a blast similar to that which siegfried in the ring of the nibelung must have received from his pet dragon as a dubious fire-breathing welcome could not have competed with the volcanic heat that erupted over me."

While living in Windhoek, Reddy released his first commercial CD titled *Reddy, Steady, Go!, The Ill-tempered Keyboard* in 1994. Excerpts from this CD and will be discussed in Chapter 2.

The German years (1995-2010)

Asmuss decided to move back to Germany in 1995 when her mother became ill and she felt she wanted to support her in this time. Reddy decided on his own accord to

¹⁰² Reddy experienced a sense of parental concern towards each of his students and gave each of them the same attention. When he was asked in an interview with Lesley Paton (1994) what his opinion was on talent he responded, "As an educationalist, I find I have to ignore this question of talent. My approach to my students is very maternal. Just as a mother would find it very difficult to say that 'this is my favorite child', so I have that kind of relationship with my students." See also Basson, 1993.

¹⁰³ Pyper, 1992.

follow Asmuss to Germany.¹⁰⁴ Many people criticised Reddy for leaving just after Nelson Mandela was elected president but Reddy was motivated by personal reasons as he felt a need to support Asmuss in these difficult times.¹⁰⁵

In 1995 Reddy and Asmuss settled in Konstanz, a small town near Munich in Germany, after which he continued composing and performing, mainly for the South African market, although he occasionally performed in Germany and the United States of America as well. In April that year he for example travelled to Ohio in the United States of America where he played at the sixth Dana New Music Festival presented at Youngstown State University.¹⁰⁶ At this festival he performed two of his own works, *Piano Sonata* and *Get Up and Go*. This was the American première of the last mentioned piece.¹⁰⁷ Reddy also had two performances that year in Germany; in July he was invited to play background music at the Deutsche Welle and in October he played some of his own works at an informal open night at his local Jazz bar, Pepperoni.¹⁰⁸

In 1996 Reddy released his second CD named *Rough 'n Reddy, The Ill-tempered Keyboard, Part 2*, recorded in South Africa and here turned to South Africa in July that year to promote the CD.¹⁰⁹ During this trip Reddy made his last appearance at the Grahamstown Jazz Festival where he appeared with violinist Zanta Hofmeyr performing the *Suite for Violin and Jazz Piano Trio* by Claude Bolling.¹¹⁰

After returning to Germany, Reddy was commissioned, along with six other South African musicians, for a project called the *Human Rights Oratorio* by the Institute for Human Rights Education of South Africa in 1996.¹¹¹ Although this project eventually did not materialize, the organizers intended to involve seven composers from South Africa to each compose a different movement of a work based on the United Nations Declaration of Human Rights (UDHR). The other musicians and composers that were

¹⁰⁴ Her mother died two years later in 1996 (*Asmuss, 2014e*).

¹⁰⁵ *Asmuss, 2014e*.

¹⁰⁶ Dana Concert Series, 1995.

¹⁰⁷ *Ibid*.

¹⁰⁸ Koole, 1995 & Jazz Zirkel, 1995.

¹⁰⁹ Both his CD releases will be discussed in Chapter 2.

¹¹⁰ Grahamstown Festival, 1996.

¹¹¹ Institute for Human Rights Education, 1996.

invited to take part in the project were Peter Klatzow, Jeanne Zaidel-Rudolph, Hans Roosenschoon, Denzil Weale, Siphon “Hotstix” Mabuse and Carl van Wyk.¹¹²

This musical collage was to be premièred at the Summer Olympic Games in Atlanta.¹¹³ Reddy contributed to this musical collaboration by adding an oratorio-movement entitled *Masakane*, which means ‘Let us build together’.¹¹⁴ The project was aborted due to speculated problems with funding.¹¹⁵ Reddy reworked the music of *Masakane* into a more complex independent work that was premièred in Durban by the KwaZulu-Natal Philharmonic Orchestra on 23 March 2000.¹¹⁶ It was received enthusiastically and described by Barbara Trofimczyk as “skilful” and “refreshing”.¹¹⁷

Reddy never specifically expressed his wish to return to South Africa in any of his writings, but his numerous complaints about life in Germany bear testimony to this longing to do so. In the following years he made several attempts to return to South Africa, albeit on temporary basis, but until his death he never settled in South Africa again. The promotional tours for Reddy’s CD release and the concerts he performed at during this time can be seen as one such example. Reddy also went for an interview for a lectureship in composition at the South African College of Music at the University of Cape Town in 1998 but was not chosen for the position.¹¹⁸

Though his attempts to return to South Africa were unsuccessful, he remained active in the South African classical music scene, both as a composer and musician. In 1997 Reddy was invited by SAMRO to serve on the board of adjudicators of the “contemporary popular” music category at the Overseas Scholarship Competition for pianists and other keyboard players.¹¹⁹ Lucia also served on this board and it was during one of the committee’s meetings that Lucia met up with Reddy for the first time

¹¹² Naido, 1996.

¹¹³ Ibid.

¹¹⁴ Lucia, 2010: 131.

¹¹⁵ Roosenschoon, 2015.

¹¹⁶ In 2009 Reddy wrote to the organisers of the 2010 FIFA World Cup hoping to be able to submit *Masakane* on the line-up of entertainment. South Africa was the host of the FIFA World Cup that year and Reddy thought this work fit due to the inherent message of the work which is captured in the title ‘Let us build together’. This work was not selected as part of the program for this event (Reddy, 2009a).

¹¹⁷ Trofimczyk, 2000.

¹¹⁸ Asmuss, 2014e.

¹¹⁹ SAMRO Endowment for the National Arts, 1997.

since they lectured together at the University of Durban-Westville more than a decade earlier. She remembers that she was saddened to see signs of deterioration.¹²⁰

Despite this, he continued to perform as a soloist and appeared with the Cape Philharmonic Orchestra in December that year playing Gershwin's *Rhapsody in Blue* in Stellenbosch's Oude Libertas Theatre as well as Bolling's *Suite for Violin and Jazz Piano Trio*, again with Zanta Hofmeyr.¹²¹

In 1998 he was invited by SAMRO to adjudicate the Overseas Scholarship Competition for Composers. Tapes of the selected compositions were sent to him in Germany and he did not travel to South Africa.¹²² Reddy's *Toccata for Madiba* (composed in 1997) featured on that year's prescribed list of works for Unisa's first Organ Competition.¹²³

In 2000 he travelled to Durban to appear as soloist in the world première of Waldo Malan's *Thula, A Piece for Piano and Orchestra*.¹²⁴ At the end of that year Reddy travelled to Youngstown in the USA to appear as a guest artist playing his own composition, *Medley of Original Works*, as part of Dana School of Music's Winter Pops program.¹²⁵ He also appeared at the Winter Pops Benefit Concert, hosted by the Dana School of Music, with his composition *Momo*.¹²⁶ Ten days later he appeared in another concert in association with the Dana School of Music called "On the Classical Side" where he performed contemporary music from composers such as Olivier Messiaen and Aaron Copland.¹²⁷ It is interesting to note that his USA performances were mostly in association with the Dana School of Music. Although he had some support there, it is clear that he was not able to widen the exposure of his music in USA.

While Reddy was well known and held in high esteem in South Africa, the situation in Germany was significantly different. There he had to start building his career from scratch and in Germany the musical style and qualities that made him and his music unique in a South African context were not recognized as such. This had a profound influence on his self-image and his quality of life. Although 2000 seems to have been

¹²⁰ Lucia, 2014.

¹²¹ Channell, 1997.

¹²² SAMRO Endowment for the National Arts, 1998.

¹²³ Unisa, 1998.

¹²⁴ Charlton-Perkins, 2000.

¹²⁵ Dana Concert Series, 2000.

¹²⁶ Dana Concert Series, 2000a.

¹²⁷ The Dana School of Music, 2000.

a good year in terms of “musical highlights”, Asmuss is of the opinion that it was around this year that Reddy “fell ill of severe depression, anxiety and panic”.¹²⁸ Yet, his list of works (see Appendix 2) reveals that the bulk of his compositions stem from his German years.

There are a few factors that could have contributed to this fruitful compositional period. When living in South Africa, Reddy had a vibrant performance career, whether it was performing a piano concerto with an orchestra or improvising at a local jazz bar. With this constant stimulation Reddy probably did not have the need to compose and notate many complete works. But with his move to Germany and the decline of performance opportunities, Reddy could have considered composing to be a much needed creative outlet. Since he was never formally employed for an extended period in Germany, he probably also had more time to compose.

In 2000 he composed two works and continued delivered new works every year until his death, his productivity culminating in the composition of four works in 2009 (the year before his death).¹²⁹ When analysing the titles of the works from his time in Germany, a general tendency of dedicating his work to his friends can be observed. Example that can be noted are *Friends Suite – a touch of clazz 1* (2000) and also *Sonata F-A-I-R-P-L-A-Y* (2009). He created this acronym from his close friends’ names and used it quite often in his personal manuscripts. See Figure 1 which contains a cover he made for a collection of some of his works from his Germany period which he dedicated to “oscar, douglas, heike, micheal, reiner and ALL rabbits Friends and Relations”.¹³⁰

¹²⁸ Asmuss, 2014e.

¹²⁹ This is in exception to 2002 and 2003 with no completed compositions. There was no official cause for his inactiveness.

¹³⁰ He included *Classical sonata in c*, *Etude pour flore*, *Etude for phillip*, *Back to bass-ix* and *Requiem for a none* in this collection.

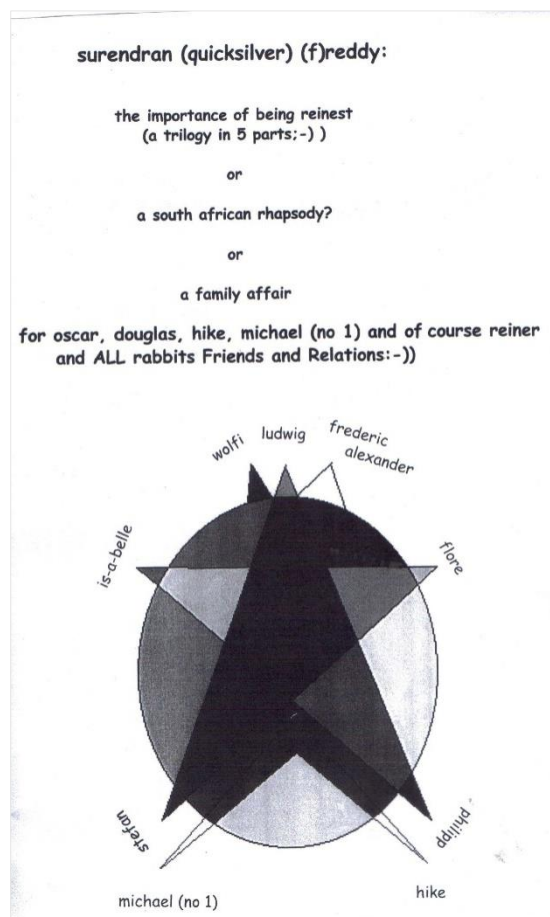


Figure 1: Cover page for *Sonata F-A-I-R-P-L-A-Y*¹³¹

The move to Germany turned out to be his last relocation, even though the fifteen years in Germany proved to be a time in which he felt trapped and unhappy and contributed to his physical and mental deterioration. This can in part be attributed to the fact that Reddy found the lifestyle and the general mind-set of Germany restrictive.¹³² In an e-mail correspondence with Asmuss about their time in Namibia, Asmuss wrote “I sometimes feel that that was the last unburdened, untroubled, ‘light-hearted’ time”.¹³³

After 2000, invitations to perform in South Africa and elsewhere started to decline. Asmuss is of the opinion that the move to Konstanz cannot be viewed as supporting his career, she even goes as far as stating *that* “I don't think that any of the moves in Surendran's artistic life were what one could call ‘career moves’. In some cases

¹³¹ Reddy, 2009b.

¹³² Asmuss, 2014.

¹³³ Asmuss, 2014c.

personal reasons stood against them, but in many other cases, he didn't have the 'luxury' to decide freely".¹³⁴

Reddy did not enjoy a routine work environment and changed employment roughly every two years throughout his career in South Africa. The effects of him living in London as an adolescent without familial support and the pressure of being regarded a child prodigy reverberated into his adult life. He clearly carried the weight of isolation in Germany and experienced difficulties in his later years. Although Asmuss believes he was a 'victim' of his circumstances, it is important to see this comment in the context of their relationship. Reddy's former wife, Hewitt, is of the opinion that he often fell victim to his own sensitivity and his need to be nurtured.¹³⁵

Asmuss reminisces about how things would have turned out if Reddy stayed in South Africa:¹³⁶

"It is difficult to say -and pointless of course – what might have happened if we had stayed in Southern Africa. Yes, Apartheid was over, officially at least. There were unique things happening like the truth and reconciliation concept, the rainbow nation was on its way – but then as well as today it was still organized in 'categories' of people, the terms and 'groups' existed and exist in language, in self-perception, in everyday life matters. Affirmative action tried to correct the inequalities of the past etc. But what would have Surendran then have got? To what 'group' would he have been categorised in? He would not have been 'black' enough to get a job as a result of affirmative action – plus even if so, he wouldn't have wanted it. He would not have accepted a job offered to him on the base of concepts he completely rejected and fought against."

In 2003 he was offered a lecturing post by Rhodes University, but according to Asmuss he was suffering from an array of physical and mental health problems and felt too insecure to accept the post.¹³⁷ Reddy later accepted a lecturing post for a year at the University of Witwatersrand wanting to get out of Germany, but the post was suddenly withdrawn with no reason given.¹³⁸ According to Asmuss, a music academy in Zurich in Switzerland wanted to employ him while he was living in Germany, but they could not get a work permit for him.¹³⁹ He did appear in concert with the German tabla player, Florian Schiertz, at the University of Witwatersrand at the end of 2005, but, anxiety

¹³⁴ Asmuss, 2014e.

¹³⁵ Hewitt, 2014.

¹³⁶ Asmuss, 2014e.

¹³⁷ Ibid.

¹³⁸ Asmuss, 2014e.

¹³⁹ Ibid.

started to take its toll and, according to Asmuss, he was at times unable to leave the house due to panic attacks.¹⁴⁰

The years after 2000 seemed beset with misfortunes to which Asmuss reacted:

“In so many situations Surendran was not able to do what he would have wanted to do – either for reasons that had directly to do with the things he fought against (racism, national boundaries) or as an indirect result of the same things. Surendran becoming ill is a consequence of trauma and thus being ‘paralysed’ to do what might then have been possible.”

Whenever Reddy wrote about living in Germany, he often using the word “unfortunately”, indicated that he did not feel at home among Germans and did not find them sympathetic neighbours.¹⁴¹ His dislikes seemed to have intensified the longer he lived in Germany.¹⁴²

Despite the personal difficulties, his dislike of Germany, and the fact that the years between 2005 and 2010 were less prosperous in terms of his performance career, he continued to compose. In fact, his composition turnover increased and music served as his way to communicate his creative feelings. Asmuss noted that Reddy did seek psychological help but struggled to find the right doctor.¹⁴³ Reddy also felt that if he did take prescribed medication it took away his creativity and consequently his ability to compose.¹⁴⁴

During his last years Reddy wrote in one of his last manuscripts, ‘Truth, beauty, sadness, love and death’ (2007/2008), about identifying as a gay man. This change in sexual orientation only became apparent in the last five years of his life. Despite this he continued his living arrangements with Asmuss.¹⁴⁵

In the documentary *Three afternoons with Surendran Reddy* by Béla Batthyany filmed in 2008/9 it is noticeable that there was always a glass of wine present in the frame.

¹⁴⁰ Asmuss, 2014.

¹⁴¹ Reddy, no date c.

¹⁴² This is clear when considering the last two manuscripts he wrote before he died, namely Truth, beauty, sadness, love and death (2007/2008) and The life and opinions of Surendran Reddy, gentleman? (2009).

¹⁴³ Asmuss, 2014.

¹⁴⁴ Hewitt, 2014.

¹⁴⁵ Although he only officially partook in a homosexual lifestyle in the last few year of his life, Hewitt is of the opinion that despite being married to him, she always thought that he was homosexual (Hewitt, 2014).

The following is taken out of a manuscript he wrote the year before his death titled ‘the life and opinions of surendran reddy, gentleman?’:

“(cork sound proof or wine)

even later in life when i took to nocturnal wanderings (partly owing to chronic insomnia) my favourite times were always the transition from daylight to dusk and the gradual transformation from dawn to day when the air seems to shimmer and beckon with promise and unfulfilled dreams. when i compose i get most of my ideas in that in between state twixt dreaming and waking, a semi-consciousness in which you are not too deeply in sleep not to be aware of ideas and not too awake in order to be grounded by the exigencies of rationality and the sometimes harshness of day to day realities. a world of dreams, ideas that flit like butterflies through your head and need to be caught gently with nets made out of gossamer, as ephemeral yet strong as the (thread?) web that a spider spins, a world in which we are in contact with our Creator. before this passage gets more purple (or even pink) perhaps I should mention that this state can also be achieved after the third double scotch or a couple of good brandies.”

The fact that he was seen as a child prodigy phenomenon and the lack of a stable support system whilst growing up foreshadowed the emotional instability he suffered as an adult. Without these challenges he arguably may have enjoyed a more stable life and a greater following as performer and composer. He passed away on 22 January 2010 due to multiple organ failure caused by an aggressive intestinal virus.¹⁴⁶ To commemorate his legacy the SAMRO foundation decided to create a new award as from this year in their Overseas Scholarship competition for Composers in memorial of Reddy and his fusion style clazz.¹⁴⁷

¹⁴⁶ Asmuss, 2014.

¹⁴⁷ SAMRO Foundation, 2014.

Chapter 2: Clazz

“As a composer I find the more styles I’m exposed to, the more I feel the urge to compose in them. So, stylistically I’m multifarious, multifaceted, multi- something or other. You choose the words.”

- Surendran Reddy

(In an interview with Adrienne Sichel for *The Star Tonight* March 1988.)

This chapter focuses on Reddy as composer and specifically his unique composition style termed *clazz*. In essence *clazz* could be described as a fusion of different musical styles that includes Western art music, jazz and a number of different South African indigenous musics such as *mbaqanga*, *Isicathamiya* and *mbira*. This fusion led to a distinctly unique style which journalists struggled to define. Indeed, Reddy jokingly coined the term *clazz* in an interview around 2005.¹⁴⁸ Intuitively, the name *clazz* stems from a combination of ‘classical music’ and ‘jazz’. Initially Reddy indeed combined these styles in his music, but in time he also incorporated African music and sub-genres of South African jazz as his musical style evolved. A brief overview of the development of South African jazz, with references to how certain sub-genres effected the style as a whole, will be given in the course of this chapter.

The combination of classical and jazz music was not unique when Reddy started to experiment with it. It was born in the 1950’s as one of three branches of classic jazz and became known as Third Stream. Yet *clazz* evolved into a much more unique, distinctly South African style that seems to be unique to Reddy and grew as a result of his exposure to the country’s music, particularly jazz. As *clazz* matured Reddy felt the need to devise ten principals of the style which he used to help explain his style and to be used as guidelines when playing his works.

In an attempt to describe his personal music philosophy, Reddy found Leonard Meyer’s concept of ‘stylistic plurality’ appealing. Reddy describes his personal music philosophy in two words – “in between”.¹⁴⁹ In a more in depth description, Reddy writes:

¹⁴⁸ Three afternoons with Surendran Reddy, 2008/ 2009.

¹⁴⁹ Reddy, no date a.

“... by exploring in between cultures, people, arts and so on, one has the chance perhaps of bringing things together...and achieving hopefully some kind of peace and harmony... and hopefully beautiful music.”

The first formal product of clazz is the release of his first CD – ‘*Ready, Steady, Go!, The Ill Tempered Keyboard*’ in which he performs in this style. The works on this CD were not notated in a score but set the tone for Reddy’s unique style. The first formally notated scores in this style are ‘*Game 1 for Lîla*’ and ‘*Masakane*’ both of which were completed in 1996. Reddy composed in and refined clazz from this period until his death in 2010.

This chapter will first discuss Reddy’s evolution as a pioneering composer who initially used strictly Western art music styles and went on to incorporate jazz and other South Africa styles, into his music. This is followed by a description of clazz in the context of the musical styles that influenced it substantially: Third Stream and South African jazz. This is followed by a discussion of clazz, the ten principles as formulated by Reddy himself and a brief narrative description of selected works in order to demonstrate the discussed principles.

The road to clazz

To understand clazz, it is useful to understand Reddy’s compositional background. Reddy was trained in Western art music. Studying in England, he did his under- and postgraduate composition studies under the tutelage of Dr Anthony Milner at King’s College, London. In this period Reddy viewed composition as style studies rather than a distinct creative output.¹⁵⁰ As can be seen from the chronological overview of his worklist (see Appendix 2) Reddy composed numerous works adhering to the various stylistic characteristics of the different periods encapsulated by the term Western art music early in his career, up until 1985. What follows is a brief description of some selected pieces Reddy composed in this period.¹⁵¹

One of his first works, composed in 1979, was simply titled *Piano Sonata*. It consisted of four movements: *Moderato*, *Variations Including*, *Trio and Scherzo* and *Finale – Fugue in three voice* and was self-classified as a neo-classical experiment, with the first movement in sonata form.¹⁵²

¹⁵⁰ Surendran Reddy, 1982.

¹⁵¹ A full list of Reddy’s works can be found in the appendices.

¹⁵² Surendran Reddy, 1982.

Reddy composed a *String Quartet* in 1979 and *Four Romantic Piano Pieces* in 1981.¹⁵³ *Four Romantic pieces* was written in the late Romantic style with each piece expressing a different theme, each inspired by Romanticism.¹⁵⁴ The first piece, *Homage to Mahler*, was a tribute to Mahler who he considered as “the ultimate Romantic composer”. This piece is characterised by a four-note *motif* that is presented in major and minor versions throughout the piece. Reddy wanted to evoke a quality of *Sehnsucht*, or longing, that is synonymous with Romanticism.¹⁵⁵ Note that the title of the above work specifies that the work consists of four pieces and not movements, therefore this discussion uses the term ‘piece’ instead of ‘movement’.

The second piece, *Ode to a lost friend*, has a theme typical of Romanticism – in Reddy’s own words a “bitter testimony in musical form to the loss of a friend, not through death, but even more painfully, through betrayal”.¹⁵⁶ The third movement, *Serenade for the Beloved*, is much lighter in tone and contrasts with the emotionalism of the first two pieces. It is a simple lucid love-song with emphasis on sentimentality. The final piece, *Elegy*, deals with emotions of love and death and is portrayed by quoting the death *motif* traditionally used by Chopin and Wagner. This *motif* is typically in B flat minor and seeks resolution to a B flat major *tierce de Picardie*.¹⁵⁷

Reddy motivated his use of Romanticism in *Four Romantic Pieces* as a reaction towards the challenges that twentieth-century composers, according to him, face:

“In these pieces I have used unashamedly the language of late Romanticism as being the most apposite to the kind of emotions wished to express here. These are not only works in which I have resorted to earlier styles, having already composed music in Renaissance, Baroque and Classical idioms, inter alia. I have found that the pressure is that placed on twentieth-century composers to create something new and innovative can often produce negative results in the sense that composers become stifled by the oppressive weight of everything that has gone before; at its worst this pressure simply impels composers to indulge in mere novelty for its own sake and to pursue the gimmick as an end in itself.”¹⁵⁸

¹⁵³ The notated scores of these early works of Reddy have been lost and only the programme notes of certain concerts have been preserved. Due to the lack of scores, only the Moderato movement of *String Quartet* has been documented.

¹⁵⁴ Reddy, 1990.

¹⁵⁵ Ibid.

¹⁵⁶ Ibid.

¹⁵⁷ The score of this work is lost and the existence of this work could only be traced via programme notes written by Reddy himself in 1990 (Ibid.)

¹⁵⁸ Reddy, 1990.

After Reddy returned to South Africa in 1980, however, his enthusiasm for Western art music began to diminish. Quoting from an interview that appeared in *South African Portfolio*, “he has found South Africa to be too small for the pursuit of excellence in the classical arena; he felt that he entered a musical void when he returned from England”.¹⁵⁹

This void, as well as his exposure to jazz through the Darius Brubeck workshop in 1983, led Reddy to pursue more popular musical genres.

Fundamental to the development of clazz, was his employment at the University of Durban-Westville where his interest in South African jazz was cultivated. He soon expanded his skills from soloist and composer to include continuo-player, reviewer, jazz musician, recording-artist, lecturer and répétiteur.

During the 1980's and early 1990's Reddy composed less but performed industriously.¹⁶⁰ Acknowledging his uneasiness with the challenges faced by a twentieth-century composer, together with his exposure to the political and musical climate of apartheid, he used this period to familiarize himself with the South African music environment before he started to compose again.

Between the years 1989 and 1996 Reddy invested much time and energy in creating new works for piano and jazz band and mainly focused on performing different styles of music and composing theme fragments through improvisation. From 1989 onwards, Reddy frequently performed with his band 'Channel 18'. 'Channel 18' consisted of Reddy on the piano, Bruce Cassidy on the Electronic Valve Instrument (EVI), Denny Lalouette on the bass guitar and Rob Watson on the drums.¹⁶¹ Much of this material was later used in notated compositions in the years following his move to Germany in 2000.

Referring to Reddy's biography in chapter 1, the period between 1989 and 1994 was nonetheless fruitful with regard to establishing a reputation for himself as composer

¹⁵⁹ Steele & Michel, date unknown: 28.

¹⁶⁰ His brief employment at Natal Performing Arts Council between 1986 and 1988 also led to two commissions, namely '*The Dance of the Rain* and *Three minutes to midnight*' (Kindo, 1987). It is current understanding that the scores for these ballets do not exist anymore. It has been suggested that these two ballets were an experimentation of mainly 20th century electronic music-techniques (Samuel, 2014 & Reddy, no date b).

¹⁶¹ Channel 18, 1994.

and musician and this phase was essential to the development of clazz. His focus on improvisation allowed him to develop this unique musical style. The experimentation of this period, together with his Western Art Music training led to the release of two CDs which can be seen as the first fruits of clazz.

His first CD, *Reddy, Steady, Go!, The Ill-tempered Keyboard* was recorded in 1994 and his second, *Rough 'n Reddy, The Ill-tempered Keyboard, Part 2* two years later in 1996. These two CDs summarise the diverse musical influences of his music with song titles such as “From Bach to Beatles”. These CDs will be discussed in later in this chapter.

Reddy's interest in diverse musical styles led to the systematic development of clazz and the first notated works he composed that could be considered as clazz were in 1996 - *Game 1 for Lila* for solo clarinet and *Masakane – Let Us Build Together* for four-voice choir, solo baritone and orchestra. He composed in the style of clazz from 1996 until his death.

Influences and Principles

The styles of music that influenced Reddy in his creation of clazz were Western art music, Third Stream and South African jazz. Reddy's second CD was dedicated to the prominent Third Stream musician and composer, Frank Zappa.

Third Stream

Three developments in reaction to the modernisation of jazz appeared, namely mainstream, *avant garde* and Third Stream of which the latter was a fusion of jazz and classical music. The term Third Stream was coined in 1957 by an American composer, Gunther Schuller, although the merging of classical music and jazz styles can be dated back earlier.

Since then it has been the acceptable term for a fusion style that incorporated elements consisting of both jazz techniques and that of the European art-music tradition.¹⁶² Examples of early Third Stream works are *Concerto for Billy the Kid* by George Russel (1957), *Revelations* by Charles Mingus (1955) and *Three Little Feelings* by John Lewis (1957).¹⁶³

¹⁶² Banks, 1970/ 71: 59.

¹⁶³ See for example Russel (1998) and Schuller (1966).

The Third Stream movement caused an important shift in how jazz was perceived as, according to Tucker, prior to Third Stream, jazz was recognized as music for the sole purpose of recreation. Third Stream enabled jazz to incorporate aspects of Western art-music allowing Third Stream to be performed in more formal settings such as concert halls, academic festivals and art museums alongside its recreational purposes.¹⁶⁴

According to Tucker, great jazz legends such as John Coltrane and Thelonious Monk developed their style through this change in emphasis towards Western art music.¹⁶⁵ On the other hand, Western art music composers such as Debussy, Satie and Stravinsky had been incorporating jazz styles like ragtime and cakewalks since the 1920s.¹⁶⁶

According to Lambert the notion exists that jazz thrived when classically trained composers started exploring jazz idiom through Third Stream. Banks quotes Constant Lambert's opinion which he stated in 1934 that reflects on the above period:¹⁶⁷

“The development of jazz is now clearly in the hands of the sophisticated composer...the jazz composer is now stagnating, bound to a narrow circle of rhythmic and harmonic devices and neglecting the possibilities of form. It is for the highbrow composer to take the next step.”

The existence of Third Stream has since then resulted in a jazz practise that has a more academic approach and has also opened up new territories for art-music composers. While a classical approach was taken up by some jazz musicians, some Western art music composers initiated the emphasis of jazz phrasing whilst composing in the context of serious music.¹⁶⁸ Examples of Western art music composers incorporating elements of jazz music are Aaron Copland, Darius Milhaud, Paul Hindemith, George Gershwin and Maurice Ravel to name but a few.

As Third Stream was refined as a separate style, it started to symbolise highbrow culture. According to Banks, a so-called more enlightened culture started to exist in the 1960s.¹⁶⁹ The majority of the liberal music community longed for music to

¹⁶⁴ Tucker, 2001: 917.

¹⁶⁵ Ibid.

¹⁶⁶ Banks, 1970/ 71: 60.

¹⁶⁷ Bank, 1970/ 71: 59.

¹⁶⁸ Banks, 1970/ 71: 60.

¹⁶⁹ Ibid.

precipitate their views and education. This, together with the rise of a pop culture with an avid interest in more complex and multifaceted music was the ideal setting for Third Stream as musicians wanted to be considered as serious artists and not just musicians who provided music for recreation and entertainment. The culture of Third Stream thus attracted vanguard musicians and their followings.¹⁷⁰

Schuller did not consider Third Stream as a merger between classical music and jazz, but rather considered it to be a new style entirely. He comments on the emergence of Third Stream:¹⁷¹

“This move is a revolution because all the other elements that were the foundation of 18th and 19th Century music have been so completely re-evaluated, in terms of rhythm, structure, lyrics, and dynamics, that this can be considered a new form of music”.

Schuller intended that Third Stream would be ‘unpredictable’ and ‘fast changing’.¹⁷² This longing for experimentation, together with an intellectual approach to the art as well as fast evolution in music electronica, opened new horizons for music after the Second World War and are also characteristic of Reddy’s approach to his own music. A composer who fully utilised the characteristics of Third Stream is Frank Zappa.¹⁷³ Quoting Max Paddison’s entry in *The New Grove’s Dictionary of Music and Musicians*, Volume 27 (2001), Zappa’s music is “eclectic and draws freely on popular music of the 1950s and early 1960s, embracing rhythm and blues, rock and roll, doo-wop, middle-of-the-road ballads, the world of Hollywood film music and of TV advertisements, treating them as *objets trouvés*; at the same time it also draws on the sound world of Stravinsky, Ives, Varèse and Stockhausen.”

Paddison states that Zappa wanted to achieve the sovereignty which was associated with Western art music while being emerged in the popular music industry.¹⁷⁴ Zappa started to focus on the composing of Western art music in the 1980s and released an CD, *LSO: Zappa*, recorded between 1983 and 1987 with the London Symphony Orchestra and *The Perfect Stranger* recorded in 1984 with the Ensemble

¹⁷⁰ Banks, 1970/ 71: 60.

¹⁷¹ Composer predicts fusion of jazz, classical music. 1964.

¹⁷² Ibid.

¹⁷³ Francis Vincent Zappa was born in Baltimore, Los Angeles, on 21 December 1940 (Paddison, 2001: 748). He has been involved with either the composition, production or recording of over eighty CDs. Zappa was also an activist for freedom of speech after being wrongfully jailed (Kemp, 2001).

¹⁷⁴ Paddison, 2001: 748.

Intercontemporain.¹⁷⁵ Other musicians that can also be considered as Third Stream are the banjo-player Bela Fleck, the clarinettist Eddie Daniels and pianist Paul Hammer.

As noted earlier, Reddy dedicated his second CD, *Rough 'n Reddy, The Ill-tempered Keyboard, Part 2*, to him. In the cover notes of this CD Reddy writes:

“Surendran Reddy would like to dedicate his CD to the memory of that great musician Frank Zappa whose remark “musicians like to eat” has already gone down in the annals of music history. Far be it from Surendran’s intentions to challenge the great man himself in any way: with all due respect however Surendran cannot help feeling that this remark is somewhat incomplete and would like to complement it by adding his own humble observation that “musicians like to #*\$!””.

South African Jazz in the 1980s

“This jazzing style has a history vibrantly stretching back to early years of the century but also bears the traces of even older sources; it has a history of openness to change and to creative engagement with other styles but also of fierce battles around such issues; it has a history shaped by, but also shaping itself in resistance to, the fundamental social and political stakes of a deeply repressive and exploitative social order”.

(Christopher Ballantine, *Marabi Nights*, 1993: 1)

Reddy returned to South Africa in 1982 where he started to lecture at the University of Durban-Westville and came into contact with the full force of apartheid legislation for the first time.¹⁷⁶ It is only after getting to know jazz musician Darius Brubeck at the same institution that Reddy started to experiment with jazz. In order to understand clazz as a fusion style of Western art music, jazz and South African jazz, an overview of the development of South African jazz follows.

South African jazz as a genre during the apartheid era was in a precarious situation as the musicians were often regarded as being primitive and barbaric.¹⁷⁷ Apartheid-controlled media promoted this image which created a stigma of antagonism due to the places jazz was showcased at and by whom it was performed.¹⁷⁸

According to Ballantine, South African jazz should be understood as an addition to urban black popular music in South Africa, which in essence can be viewed as fusion

¹⁷⁵ Ibid.

¹⁷⁶ Lucia, 2014.

¹⁷⁷ Ansell, 2004: 3.

¹⁷⁸ Ibid.

styles that drew from influences of American missionary tradition as well as Nguni-traditional music.¹⁷⁹ The emphasis on fusion in South African jazz causes difficulty in discussing the style and how Reddy used elements of it in his own fusion style. Reddy often composed using the style of a sub-genre of South African jazz that drew inspiration from indigenous music, for example *mbira* music, but he also drew inspiration from South African jazz as a style independent from indigenous music. In order to understand how Reddy used elements of South African jazz in his compositions, an overview of the style is provided next.

Isicathamiya was one of the first of these fusion styles emerging from the late 1920s and was mainly developed by the workers of the coal-mining district of the Natal midlands.¹⁸⁰ *Isicathamiya* in itself was a fusion style of American minstrelsy, spirituals, missionary hymnody, Tin Pan Alley and Hollywood tap-dance all mixed with idioms from the Zulu tradition. *Isicathamiya* is characterised by a *capella* choral music performed by a *tutti* of bass singers and a tenor soloist accompanied by soprano and alto soloists. This choral style also includes additional light footwork passages which, as Fargion describes it, is “executed in a semi-crouched position with the toe of the foot barely skimming the floor”.¹⁸¹

Fargion states that much urban African popular music was influenced by white Americans performing ‘black face’ minstrel shows.¹⁸² This tradition of black face minstrelsy practised by white American troupes often underlined racist subtexts and by 1880 the Nguni people of South Africa, just as the African Americans, wanted to make this tradition their own. The Pirate Coons and the Yellow Coons are examples of these black minstrel troupes who performed mainly spirituals such as ‘O Happy Days’.¹⁸³

Though Ladysmith Black Mambazo took *Isicathamiya* to international audiences, it was linked to the Zulu-speaking working class within the South African context because choral traditions formed the basis of much music-making among Nguni people.¹⁸⁴ Ballantine suggests that *Isicathamiya* was often politically charged because

¹⁷⁹ Ballantine, 1993: 4.

¹⁸⁰ Ibid.

¹⁸¹ Fargion, 2001: 596.

¹⁸² Ibid.

¹⁸³ Ballantine, 1993: 4.

¹⁸⁴ The word *Isicathamiya* stems from the Zulu-root *-cathama* and translates to ‘to stalk like a cat’ (Fargion, 2001: 596). According to Fargion, the Nguni peoples include many African clans, including

it was linked to worker's organisations. It was often sung at rallies organised by the Congress of South African Trade Unions (Cosatu).¹⁸⁵

According to Ballantine *Isicathamiya* is the most important vocal style to have emerged in South Africa this century.¹⁸⁶ Parallel to the importance of this pure vocal style, an instrumental style called *marabi* developed around the time of the First World War and remained prominent throughout the second and third decades of the 20th century.¹⁸⁷

In *Marabi Nights*, one of the first books that explored the development and impact of South African jazz, Ballantine describes it as “[a] rhythmically propulsive dance music” that draws “its melodic inspiration eclectically from a wide variety of sources, while harmonically it rested – as did blues – upon an endlessly repeating chord”.¹⁸⁸ Furthermore, Ballantine argues that the correlation between *marabi* (South Africa) and blues (America) extended further in that both had influences on the societies practising the above genres.

Marabi was generally practised by those living in South Africa's urban slums, primarily those located in Johannesburg. Together with this, the lyrics of *marabi* were often politically motivated and although the melodies could mostly be traced back to local traditional origins, it was viewed as wicked by everyone not living in informal settlements.¹⁸⁹

The development and accessibility of gramophones in the late 1920s enabled records made by artists in America to reach a greater audience. African dance bands appeared by the early 1930s who modelled their performances on American prototypes.¹⁹⁰ As popular black South African urban music developed through the practises at the time, the American swing style combined with the repetitive blues-like *marabi* style gave birth to *mbaqanga* – also referred to as ‘African jazz’ in the 1940s and a style that Reddy incorporated into his clazz style from the 1980s onwards.¹⁹¹

Zulu-, Xhosa-, and Swazi cultures and traditionally populated the eastern regions of South Africa (Ibid.).

¹⁸⁵ Ballantine, 1993: 5.

¹⁸⁶ Ibid.

¹⁸⁷ Ballantine, 2001: 794.

¹⁸⁸ Ballantine, 1993: 5.

¹⁸⁹ Ballantine, 1993: 6.

¹⁹⁰ Ibid.

¹⁹¹ Ibid.

What separates *mbaqanga* from previous styles is the straight beat. Previously urban black music was rhythmically swung in general. Melodic independence between the different instruments was a core characteristic and acoustic instruments were changed for electrical ones.¹⁹² Though *mbaqanga* came into being in the 1940s it became more popular in the 1960s and 70s when the increase of recording studios allowed for and promoted *mbaqanga* on a large scale across South African townships.¹⁹³

South African jazz was influenced by these various genres. It symbolised social freedom for suppressed people and provided an avenue for power in South Africa during apartheid.¹⁹⁴ Swing bands such as the Jazz Maniacs, the Harlem Swingsters, the Merry Blackbirds, the Rhythm Kings and the Jazz Revelers enjoyed a great following, but what is significant is that these bands never performed in isolation and were often accompanied by vaudeville troupes.¹⁹⁵

Vaudeville troupes were companies specialising in an array of musical and theatrical art forms such as acrobatics, juggling, recitations, comedy and mime. Musicians and other performers would perform alongside one another at entertainment evenings that lasted all-night called 'Concert and Dance'. This booming culture suffered under apartheid legislation with the most significant being the implementation of the Group Areas Act of 1950. This in effect uprooted many vibrant black communities in entirety and by the late 1950s the era of the large dance orchestras faded.¹⁹⁶

From the 1960s onward extreme state repression characterized township life and the South African Broadcasting Corporation (SABC) created an ethnically based radio station intended specifically for the African community that focussed only on traditional, neo-traditional and religious music.¹⁹⁷ The main reason for this new ideology was due to the empowerment black South Africans which was aided by performing jazz. There were also no community venues left for 'Concert and Dance'

¹⁹² Allen, 2001: 201.

¹⁹³ Mbaqanga in the 1960s and 70s were also influenced by *kwela* – pennywhistle street music performed in South Africa (Allen, 2001, 200).

¹⁹⁴ Ramanna, 2005: 75.

¹⁹⁵ Ballantine, 1993: 6.

¹⁹⁶ Ballantine, 1993: 7.

¹⁹⁷ SABC had seven radio stations that all focussed all on traditional music. Ballantine suggests that the political motivation for this was to destroy the unity under black South Africans by emphasising the differences between the various ethnic differences even though they were all classified as black (Ballantine, 1993: 8).

and the lively culture of jazz music faded.¹⁹⁸ In the time of apartheid night schools were closed, alongside many other public meeting spaces to avoid political education (People of note, 2015).

A culture of opposition and struggle against apartheid became more prominent with many notable events including Sharpeville massacre in 1960, the Soweto riots in 1976 and the Uitenhage riots in 1985. President F. W. de Klerk revoked the ban on political parties like the Pan African Congress and the African National Congress in 1989 and this led to a sudden surge in protest music in an array of musical styles.¹⁹⁹

Political freedom encouraged the black working-class to engage with renewed energy in community politics and the United Democratic Front celebrated this freedom by having a sold-out concert, named the Jazz Pioneers, with a big-band comprising of old South African jazz musicians.²⁰⁰

South African jazz's message of freedom for all people strongly attracted Reddy and style inspired him. The genre is multi-faceted and can be heard in Reddy's music, both in its entirety and in specific genres that shaped it.

The ten principles of clazz

“One of the advantages of the twentieth century is that artists moved away from a nationalistic attitude to a more open one where they were prepared to learn and respect the lives and cultures of people from other countries.”

-Surendran Reddy

(Introductory notes preceding *Toccata for John Roos*, 2007)

In an attempt to define his own style and philosophy of music, Reddy derived ten principles of clazz and often attached them to his compositions.

Before he listed the ten principles of clazz he wrote the following with regard to the compilation of his principles:²⁰¹

“If they sound overly axiomatic or even arrogant please bear in mind that they are represented with a liberal dose of humour, but have been proven useful in opening people's eyes and especially ears to other possibilities and also as a springboard for discussion.”

¹⁹⁸ Ibid.

¹⁹⁹ Byerly, 1998: 13.

²⁰⁰ Ballantine, 1993: 9-10.

²⁰¹ Reddy, no date a

The ten principles as written by Reddy read as follows:²⁰²

1. i devised the term clazz to describe my musical style, compounding the words classical and jazz, which formerly in music history denoted styles that were kept quite distinct from each other, but in recent years have been moving closer together. in effect the term clazz encompasses for me a fusion of many different styles of music. my ears are open to all musics in the world.
2. surendran's law of harmony: every note can be harmonised by every other note.
3. surendran's law of rhythm: every note should be neither shorter nor longer than is necessary in its compositional context.
4. rather than a bar being of predetermined length which is filled with notes (in many cases either too few or too many) it should arise organically from the melodic, rhythmic, harmonic and aesthetic exigencies of composition, does not have to remain constant and is therefore always the right length.
5. just as one can observe a landscape containing different elements from varying perspectives (above, below, right in the middle, etc.) and move around within this landscape, so can one conceptualise a musical composition, working not with images but with sound. in this way i conceive of compositions as *soundscales*.
6. every compositional idea contains within it the potential for its own development. all that a composer has to do is to realise this potential.
7. learn to cook!
8. start with perfection – and improve on it...
9. surendran's "one man one note" law:
 - i. finding the right time for the right note
 - ii. finding the right time for the wrong note

²⁰² Note Reddy's use of capital letters in the forward of the ten principles, and the lack thereof when he lists his ten principles. This can be owing to the fact that he wanted his document on clazz to be a formal document that he can use in any situation. When considering that Reddy wrote this document in approximately 2000, his use of capital letters, in comparison to his manuscripts he wrote in 2008 and 2009, can be an indication that his egalitarianism, as discussed in Chapter 1 of this thesis, had not yet developed to the intensity it was at in the later stages of his life. He did however use the same font he used in all of his other manuscripts despite the year, namely *Comic Sans MS*.

iii. finding the wrong time for the right note

iv. ...

10. you can stand on the outside looking in to the music, or you can be on the inside looking out if it...

Reddy was of the opinion that rhythm and notes could be grouped and harmonised as individual entities and not necessarily to just form the perfect chord sequence. Egalitarianism and humanism was some of the main themes Reddy wanted to communicate with clazz.

His unique fusion of various styles, from Western art-music to South African jazz, enabled Reddy to create a style free of boundaries – just like he himself wanted to be. This by no means meant that he took liberties with the quality of his work. Lucia described Reddy as being extremely systematic and teacher-like when it came to music.²⁰³ When referring to principle eight, ‘start with perfection – and improve on it...’, this is apparent.

His discipline in music was fuelled by his creativeness, see for example principle seven – ‘learn to cook!’. Reddy was of the opinion that the culinary process was one of creativity and that his music should be played with this same creativity.²⁰⁴ He concludes his list of principles with ‘you can stand on the outside looking in to the music, or you can be on the inside looking out if it...’ which is what the fusion of these various styles allows for.

Discussion of selected works

“I do not believe that we should be racist, national, have boundaries, and kill each other.”

- Surendran Reddy

(In an interview with Béla Betthany for the documentary *Three afternoons with Surendran Reddy*.)

Reddy was predominantly a pianist and composer, therefore most of his works are written for keyboard instruments. Three of his formal keyboard compositions, namely *Toccata for Madiba*, *Toccata for Johan Roos* and *Go For It!*, will be discussed using

²⁰³ Lucia, 2014.

²⁰⁴ *Three Afternoons with Surendran Reddy*, 2013.

musical excerpts that capture the characteristics of clazz. To begin though, his two CDs, which constitute the birth of clazz will be discussed.

Reddy in Performance: Commercial music CD releases

Pop music was one of Reddy's main influences and is most prominent in his first CD *Reddy, Steady, Go!, The Ill-tempered Keyboard*, released in 1994. The liner notes are also written in an informal manner and include humoristic and sarcastic program notes. Only the date and place of his birth are factual. Immediately thereafter he interprets his experience of apartheid in music through political and musical jargon, stating that "His early musical career was hampered by apartheid restrictions which, under section 45 paragraph 251 of the Public Performance Act, prevented a concert pianist from using any of the black keys on a piano in a public performance." The program notes continue in this whimsical manner. Reddy described it as a "deeply felt musical sandwich".²⁰⁵ He recorded this CD in one session lasting two hours.²⁰⁶

Reddy, Steady, Go!, The Ill-tempered Keyboard consists of four sound tracks. All four tracks are original arrangements using melodies from the artists or composers quoted in the titles. The tracks are listed as:

1. Homage to Bach
2. From Bach to Beatles
3. A little of Mozart, a lot of Webber
4. Suite Freedom

The main material used in *Homage to Bach* was taken from Johann Sebastian Bach's Prelude and Fugue in C major number 1, BWV 847 from the Well-Tempered Clavier Book 1. In *From Beatles to Bach* Reddy used several works from J.S. Bach and The Beatles. Since these recordings consist entirely of improvisations that are not notated in a score, the thematic material used in this track can best be described as heard in time and is listed below together with a time frame:

Timing	Original song/ composition
0'00''	Tocatta and Fugue in D minor, BWV 565 – J. S. Bach
0'29'	<i>Eleanor Rigby</i> - Beatles

²⁰⁵ Paton, 1994.

²⁰⁶ De Beer, 1996.

01'55"	<i>Here comes the sun</i> – Beatles
02'39"	<i>When I'm Sixty Four</i> – Beatles
04'16"	<i>Norwegian Wood</i> – Beatles
06'26"	<i>Penny Lane</i> – Beatles
08'27"	<i>Eleanor Rigby</i> – Beatles
09'45"	<i>Hey Jude</i> – Beatles
12'42"	Introductory chord progression of <i>Let it Be</i> - Beatles
12'52"	<i>Imagine</i> – John Lennon

Similar to *From Bach to Beatles*, *A little of Mozart, a lot of Webber* is a medley constructed from various significant classical and popular music. As the title suggests a combination of compositions of Wolfgang Amadeus Mozart and Lord Andrew Lloyd Webber were used. The thematic material used in the track is listed below together with time frame:

Timing	Original song/ composition
0'00"	Piano Sonata in C major, movement 2, KV 467 – W. A. Mozart
0'55"	<i>Phantom of the Opera</i> – Andrew Lloyd Webber
1'04"	Symphony no. 4 in D major, movement 1, KV 19 – W. A. Mozart
1'30"	Piano Sonata No. 16 in C major, KV 545 – W. A. Mozart
1'46"	<i>Love changes everything</i> – Andrew Lloyd Webber
3'40"	<i>All I ask</i> – Andrew Lloyd Webber
5'16"	<i>Don't cry for me Argentina</i> – Andrew Lloyd Webber
+ 6'02"	<i>Memory</i> – Andrew Lloyd Webber
7'32"	<i>Love changes everything</i> – Andrew Lloyd Webber
7'42"	<i>All I ask</i> – Andrew Lloyd Webber

While Reddy's first CD contained many inserts from popular music, the second consisted more of original compositions, yet these too are improvisations that have

not been notated. Reddy recorded his second CD, '*Rough 'n Reddy, The Ill-tempered Keyboard, Part 2*', in 1996. Although he was living in Germany at the time, this was recorded in South Africa by the same company that recorded his first CD and was again recorded during a live session of two hours.²⁰⁷ Reddy felt that live recordings enabled him to convey more emotion instead of the overproduced product that sounds "smooth and wonderful but dead".²⁰⁸

It contains seven tracks – of which two songs are original compositions. The tracks are listed below together with the source of main thematic material used in each track:

Track Number	Track Title	Source of thematic material
1	<i>Get up and Go!</i>	Original melody by Heike Asmuss
2	<i>The Gravy Train</i>	Medley comprising of the following songs: <ol style="list-style-type: none"> i. <i>Tussen Treine</i> – Richard van der Westhuizen ii. <i>Slow Train</i> – David Hewitt iii. <i>Take the "A" Train</i> – Billy Straydorn iv. <i>Mbombela</i> – Jabu Khanyile and Bayete v. <i>Night Train</i> – Jimmy Forest
3	<i>Ubunene ngamandla</i>	Original composition
4	<i>Namibia</i>	Original composition
5	<i>Vrede Vanaand</i>	Melody by Jannie du Toit
6	<i>Sweet Suite</i>	Medley comprising of the following songs: <ol style="list-style-type: none"> i. <i>Mayibuye</i> – Glen Mafoko ii. <i>Lakutshona Ilanga</i> – Mackay Daveshe, Gallo

²⁰⁷ De Beer, 1996.

²⁰⁸ De Beer, 1996.

		iii. Madiba – Surendran Reddy iv. Shosholoza - Traditional
7	<i>Lîla's Song (for Winnie-the-Pooh)</i>	Original melody by Lîla Reddy

Toccata for Madiba

Toccata for Madiba was commissioned for the first UNISA International Organ Competition that was held in 1996 in South Africa. *Toccata for Madiba*, subtitled “Afro-Jazz” Solo for Concert Organ, has a strong focus on African influenced rhythms and ‘soundscapes’, but is often interrupted by sections that are characterised by popular music styles such as jazz and pop-ballades (see Figure 2).

The figure displays three systems of musical notation for the organ solo. The first system (bars 1-3) shows a rhythmic pattern in the bass staff labeled 'Sustained rhythmic left hand' and a chord entry in the treble staff labeled 'Bar 3 - chord entry'. The second system (bars 4-6) shows a melodic line in the treble staff with a handwritten note '(rather like an echo effect)'. The third system (bars 7-9) continues the rhythmic pattern in the bass staff.

Figure 2: Reddy, *Toccata for Madiba*, solo organ, bars 1 – 9

Toccata for Madiba starts with a jovial rhythmic solo left hand. With the chord-orientated right hand entry at bar 3 (see Figure 2) the music has a strong tendency towards *marabi* music. As this section continues, there is a build-up in bar 29 to a

section with clear *mbaqanga* characteristics starting from bar 30 (see Figure 3). Note Reddy's handwriting in bar 30 (see red bracket) where he wrote in brackets "a good mbaqanga feel to this section".

(after the previous build-up, this can come down in dynamics)

(a good mbaqanga feel to this section)

Figure 3: Reddy, Toccata for Madiba, solo organ, bars 27 – 32

Though the rhythmical pattern in the left hand stays unchanged, the material in the right hand is developed when compared to the opening material. This material leads

into bar 38 (see Figure 4) and a melody resembling an African pennywhistle, can be heard from bar 40 to bar 75 (marked with red bracket). The pennywhistle was often used in African *kwela* music and is said to symbolize the oppression during apartheid as the pennywhistle was used to signal the appearance of white people or the police.²⁰⁹

4

(clear delineation of bass, accompaniment + solo melody) is required here.)

(I had a flute sound in mind for this part, but it could also change to a pennywhistle)

²⁰⁹ Kubik, 2001: 64.



System 1: Treble clef staff with a red box highlighting the first two measures. Bass clef staff with two staves below it. The music is in 2/4 time and features a melodic line in the treble and a rhythmic accompaniment in the bass.



System 2: Treble clef staff with a red box highlighting the first two measures. Bass clef staff with two staves below it. The music continues with a melodic line in the treble and a rhythmic accompaniment in the bass.



System 3: Treble clef staff with a red box highlighting the first two measures. Bass clef staff with two staves below it. The music continues with a melodic line in the treble and a rhythmic accompaniment in the bass.



System 4: Treble clef staff with a red box highlighting the first two measures. Bass clef staff with two staves below it. The music continues with a melodic line in the treble and a rhythmic accompaniment in the bass.

System 1 of a musical score. The top staff is in treble clef and contains a melodic line with a slur over the first two measures and a fermata over the final measure. Above the staff, there is a bracketed measure number '6' with an upward-pointing arrow. The bottom two staves are in bass clef and contain a bass line with eighth-note patterns.

System 2 of a musical score. The top staff is in treble clef and contains a melodic line with a slur over the first two measures. The bottom two staves are in bass clef and contain a bass line with eighth-note patterns.

System 3 of a musical score. The top staff is in treble clef and contains a melodic line with a slur over the first two measures. The bottom two staves are in bass clef and contain a bass line with eighth-note patterns.

System 4 of a musical score. The top staff is in treble clef and contains a melodic line with a slur over the first two measures. The bottom two staves are in bass clef and contain a bass line with eighth-note patterns.

System 1 of a musical score. The top staff is highlighted with a red box. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and sixteenth notes. The bottom two staves are in bass clef and provide harmonic support with chords and bass lines.

System 2 of a musical score. The top staff is highlighted with a red box. It continues the melody from the previous system, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The bottom two staves continue the harmonic accompaniment.

System 3 of a musical score. The top staff is highlighted with a red box. It includes a first ending bracket above the staff. The top staff has a treble clef, a key signature of one flat, and a 2/4 time signature. The bottom two staves continue the harmonic accompaniment.

System 4 of a musical score. The top staff is highlighted with a red box. It features a treble clef, a key signature of one flat, and a 2/4 time signature. The bottom two staves continue the harmonic accompaniment.



Figure 4: Reddy, Toccata for Madiba, solo organ, bars 36 – 75

Bar 75 ends with a glissando leading into bar 76 (see Figure 5) which is the start of a more jazz-orientated section with the voices forming a typical jazz trio with solo, walking bass and accompanying chords. He also uses techniques such as *glissandi*, *acciaccaturas* in this section that concludes in bar 181.

$\text{♩} = \text{♩}$ [♩ = 120]
 (clear delineation of the jazz trio texture, with solo, comping chords & bass-line)

The image shows a handwritten musical score for a jazz trio section. It consists of three staves: a treble clef staff at the top and two bass clef staves below. The music is written in a key with one flat and a 12/8 time signature. The notation includes various rhythmic values, accidentals, and articulation marks. The piece concludes with a glissando in the final measure of the highlighted section.

Improvised jazz-like melody line

Syncopated walking bass line

walking bass style:
 bouncy & non-legato

Glissando

Improvised jazz-like melody continues

Syncopated chords over steady bass line

Figure 5: Reddy, Toccata for Madiba, solo organ, bars 76 – 84

The above section continues in this manner until it reaches a ten bar section symbolising a marimba being played. A jubilant section, consisting of repetitive patterns in the pentatonic scale of C, is indicative of Nguni-traditional music. This section ends with *calando* where after South Africa's national anthem, *Nkosi-Sikelele*, is introduced triumphantly (marked with red brackets). The theme is first introduced as a solo voice in the treble-clef and creates a dramatic effect with its simplicity after the rich harmonies in the sections prior to this (see Figure 6).

$\text{♩} = \text{♩}$ [$\text{♩} = 120$]

fugato - tempo primo

First system of a musical score. It consists of three staves: a treble clef staff at the top and two bass clef staves below. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staves are mostly empty.

Second system of the musical score. The treble staff continues with a melodic line. The middle bass staff contains a rhythmic accompaniment of eighth notes, which is highlighted with a yellow rectangular box. The bottom bass staff is empty. Measure numbers 135, 136, 137, and 138 are visible.

Third system of the musical score. The treble staff features a melodic line with some slurs. The middle bass staff has a rhythmic accompaniment. The bottom bass staff is empty. Measure numbers 139, 140, and 141 are visible.

Fourth system of the musical score. The treble staff has a melodic line with slurs and a handwritten annotation: "(articulate this sequential progression of chords, but with flow/continuity)". The middle bass staff has a rhythmic accompaniment. The bottom bass staff is empty. Measure numbers 142, 143, and 144 are visible.

(the music builds from here to the beginning of bar 165)

Figure 6: Reddy, Toccata for Madiba, solo organ, bars 123 – 164

In bar 127 the theme of Nkosi-Sikelele is developed by the use of contrapuntal voicing of a soprano entry (marked in green brackets) and resembles a fugato technique typical of the baroque era. With the left hand entry in bar 136 (marked in yellow brackets), Reddy starts to use harmonies characteristic of *marabi*. Reddy briefly refers back to the main theme of Nkosi-Sikelele in bar 146 (marked in red brackets) in the left hand, but uses this material to move to the more rhythm-orientated section that starts in bar 150. Note the repeated C-pedal from bar 157 (marked with blue brackets) which dramatizes the build-up to the next section starting from bar 165 (see Figure 7).

The image shows a musical score for the Toccata for Madiba, solo organ, bars 165-168. The score is in F major and 4/4 time. It features a virtuosic and triumphant character. The music consists of running semi-quavers in the right hand, with occasional chromaticism, and a repeated C-pedal in the left hand. The score is divided into two systems, each with three staves (treble, middle, and bass). The first system covers bars 165-166, and the second system covers bars 167-168. The tempo/mood is marked 'virtuosic + triumphant'.

Figure 7: Reddy, Toccata for Madiba, solo organ, bars 165 – 168

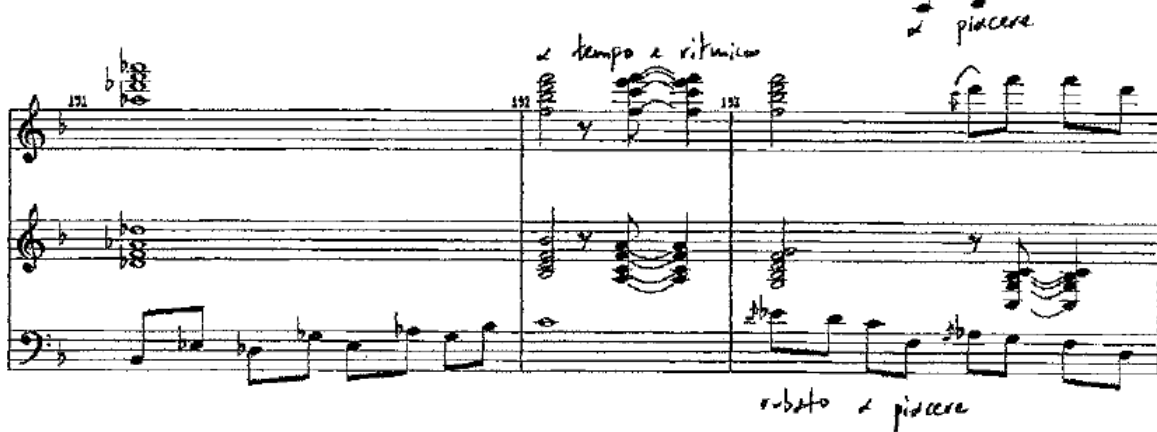
Bar 165 starts with running semi-quavers, a sixth apart, in F major. This section continues with this material, with occasional chromaticism until bar 185 (see Figure 8).



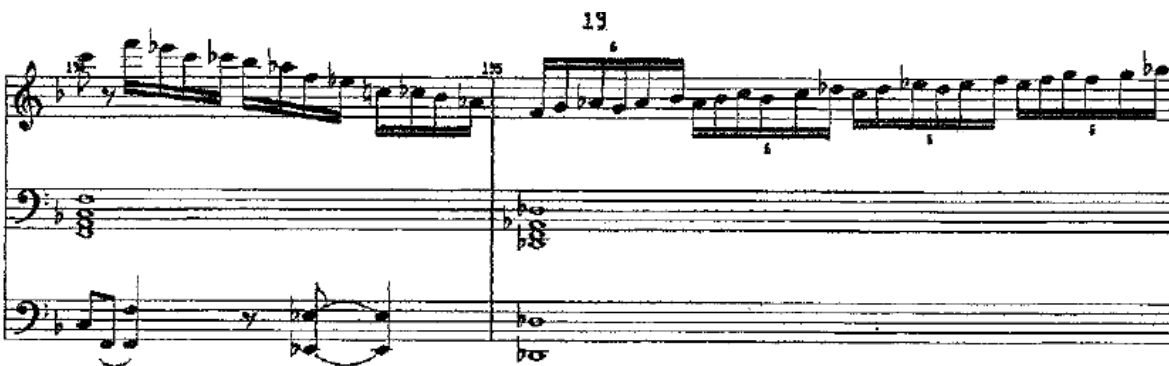
Musical score system 1, measures 113-115. The system consists of three staves: Treble, Bass, and Bass. Measure 113 is marked with a fermata. Measure 115 is marked with a fermata. Measure 116 is marked with a fermata.



Musical score system 2, measures 117-119. The system consists of three staves: Treble, Bass, and Bass. Measure 117 is marked with a fermata. Measure 118 is marked with a fermata. Measure 119 is marked with a fermata.



Musical score system 3, measures 121-123. The system consists of three staves: Treble, Bass, and Bass. Measure 121 is marked with a fermata. Measure 122 is marked with a fermata. Measure 123 is marked with a fermata. Handwritten annotations include *tempo e ritmico* above the staff and *rubato e piacere* below the staff.



Musical score system 4, measures 125-127. The system consists of three staves: Treble, Bass, and Bass. Measure 125 is marked with a fermata. Measure 126 is marked with a fermata. Measure 127 is marked with a fermata. A section number '19' is written above the staff.



Figure 8: Reddy, Toccata for Madiba, solo organ, bars 184 – 200

Reddy re-used material from the previous *mbaqanga* section that appeared in bar 30 to bar 37 (see Figure 4 and Figure 5) as thematic material in this section. He continues to adhere to characteristics of *marabi* and *mbaqanga* with syncopated rhythms in bar 185 – 188 and parallel octaves in bar 189. Reddy ends *Toccata for Madiba* with a whole tone scale and a right hand melody mimicking a blues soloist. A strong dominant pedal in bar 198 can be heard together with an ascending whole tone scale passage leading towards the tonic chord in F major.

Referring to the fugue section between bar 123 and bar 135 (see Figure 6); the voicing of a fugue is often compared to voices fighting with one another to be heard and also carries characteristics of the Nguni-traditional *a capella Isicathamiya*. He also quotes Nkosi Sikele – South Africa's national anthem. This is then followed by a development through African styles, finally ending on a celebratory note with music suggesting of a blues style.

Mayibuye

Reddy's second organ work, *Mayibuye*, was commissioned as a prescribed work for the 2001 SAMRO Overseas Scholarship Competition for Keyboard Players and was dedicated to his then life partner, Heike Asmuss. By 2001 Reddy had been living in Germany for six years and wrote the following in the composer's note on this piece:²¹⁰

"The concept of Mayibuye, or "Come back [to Africa]", informs the emotional content of the three pieces. My coincidental exile in Germany often produces in me music which yearns towards things African, although paradoxically I am at heart a rootless person who abhors the idea of nationalism, patriotism and so on. Nothing less than the world is the home of all who inhabit this planet."

The work consists of three movements, or as Reddy claims, three 'pieces'. Reddy notes the following with regard to the outlay and his motivation of each movement:

"The 'Prelude' is obviously introductory in character and introduces a chord sequence in very fast arpeggiated form which will return later in the final movement – entitled 'Toccatà' – as monumental block chords. It also bears a resemblance to Bach's famous C major Prelude and Chopin's first Prelude from the opus 10 cycle. However the harmony is essentially mine, drawing at times from the rich vocabulary of jazz thirteenth harmony. The second movement, 'An African Hymn', is the emotional centre of the work, expressing those intensely nostalgic feelings which I hinted at earlier. The middle section of the hymn is a stylised version of that quintessentially South African phenomenon, 'mbaqanga'. After the emotional intensity of the slow movement, and the poignant chords in the opening of the 'Toccatà', celebration is required in the finale. I found the idea of incorporating "disco" influences in a piece for organ – essentially a church instrument – quite irresistible, and this is what I do in the second part of the 'Toccatà'. The movement whirls away with a joyous melodic solo over pulsating dance-rhythms, bringing the movement to a jubilant, ecstatic end."

Both these works are very easy on the ear, even though it challenges the player. In terms of playability, it is written well for the organ, though it is noted that some of the passages in both works must be translated an octave lower, depending on the organ used.

Toccatà for John Roos

Toccatà for John Roos was composed in 2007. In this piece Reddy acknowledged John Roos' influence as, in Reddy's words, 'a cultural ambassador'.²¹¹ This work especially illustrates the liberal use of metre, time-signatures and tempo characteristic of clazz.

²¹⁰ Reddy, 2001.

²¹¹ Besides dedicating *Toccatà for John Roos* to John Roos, he also dedicated it to Heike Asmuss, Florian Schietz and 'to all of rabbit's friends and relations'. Referring to Chapter 1 of this thesis, the author made an observation that this type of loyalty to his friends became extreme later in his life. This type of dedication again proves this notion. See also Reddy, 2007a.

The piece starts with a solo right hand in sixteenth notes in a 12/16 time-signature, marked '*allegro and very dancy*' (see Figure 9). In the introductory notes of *Toccata for John Roos*, Reddy comments on his use of different languages to indicate the wanted expression. It is stipulated that he made use of four different languages (Italian, English, German and French). He compares this technique to the writing technique used by T. S. Eliot in the poem '*The Wasteland*'.²¹²

By expressing the different musical directives in different languages, Reddy conveyed the subtle differences in feeling and according to him, 'the difference between a word in one language and its translation in another'. This can for example be seen in bar 139 of *Toccata for John Roos* where he stipulates '*ein bisschen furioso*' which translates to 'with a lot of ferocity'.²¹³ By choosing to write this musical expression in German he conveys his feelings toward Germans as an insensitive culture - often stated in his manuscripts as discussed in Chapter 1.

The image shows a musical score for the piano part of 'Toccata for John Roos' by Surendran Reddy, covering bars 1 to 6. The score is written in 12/16 time and is marked 'allegro and very dancy' with a tempo of quarter note = 95. The right hand plays sixteenth notes, while the left hand plays chords. Performance markings include 'deciso', 'f', 'leggiero e giocoso', and 'sim.'. A handwritten note 'The learning has the 11/16 style' is written in the right margin. A double-headed arrow points to the left hand's entry in bar 3.

Figure 9: Reddy, *Toccata for John Roos*, solo piano, bars 1 – 6

In bar 3 (see Figure 9) his unconventional use of rhythm which is an integral part of his clazz style is illustrated. The left hand enters with chords of consonant nature

²¹² Reddy, 2007a.

²¹³ Ibid.

followed by a single note as a sort of bass-note motive. In the introductory notes of *Toccata for John Roos*, Reddy indicated a simultaneous contra-rhythm in the left hand. Note the last semi-quaver chord in the above mentioned bar 3 is tied over to the next bar and has an almost syncopated rhythmical effect on the original thematic material suggested in the left hand entry in the previous bar. With this way of writing, Reddy suggests polyrhythmic metres competing against one another and this is commonly used throughout his jazz compositions. Another way Reddy achieves polyrhythmic metre is with the frequent change of time-signatures which is apparent throughout the discussed piece (see Figure 10).²¹⁴

Reddy specifically compares his technique of achieving polyrhythmic metres to the technique used by Lutoslawski. In the introductory notes preceding *Toccata for John Roos*, Reddy states that he prefers his technique over Lutoslawski's technique of using two time signatures at the same time, which is in Reddy's opinion "a system that makes the reading of the music even more complicated".

²¹⁴ See for example *Go for It!* composed for the 1993 SAMRO Overseas Scholarships for Pianists. Specifically note the frequent change in time-signatures in bar 32 – 40.

19

estatico

21

ff

gliss.

22

jazzy and with humour

mf

25

allargando a tempo

cresc. *f*

Figure 10: Reedy. Toccata for John Roos, solo piano, bars 19 – 26

In bars 19 and 20 he uses a 14/16 time-signature. He changes to 10/8 for the following bar after which he stays in 7/16 for three bars. At bar 25 he changes the time-signature to 21/32 before he makes use of the, now developed, opening thematic material in the original 12/16 time-signature. Note the indication of 3:5 scale in the timing between the thematic material in the separate clefs which distorts the metre even more.

Bar 20 allows for a more elusive metre which is then followed by the abrupt 'estatico' first half bar, leading with a glissando consisting of a big interval range to the 'jazzy and humour' material of bar 22. The use of rhythmic material in the bass clef of bars 22 – 25 resembles the bass clef material in bar 3 (see Figure 9). In these bars the irregular, almost syncopated, rhythmic exchange between hands conveys characteristics of jazz, but also the chatter-like sounds of mbira music. Bars 22 – 25 (see Figure 11) is a typical example of how Reddy merges the main styles of clazz to still portray each style's individual characteristics while creating a completely different style.

This approach to the use of time-signatures is a clear illustration of Reddy's clazz principles listed on page 43 – 44 as number 3 and 4. Reddy is of the opinion that there are no rules or limits in music and therefore despises, in his judgement, when composers adds notes to a bar to simply fill the bar. Reddy believed that the composition process should be as organic as possible.²¹⁵

Reddy's idea that everything should develop organically is a theme that can be found in his compositions and in his ideologies represented in clazz. Reddy asserts in the introductory notes preceding *Toccata for John Roos* that his dynamic and expression markings should be considered rather as suggestions. He continues to suggest that even his tempo markings are only guidelines. This sense of artistic freedom he gives to the performer continues with his notion that:²¹⁶

"i prefer a more international perspective, or indeed a more universal one – for after all one can learn from everybody all over the world..."

²¹⁵ *Three Afternoons with Surendran Reddy*, 2013.

²¹⁶ Reddy, 2007a.

(tempo primo) 5

37 $\text{♩} = 95$ *giocoso and mit grazie*

39 *consistent*
even more dancy und trotzdem espressivo

41

43

45 *playful with a steigerung*

Figure 11: Reddy. Toccata for John Roos, solo piano, bars 37 – 46

Go For It!

Go For It! was commissioned by SAMRO for their 1993 Overseas Scholarship Competition for Pianists. This work was listed in the “contemporary popular” music category of the competition. In the composer’s notes, Reddy reminds the performer that the “spontaneity of jazz pianism” should be present when performing this piece. It is also interesting to note that almost all dynamic, phrasing and expression marks are absent from the score. This gives total freedom to the performer.

Freedom is also given to the performer in this piece through means of designated sections where improvisation is required. Just as in Reddy’s other clazz compositions, there are clear sections where certain influences are strongly present. This piece for example also has a ‘ballad’ section in bars 112 - 139 and an Afro-jazz section in bars 173 – 213 that is not illustrated in this discussion. The two improvised sections are in bars 48 – 79 (marked in red brackets in Figure 12) and bars 140 – 157.

In both improvisation sections, Reddy provides a specific number of bars to work with to ensure that performing time is not exceeded. He provides in both discussed sections a bass part, but also a suggested solo-line (see Figure 12).

The image displays two excerpts from the musical score for 'Go For It!'. The top excerpt, starting at bar 47, is marked 'TO S₂' and includes a red box highlighting a solo line in the treble clef. The bottom excerpt, starting at bar 50, is also highlighted with a red box around its solo line in the treble clef. Both excerpts feature a bass line in the bass clef.

System 53: Treble clef, bass clef, key signature of two flats, 4/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with quarter and eighth notes.

System 56: Treble clef, bass clef, key signature of two flats, 4/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with quarter and eighth notes.

System 59: Treble clef, bass clef, key signature of two flats, 4/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with quarter and eighth notes.

System 62: Treble clef, bass clef, key signature of two flats, 4/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with quarter and eighth notes.

The image shows a musical score for the piece 'Go For It!' by Reddy, specifically the solo piano section from bars 47 to 83. The score is written in 3/4 time and consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature has one flat (B-flat). The bass line is a steady walking bass line. The right hand has a melodic line with a first ending bracket over bars 71-72 and a second ending bracket over bars 73-74. The score includes dynamic markings like *sfz* and performance instructions like 'hold longer than R.H.'

Figure 12: Reddy, Go For It!, solo piano, bars 47 – 83

In this section the bass line resembles that of a walking-bass line. In the composer's notes, Reddy identifies this section as a 'swing' section and encourages the performer to improvise the bass line as well, as long as it is done stylistically.

Through the entire piece jazz, swing and other popular genres of the 20th century can be heard. In the opening section of this work (see Figure 13) he also uses a prominent bass line which should resemble an electric bass technique called ‘slap bass’. According to Reddy, when this technique is played on an electric bass guitar, the notes are sometimes so short in duration that their pitches can hardly be discerned. Through this, sudden accents also arise and Reddy specifically writes that “the thumb should sometimes actually ‘slap’ the keyboard”. Through this he even encourages the performer to be lenient with the note values in this piece.

♩. ca. 160 Surendran Reddy

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7

8^{va} *loco*

Figure 13: Reddy, Go For It!, solo piano, bars 1 – 9

The improvisational sections as included in *Go For It!* were also included in *Clazzical Sonata in C*. This piece, composed in 2006, consists of three movements with all three dedicated to different people.²¹⁷

Afterthoughts on clazz

It is useful to consider how the biographical details of his life influenced the style of his music. Being considered as a child prodigy had an enormous effect on his psyche and being of Indian descent in apartheid South Africa resulted in Reddy's strong views on egalitarianism.

Reddy turned to music to voice his opinions and clazz can be viewed as a symbol of egalitarianism. Clazz became a way for Reddy to demonstrate that all styles can function as a unity and all styles are equally important when considering the characteristics and efficacy of clazz. Reddy channelled his humanitarianism through his unique musical style.

Reddy admitted to not finding serialism appealing, but did respect Schönberg's compositional principle in which every note is independent from the other. This independence allowed every note to be harmonised by every other note and Reddy compared this principle to being "non-racism in musical terms".²¹⁸

Reddy always resisted being classified into a box, and refused to be seen as part of a certain ethnical group. He was also outspoken against any form of nationalism.²¹⁹ In an interview with Paton, Reddy states²²⁰:

"I am completely against nationalism or patriotism of any form. I think it is very dangerous...I think pride in your country can be a very dangerous thing, We should be proud of ourselves as human beings, of each other and of our whole world. That pride should not be limited by an artificial political boundary."

Reddy's humanitarianism however allowed him to value traditional South African music and he felt great regret about the influence that popular music had on South African indigenous music.²²¹ Reddy's unconventional views on classical and jazz

²¹⁷ The titles of the movements include I. *Wolfi* (dedicated to Michael 2, Christine, Gregor), II. *Ludwig* (dedicated to Reiner, Flore and Florian) and III. *Frederic and, of course, Alexander* (dedicated to Hike, Isabel and Vera).

²¹⁸ *Three afternoons with Surendran Reddy*, 2013.

²¹⁹ Samuel, 2014.

²²⁰ Paton, 2013.

²²¹ Schevlin, 1996.

music as being neither high-brow nor low-brow served as motivation to expand his musical knowledge. This opinion was argued in an interview with Michael Shafto:²²²

“It is nonsense and pretentious to claim that only classical music has real value...I enjoy any music that is well put together.” He then continues to share light on his encounter with jazz and variety of freelancing projects: “I come from a narrow classical training background and there is a tendency among some in this area to believe that the classical is a far superior form of music, that all other music is inferior. Such people need to take off the blinkers and move with the times.”

His sense of open-mindedness concerning different music styles is what partly incited him to develop clazz.²²³ With this style he could also convey his sense of human egalitarianism. He stated in an interview with Shafto that:²²⁴

“The business of race has no place in music...Music is not about being a representative of any racial group, it is an international language that goes far beyond the petty, superficial differences that divide people from each other. Music communicates what it means to be a human being, which is after all what we are.”

Reddy further elaborated on his music philosophy in an interview with Levin.²²⁵ At the time of this interview, apartheid was still formally in place, and he shared his feelings on what music in post-apartheid South Africa should sound like:

“One thing I feel might be negative is the way certain people feel we should be working towards creating a new type of music, a new identifiable style that is going to talk about the new South Africa in an eloquent way. This kind of pressure - that sets out to specifically fuse let’s say African and Western styles, for me a single way of expressing yourself would be horrible...Different artists express themselves in different ways and they should be free to do so. Some speak from a very personal point of view, from their own ethos. Others think more externally and need a political environment in which to say things. It depends on which kind of artist you identify with. I like very profound statements that come from the soul of a person. They’re more universal for me, in that they speak of our essential humanity.”

The above description applies not only to the evolution of his personal style clazz and his musical dualism, but also his maturing as a musician in South Africa, his personal life and his egalitarianism which became more prominent, the longer he stayed in South Africa.

²²² Shafto, 1991.

²²³ *Three afternoons with Surendran Reddy*, 2013.

²²⁴ Shafto, 1991.

²²⁵ Levin, 1992.

Conclusion

Although Reddy was highly regarded in the South African music world (both classical and jazz), up until this thesis there is very little academic engagements with his life and works. Documentation regarding his life and work was limited to two obituaries. This study has made a first attempt at documenting Reddy's biography as detailed as the available data enabled.

The method used for this study was qualitative and included archival work on primary documentation made available by Heike Asmuss and augmented by the conducting of interviews with his former wife, friends and colleagues. This was supplemented by a literature study of secondary sources such as journalistic publications, newspaper articles, a DVD capturing interviews over three days with him and a narrative description of clazz together with excerpts of chosen works. Findings were often motivated by considering autobiographical manuscripts in which he dealt with personal issues and the motivation for clazz.

Clazz fuses different styles and incorporates them as having equal importance which he himself later motivates as being a display of his humanitarianism and his emphasis on equality. Clazz enabled him to voice his beliefs – a music style that attempted to transcend all boundaries.

This study's main challenge was the extremely segmented documentation available on Reddy's life. By trying to gather sources and attempting a coherent biographical chapter, the writer wished to create the background for Reddy's motivation for inventing clazz. The style investigation in Chapter 2 by no means aspires to a theoretical analysis of his compositions and can rather be considered as an introduction for further analyses of his works and style in the future. Though this study encourages further research, it provides a biographical overview and introduction to clazz.

Appendix 1: Worklist according to instrument

Piano works

Year	Title	Movements	Notated	Additional information
1979	Piano Sonata	<ul style="list-style-type: none"> - <i>Moderato</i> - <i>Theme and Variations</i> - <i>Trio and Scherzo</i> - <i>Finale – Fugue in three voice groups.</i> 	Hand written	<p>This work was premiered by Reddy on 2 May at a lunch time concert at the Royal College of Music.²²⁶ He played it again on 28 June 1979 at St. James's Church, Piccadilly. The concert featured the finalists from the Royal Overseas league competition that took place the same year.²²⁷ Reddy again performed this work at one of early recitals at the University of Durban-Westville in August 1979.²²⁸</p> <p>In programme notes Reddy writes that the first movement is in 'textbook' sonata form. The first and second themes are again used in the following movement. The second theme is also quoted in the fugal finale. The final chord contains all the notes of C major – the tonality of the entire work.²²⁹</p>
1979	Three pieces for piano on B-A-C-H		Hand written	This piece was either started or completed on 1 December 1979.
1980	Song I for piano		No	It is unsure if these piano songs, together with Song III and IV written for viola and piano form a song cycle.
1980	Song II for piano		No	This was written in in August 1980.
1980	Song X for piano		No	There may also me a sixth piano song.
1981	Four Romantic Piano Pieces	<ul style="list-style-type: none"> - <i>Homage to Mahler</i> - <i>Ode to a lost friend</i> - <i>Serenade for the Beloved</i> 	Hand written	This work was choreographed in 1987 by Reid Anderson for Alberta Ballet Company's 20th anniversary gala programme. ²³⁰

²²⁶ Cambridgeshire College of Arts and Technology, 1979.

²²⁷ The Royal Over-seas League, 1979.

²²⁸ University of Durban-Westville, 1979.

²²⁹ SASRA Music and Arts Group, 1982.

²³⁰ Reddy, no date b.

		- <i>Elegy</i>		
1979-1984	Arrangement of Irving Berlin's 'I'm dreaming of a white Xmas'		Hand written	
1979-1984	Fantasy on 'Twinkle Twinkle Little Star' for piano		Hand written	
1979-1984	Six variations on an English theme for piano		Hand written	
1984	Four Piano Pieces	- <i>Chaconne</i> - <i>Song</i> - <i>Nocturne</i> - <i>Hymn</i>	Hand written	<i>Chaconne</i> was composed in 1981, <i>Song</i> in 1982, <i>Nocturne</i> in 1983, and <i>Hymn</i> in 1984.
1985	6 Baroque Suites For piano/harpsichord	- <i>Suite no. 1</i> - <i>Suite no. 2</i> - <i>Suite no. 3</i> - <i>Suite no. 4</i> - <i>Suite no. 5</i> - <i>Suite no. 6</i>	Yes	<p>These 'baroque suites' are written for either piano or harpsichord. The first Suite was written in December 1983. Suite no. 2 was written on 18 July 1984 with Suite no. 3 following in August the same year. The rest between then and 1985.</p> <p>The key and movements of each Suite is as follows: Suite no.1 – C major (Prelude, Allemande, Courante, Minuets I and II, Sarabande, Gigue, Chorale) Suite no.2 – C major (Prelude, Allemande, Courante, Minuets I, II and III, Sarabande, Gigue, Chorale) Suite no.3 – E minor (Prelude, Allemande, Courante, Sarabande, Gigue, Ground) Suite no.4 – A minor (Prelude, Allemande, Courante, Minuets I, II and III, Gavotte I and II, Sarabande) Suite no.5 – C major (Prelude, Allemande, Minuet, Courante, Sarabande) Suite no. 6 –F major (Prelude, Allemande, Minuet, Courante, Sarabande, Chaconne)</p>

1992	Go For It!	No	Yes	This work was commissioned by the Southern African Music Rights Organisation for its Overseas Scholarship Competition for Pianists. This piece was a prescribed work in the category for contemporary popular music. <small>231</small>
1994	Reddy, Steady, Go!, The Ill-tempered Keyboard	<ul style="list-style-type: none"> - Homage to Bach - From Bach to Beatles - A bit of Mozart, a lot of Webber - Suite Freedom 	Partly hand written	This was Reddy's first CD. Influences of popular music can be heard in this CD. For an in depth discussion of this CD refer to page 42 - 44.
1996	Rough 'n Reddy, The Ill-tempered Keyboard, Part 2	<ul style="list-style-type: none"> - The gravy train - Uibunene ngamandla - Namibia - Vrede Vanaand - Sweet Suite - Lila's song for Winnie-the-pooh 	Partly hand written	This was Reddy's second and last CD. clazz is mature in this CD. For an in depth discussion of this CD refer to page 44 -45.
2000	Friends Suite – A touch of clazz 1	<ul style="list-style-type: none"> - <i>Daniel's dream</i> - <i>African dance for hike</i> - <i>Fantasia for Felix</i> - <i>Now what Marion</i> - <i>Idyll for Johan</i> 	Yes	
2000	Jingle our house in Cape Town		Hand written	
2000	Fugue on B-A-C-H for piano		Hand written	
2000	Fugue in C major for piano		Hand written	
2001	Friends Suite – a touch of clazz 2	<ul style="list-style-type: none"> - <i>Forbidden wedding (for Daniel)</i> - <i>Valse for Marion and Maurice</i> - <i>African journey (for Matthias)</i> - <i>Berceuse (for Marion)</i> - <i>Mayibuye – an African ballade (for Hike)</i> 	Yes	

²³¹ Reddy, 1993.

		- <i>African lullaby (for Leanne)</i>		
2005	Ballad for Thomas		Yes	
2005	African Funk for Felix		Yes	
2006	Clazzical Sonata	- <i>Wolfi</i> - <i>Ludwig</i> - <i>Frederic, and, of course, Alexander</i>	Yes	
2006	Etude pour Flore		Yes	
2006	Clazz etude number 3 for philipp		Yes	
2007	Toccata à la mode for mol(l) –in-a		Yes	
2007	Diabolical Variations		Yes	
2007	Toccata for John Roos		Yes	
2007	A little exercise book for Felix Sebastian Otterbeck	- <i>Exercise 1</i> - <i>Exercise 2</i> - <i>Exercise 3</i> - <i>Exercise 4</i>	Yes	In this book he includes four technical exercises which he has written for Felix Sebastian Otterbeck. The first twenty-five pages is a preface Reddy called 'zen and the art of piano technique'. He starts by thanking his previous piano teachers and then continues to discuss topics as he names it "creativity in practise", "practise makes perfect?" and "economy of movement and isolation of various 'body parts'". ²³²
2009	New Baroque suite		Yes	

Piano and band works

Year	Title	Notated	Additional Information
1989	On the run	Partly	
1989	Strange world	Partly	
1989	We miss you	Partly	
1990	Suite freedom	Partly	
1990	In the fast lane(other title: fourplay)	Partly	
1990	Don't give a damn' blues?	Partly	
1991	Afrojol	Yes	
1991	Homage to Bach	Yes	
1992	Go for it!	Yes	

²³² Reddy, 2007.

2001	Don't give a damn' blues	Yes	
2002	Phil-harmonie	Partly	
2003	Elevenses	No	
2003	Berceuse 4 Daniel	No	
2004	African Funk for Felix	Yes	
2005	Ballade for Florian	Yes	
2006	Juicy jam for Julia	Yes	
2006	Lebanon	Yes	

Ballets

Year	Title	Movements	Instrumentation	Notated	Additional Information
1986	Dance of the Rain		Electronic Instruments	Yes	This work was commissioned by NAPAC and was completed in April 1986. ²³³
1986	Three minutes to Midnight		Electronic Instruments	Yes	This work was commissioned by NAPAC. It was later performed at the ISCM Festival held in Warsaw in 1992. ²³⁴

Organ works

Year	Title	Movements	Instrumentation	Notated	Additional Information
1997	Toccata for Madiba	No	Organ solo	Yes	Toccata for Madiba was commissioned by the South African Music Rights Organisation Endowment for the National Arts in 1996 for form part of the first international organ competition in 1998. In this piece influences of traditional South African music can be observed. Kwela and mbaqanga-styles can be observed in separate sections. South Africa's national anthem, Nkosi Sikelele is also quoted. Reddy dedicated this work to Nelson Mandela.
2001	Mayibuye Suite for Organ	- Prelude - An African Hymn - Toccata	Organ Solo	Yes	<i>Mayibye Suite for organ</i> was commissioned by the South African Music Rights Organisation Foundation to be used as a prescribed work for the international SAMRO overseas scholarship competition for keyboard players to be held in 2001. <i>Mayibuye</i> translates to 'come back [to Africa]'. According to

²³³ Reddy, no date b.

²³⁴ Play it again, Surendran, 1993.

					Reddy, as he writes in the composer's notes preceding the piece, this piece is a mature example of his clazz style.
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Chamber

Year	Title	Instrumentation	Notated	Additional information
1978	introduction, fugue and conclusion	Bassoon Piano	Hand Written	This piece was either started or completed in July 1978
1979- 1984	Tears, unending tears (song on a ground bass in the baroque style)	Piano Voice	Hand written	Song on a ground bass in the Baroque style.
1979	Elegy for RH 827 – a lost viscount	Bassoon Piano	Hand written	This piece was either started or completed on 16 February 1979.
1979	lines outward Lyrics: Elaine Feinstein	Voice Piano	Hand written	This piece was either started or completed on 3 April 1979.
1979	String quartet	Violin 1 Violin 2 Viola Cello	Hand written	This piece was either started or completed on 22 April 1979. Though all the movements are unknown, the <i>Moderato</i> was premiered at a composers' group concert at the Royal College of Music 3 July 1979. The players were James Clark, Jane Oldham, Joy Watson and Nicholas Roberts. ²³⁵
1979	Poem for flute and piano	Flute Piano	Hand written	This piece was either started or completed in September 1979.
1979	Jeux, Cavatina and Scherzo for flute and piano	Flute Piano	Hand written	This piece was either started or completed on 17 November 1979.
1979	3 pieces for flute and piano on B-A-C-H	Flute Piano	Hand written	This piece was either started or completed on 3 December 1979.
1980	Songs III and IV for viola and piano	Viola Piano	No	These songs may form part with the piano songs written in the same year.
1983	Tell me where is fancy bred	Voice Piano	Hand written	This is a song in the style of Renaissance. It was completed on 29 August 1983. The words used are from William Shakespeare.
1993	À la recherche de la paix et de la liberté	High voice Clarinet Piano	Yes	
1994	The friendly dragon	Electronics Flute	No	
1997	Momo Sextet	Violin 1 Violin 2 Viola Cello Clarinet Piano	Partly	This work is mostly written out, but is not completed.
2006	Back to Bass-ix	Piano Bass	Yes	
2007	Sonata F-A-I-R-P-L-A-Y	Violin Piano	Yes	

²³⁵ Composers' Group Concert No. 3140, 1979.

2009	3 paternoster/ Lord's prayer	Piano or organ Flute	Yes	
2009	Sonata f-a-i-r-p-l-a-y (extended)	Flute Piano	Yes	
2009	African Idyll for Hike	Piano Flute Guitar Percussion	Yes	

Choral works

Year	Title	Instrumentation	Notated	Additional Information
1996	Masakane – Let Us Build Together	SATB Choir Solo baritone Piano/ orchestra	Yes	
2001	Gaia – The Living Earth	SATB Choir Solo soprano Solo baritone Piano/ orchestra	Yes	Orchestration is not completed
2009	Masakane for Fifa World Cup	SATB Choir Solo baritone Piano		
2010	Missa Gratias per antonius	SATB Choir Piano Orchestra		

Other instrumental works

Year	Title	Movements	Notated	Instrument	Additional Information
1985	6 Baroque Suites for piano/harpsichord	Suite no. 1 Suite no. 2 Suite no. 3 Suite no. 4 Suite no. 5 Suite no. 6	Yes	Harpsichord	For more information refer to the same entry under 'Piano works' on page 74.
1996	Game 1 for Lîla	No	Yes	Unaccompanied clarinet	

Appendix 2: Chronological Worklist

Reddy composed seventy-two works in total. Refer to the instrument specific worklist (Appendix 1) for more detail of the works.

Number	Year	Title	Type
1	1978	Introduction, Fugue and Conclusion	Chamber
2	1979	Piano Sonata	Piano
3	1979	Three pieces for piano on B-A-C-H	Piano
4	1979	Elegy for RH 827 – a lost viscount	Chamber
5	1979	Lines outward Lyrics: Elaine Feinstein	Chamber
6	1979	String quartet	Chamber
7	1979	Poem for flute and piano	Chamber
8	1979	Jeux, Cavatina and Scherzo for flute and piano	Chamber
9	1979	3 pieces for flute and piano on B-A-C-H	Chamber
10	1980	Song I for piano	Chamber
11	1980	Song II for piano	Piano
12	1980	Song X for piano	Piano
13	1980	Songs III and IV for viola and piano	Chamber
14	1981	Four Romantic Piano Pieces	Piano
15	1983	Tell me where is fancy bred	Chamber
16	1979-1984	Arrangement of Irving Berlin's I'm dreaming of a white Xmas	Piano
17	1979-1984	Fantasy on 'Twinkle Twinkle Little Star' for piano	Piano
18	1979-1984	Six variations on an English theme for piano	Piano
19	1979-1984	Tears, unending tears (song on a ground bass in the baroque style)	Chamber
20	1984	Four Piano Pieces	Piano
21	1985	6 Baroque Suites For piano/harpsichord	Piano/ Harpsichord
22	1986	Dance of the Rain	Ballet
23	1986	Three minutes to Midnight	Ballet
24	1989	On the run	Piano and band
25	1989	Strange world	Piano and band
26	1989	We miss you	Piano and band
27	1990	Suite freedom	Piano and band
28	1990	In the fast lane(other title: fourplay)	Piano and band
29	1990	Don't give a damn' blues?	Piano and band
30	1991	Afrojol	Piano and band
31	1991	Homage to Bach	Piano and band
32	1992	Go For It!	Piano
33	1993	À la recherché de la paix et de la liberté	Chamber
34	1994	Reddy, Steady, Go!, The Ill-tempered Keyboard	Piano
35	1994	The friendly dragon	Chamber
36	1996	Rough 'n Reddy, The Ill-tempered Keyboard, Part 2	Piano
37	1996	Masakane – Let Us Build Together	Choral
38	1996	Game 1 for Lila	Clarinet

39	1997	Tocatta for Madiba	Organ
40	1997	Momo Sextet	Chamber
41	2000	Friends Suite – A touch of clazz 1	Piano
42	2000	Jingle our house in Cape Town	Piano
43	2000	Fugue on B-A-C-H for piano	Piano
44	2000	Fugue in C major for piano	Piano
45	2001	Friends Suite – a touch of clazz 2	Piano
46	2001	Don't give a damn' blues	Piano and band
47	2001	Mayibuye Suite for Organ	Organ
48	2001	Gaia – The Living Earth	Choral
49	2002	Phil-harmonie	Piano and band
50	2003	Elevenes	Piano and band
51	2003	Berceuse 4 Daniel	Piano and band
52	2004	African Funk for Felix	Piano and band
53	2005	Ballad for Thomas	Piano
54	2005	African Funk for Felix	Piano
55	2005	Ballade for Florian	Piano and band
56	2006	Clazzical Sonata	Piano
57	2006	Etude pour Flore	Piano
58	2006	Clazz etude number 3 for philipp	Piano
59	2006	Juicy jam for Julia	Piano and band
60	2006	Lebanon	Piano and band
61	2006	Back to Bass-ix	Chamber
62	2007	Tocatta à la mode for mol(l) –in-a	Piano
63	2007	Diabolical Variations	Piano
64	2007	Tocatta for John Roos	Piano
65	2007	A little exercise book for Felix Sebastian Otterbeck	Piano
66	2007	Sonata F-A-I-R-P-L-A-Y	Chamber
67	2009	New Baroque suite	Piano
68	2009	3 paternoster/ Lord's prayer	Chamber
69	2009	Sonata f-a-i-r-p-l-a-y (extended)	Chamber
70	2009	African Idyll for Hike	Chamber
71	2009	Masakane for Fifa World Cup	Choral
72	2010	Missa Gratias per Antonius	Choral

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