

**Curating South African flute compositions:
Landscape as theme of exhibition**

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Declaration

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own original work, that I am the authorship owner thereof (unless to the extent explicitly otherwise stated) and that I have not previously in its entirety or in part submitted the work for obtaining any qualification.

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This research was partially funded by a Stellenbosch University Postgraduate Merit Scholarship as well as with research funds allocated through my supervisor. The views in the dissertation, however, are my own, and not those of the funders. This research has generated several concert curations, a paper at an international conference, and an article that is currently under review for publication. Details of these outputs are listed in the Bibliography of this dissertation. Resulting conference proceedings (a concert curation in 2013 and a paper in 2015) were funded jointly and partially by the University of Stellenbosch PGIO OCG network and the Hearing landscape critically network.

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Abstract

This study explores intersections between curatorship, South African flute compositions in concert practice and 'landscape' as theme of exhibition for concert events.

The investigation into these intersections is informed by artistic research, an approach that is relatively new for South African research in music. This type of transformative research, similar in some ways to action research, embraces the performative integration of multi-directional processes of theoretical work, reflection and the performance of music towards generating knowledges. Methodologies therefore include theoretical research, reflection, meta-reflection and self-reflection, as well as performance itself, processes that, at times, happen concurrently, or chronologically, or in other integrated ways. Outcomes include the formulation of knowledges into a discursive mode that is written up in the format of a dissertation. Online internet-based links to the videos of the three events accompany this dissertation. These written and videographed documents attest to the notion of the concert as site of research (rather than merely a site of repertoire and skill display), amongst others, and remind that curated concert events and their worded reflections (that now exist, traceably) are artwork texts themselves, thereby indicating the complex processes that occur when artistic product transforms into artistic argument.

This project views the notion of themed presentation as one of the means that curatorship practices offer to direct museological and visual arts exhibitions. The research contends that curating as theoretical framework, but also as interventionist practice that is context-sensitive, is able to inform and invigorate conventional concert practices in the exhibition of South African flute compositions.

In a first phase of the research I investigate how South African flute music compositions have been curated by flautists who have engaged with this body of music over the past three decades. In a second phase I act as flautist-curator to curate three concerts that feature a selection of this body of compositions, using the theme of landscape as central emphasis. Three of the chapters of this dissertation serve to document the design, presentation of and reflection on these curations. In the process I am compelled to ask whether and how the theme of landscape influences my concert practice, as I am aware that the topic of landscape – and land – constitutes ongoing moments of national crisis.

The landscape-centred curations, each in turn, take me to a critical engagement with the romantic landscape paintings of artist J.H. Pierneef; to the insecure, unstable and risk-laden 'smooth space' of Johannesburg city, and also to the recognition and embracing of a sub-altern voice that sounds decoloniality as a radical tool towards social transformation. In these curations I play the flute, an instrument that is traditionally and mythologically associated with the pastoral, but through my concert curations I perhaps find 'An Other Tongue', as Walter Mignolo suggests decolonial aestheSis is able to instigate.

This research project demonstrates the power of the flute and its Western scored notations to intervene, transform and be transformed locally amidst curations that are context sensitive. Ultimately, the research is concerned with the possibilities presented by artistic research.

Opsomming

Hierdie studie is 'n ondersoek na die skakels wat na vore kom wanneer Suid-Afrikaanse fluitkomposisies in konsertpraktyk, met kuratorskap en met landskap as tema van uitstalling (vir hierdie komposisies) met mekaar in verband gebring word.

Die projek word gerig deur artistieke navorsing wat, vir Suid-Afrikaanse navorsing in musiek, relatief nuut is. Die transformerende effek van hierdie performatiewe soort navorsing, gelyksoortig aan aksie-navorsing, is 'n proses gekenmerk deur onkonvensionele metodologie, waaghalsige praktyk, asook onvoorspelbare uitkomst. Teoretiese navorsing, refleksie, meta-refleksie en self-refleksie, asook uitvoering – alles in geheel – postuleer vernuwende begripsinhoude in en deur musiek wat aangebied word in die vorm van die diskursiewe formaat van hierdie proefskrif. Die uitvoerings wat deel uitmaak van hierdie projek word aanlyn beskikbaar gestel aan lesers om na goeddunke te raadpleeg. Hierdie geskrewe en audiovisuele materiaal dien as dokumentasie van artistieke navorsing (eerder as 'n uitsluitlike fokus op die musiekwerk as skepping en die uitvoering daarvan). Die video- en proefskrifdokumentasies staan voorts as kunswerktekste, wat herinner aan die kompleksiteite wat na vore tree wanneer artistieke produk transformeer tot artistieke argument.

In hierdie studie word tematiëse programering beskou as een van die wyses waarop kurators in museumpraktyk en in die visuele kunste te werk gaan om uitstallings te rig en aan te bied. Die projek stel voor, en ondersoek dan, dat kurering as teoretiese raamwerk, maar ook as ingrypende en kritiese benadering wat poog om konteks-sensitief te werk te gaan, konvensionele konsertpraktyke met betrekking tot Suid-Afrikaanse fluitkomposisies sou kon informeer en vernuwe.

In 'n eerste fase van die studie ondersoek ek bestaande konsertpraktyke van fluitspelers wat oor die afgelope drie dekades hulself bemoei het met die uitvoer van Suid-Afrikaanse fluitkomposisies. Hierdie fase vors na in watter hoedanighede kuratorskap voorkom in konvensionele konsertpraktyk. In 'n tweede fase bied ek drie konsert-kurerings aan, en die prosesse van ontwerp, aanbieding en nadenke oor my aanbiedings behels drie van die hoofstukke in die proefskrif. Die tema wat ek kies om my klank-uitstallings te rig, naamlik landskap – en land – word beskou as 'n steeds kritieke situering van konflik en crises in Suid-Afrika, en daarom kan ek nie anders nie as om te vra hoe landskap my eie konsertpraktyk rig en verander.

In hierdie studie neem die tema van landskap my nie net na 'n kritiese omgang met Pierneef se romanties-gekleurde landskappe nie; nie net na Johannesburg se onsekere en glyende spasie nie, maar ook na 'n suidelike stem wat dekolonialiteit as radikale stem tot sosiale transformasie verklank. Die instrument wat ek bespeel is tradisioneel en, volgens oorlewering, 'n mitologiese en pastorale herdersinstrument. Deur my konsertprojekte verkry die fluit (en fluitspeler) moontlik 'n ander stem, of soos Walter Mignolo dit stel wanneer hy oor dekoloniale aestheSis praat, 'An Other Tongue'.

Hierdie navorsingsprojek wys dat Westers-genoteerde komposisies ter plaatse kan ingryp, transformeer en getransformeer word binne die ruimtes van konteks-sensitiewe kurasies. Uiteindelik handel die navorsing ook oor die vernuwende moontlikhede wat artistieke navorsing open.

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1. Introduction

My aim has been to uncover understandings [...] to develop insights into the practice [...] and to determine influence on the transformative performer.

– Jean Penny¹

1.1 Summary

This study explores intersections between curatorship, South African flute compositions in concert practice and ‘landscape’ as theme of exhibition for concert events. The study of these intersections is informed by artistic research as approach. This type of research enables the integration of multi-directional processes of theoretical work, reflection and the performance of music compositions towards generating knowledge.

In this project I investigate the intersections by engaging with the curating of South African classical music compositions for flute. Focusing the research within conventional concert practice of the flute, I first investigate how this music is curated by flautists. In a second phase of the research I act as flautist-curator in order to curate three concerts that feature a selection of this body of compositions, using the theme of landscape as central emphasis. A partly self-reflexive approach to the concert events translates knowledge that emerges from these activities into a discursive mode that is written up in the format of a dissertation. Online internet-based links to the videos of the three events accompany this dissertation. These documents attest to the notion of the concert as site of research (rather than merely a site of repertoire and skill display). The DVD videos also serve as a reminder that the curated concert events that occurred (and that now exist, traceably) are artwork texts themselves.

The project engages with themed exhibition as a form of curatorial activity. The central research interrogation is an assessment of the value of landscape as exhibition theme for the selected body of flute compositions. I ask whether and how the theme of landscape influences the performance horizons of this body of compositions in comparison to existing concert practices of these compositions. Land and landscape constitute ongoing moments of crisis in the history of South Africa. The poignant link between this central theme

and South African classical flute compositions, it is suggested, could perhaps function productively in order to explore both an aural landscape as well as a cultural construction of landscape.

To engage an aurality for landscape’s phenomenological walking of paths and trails, I engage the terms ‘song path’, ‘songline’, and, familiar to this continent’s way of walking with sound, ‘grooving’, when I discuss, below, the research conduits that opened up for me.²

1.2 Motivation for this research

1.2.1 A song path into artistic research

‘Artistic research’ (a term that is further discussed under ‘terminology’ in this chapter) has been practised formally in Europe for at least 20 years in the visual arts, drama, dance and film arts as noted in recent publications on arts research.³ Artistic research in music has been a latecomer, with Henk Borgdorff observing, in 2007, that music is ‘virtually absent’ from the practice-based research discourse.⁴ Now, and almost a decade later, artistic research through music has been practiced for at least 10 years in Europe, Scandinavia and Australia, with emergent responses also from the United States.⁵ In South Africa this type of research (in music) was instituted at Stellenbosch University Music Department in 2010, with the first doctoral degree conferred in 2012.⁶ The department of visual arts at the same institution have engaged with this type of ‘integrated’ research for a somewhat longer period of time.

As a flautist who has engaged with classical and contemporary flute music in the context of solo and chamber music recitals I have developed several skills over the past decades. These skills have included the selection of flute compositions, the preparation of these compositions, the designing of concert programmes, as well as the presenting of these concert programmes to audiences. Through repetition these skills have become honed. I have done this with a respect for my own artistry, my flautistic voice, my ‘way’ of doing things. I have also done this with respect for the composers who originally create the compositions I perform (for I seldom improvise), so that my concerts are a portrayal of my skills, but also of composers’ skills.

My performance focus has over the past two decades increasingly included the playing of South African flute compositions. These compositions are not widely played on international platforms, and can therefore be perceived as marginal to the canon of historical 'repertoire' for the classical flute that originates from geographical centres such as Europe and North America in particular. My engagement with a local body of compositions has therefore amounted largely to being a promotional strategy. I have approached these compositions with a sense of celebrating their worth, as well as a concern for a local heritage, coupled to an investigation into not only *why* the body compositions operate as a seemingly marginal 'repertoire', but also *how* this perceived marginality can be exposed as a construct. I am reminded by critical theory that central to such a construct of marginality lies the realisation that the music I play fits easily into a colonial paradigm of music brought from elsewhere and 'kept alive' in often exclusionary practices and styles, especially when *mindfully* related to the immediate South African cultural environment into which this classical music has been transposed. This study does not attempt to do justice to unravelling the complexity of the classical flute in relation to broad historical movements and transformations. However, as will be expressed in the section on marginality as construct, as well as in the section on research questions (both in this chapter), questions abound that can be formulated as a way of indicating context, periphery and centrality. This study will attempt to approach some of these questions by way of empirical study, as well as by way of exploratory concert practice.

The mention of promotional strategy above requires further contextualisation. A few years ago I arrived at Stellenbosch University Music Department to investigate registration for a newly instituted PhD programme in 'integrated music studies'. I hoped that this programme – one I understood (unknowingly) as a programme in 'performance' – would hone my skills as a flautist and further direct my concern with South African flute music in an academic way. In my performing career I had championed local flute compositions on concerts for several decades, and I sensed that it was time to anchor a playing practice with 'researching-writing' academic theory. I did not know how the paradigms of practice and theory would meet: I envisaged doing five (then prescribed)

concerts of local compositions, and, in a separate dissertation, I visualised analyses of some or all of these *performed compositions* to situate composers' compositions as stylistic arguments of coherence, or relevance, or position these within broader parameters of contextual analysis. At the time these were the formats that were available to me as examples of flautists' investigations in both theory and practice.⁷ I did not, at the threshold of my studies, envisage that *concert curations* themselves could be presented, situated and analysed. An initial suggestion by my supervisor sent me on an exploration of some of the critical angles that contemporary curatorship, applied to classical music concert practice, could offer an investigation such as this. My choice to focus my concert curations through the lens of landscape emerged much further into the process of my research project.

On my arrival at the Music Department I entered a scenario where there were volatile discussions on the requirements, nature and possible outcomes for the type of 'integrated research' that was also understood as practice-based research and that I now prefer to call 'artistic research'.⁸ I observed harm that erupted around these explosive discussions. I found that contexts of gridlock affect all participants in what Henk Borgdorff calls 'the conflict of the faculties', including possible harm deposited on the integrity of a relatively new research paradigm such as artistic research itself.⁹ I count myself fortunate for having been part of this introductory phase of this type of research in the Music Department, as well as in South Africa, noting now (in 2015) that many international institutions in music and in the broader arts have undergone similar phases of flux and 'conflict' at the establishment of programmes such as these, an aspect that an artistic research scholar such as Borgdorff is acutely aware of. As this was the scene upon which I entered, I was alerted to the urgency of the issues at stake. I was challenged to probe artistic research as a rhizomatic network of options. However, the meshwork of 'songlines' that I came upon turned out to be very different from the routes I had at first imagined possible for this integrated study.

1.2.2 An articulation of marginality as construct

Early on in my research project I formulated seven observations that together set up a construct of marginality surrounding the flute, its body of local compositions and its concert practices. I articulated these as a process towards identifying my research problems, thinking that an articulation of a construct of insignificance could pertinently inform my research process. Many of these observations were applicable to other instruments, genres, and musics, but I formulated them through the perspective of a flautist. I soon realised that the scope of a study such as this could not adequately address the historical and ideological processes that contribute to a construct of marginality on the broader problem horizon. However, through articulating seven scenarios of perceived marginality I was able to plot the flute, its body of compositions and its concert practices along a continuum of marginality. Such plotting in itself surfaced as a destabilising of perceptions, including my own.

The act of plotting prompted a dual perspective onto the problem of marginality. On the one hand I recognised notions about shifting the locus of power so that a focus on what is ‘small’,¹⁰ and localised,¹¹ is able to destabilise that which is ‘big’ and global. Gilles Deleuze and Félix Guattari use concepts such as ‘minor language’ in the context of a ‘major language’ and ‘deterritorialisation’ to indicate processes of destabilisation that can originate, as rebellion, from marginal localities and productions.¹² On the other hand, the act of ‘plotting marginality’ was perhaps able to expose the idiosyncrasy of ‘constructing’ contexts of marginality. I therefore suggest that the very act of plotting marginality offered ways into a construct of perceived insignificance, thereby enabling me to engage with South African flute compositions not only as a supplication for survival and not only as a promotional act, but as a creative act that engages with complex issues of landscape in the local context in a way that amounts to more pertinent inquiry than mere publicity for the local. Through recognition of possibly creative activism my work now engages the connection between classical music, its past and present, and its situatedness in South Africa and the global South. In this way my work initiates a rethinking of discourses on local compositions, and local concert practice, from a flautist’s perspective. Such rethinking of critical issues is able to perhaps seep into my

curations of this body of local flute music, albeit that the bulk of the critical issues remain a peripheral context to what my curations are able pertinently to address.

My initial seven observations of a perceived marginality surrounding the flute, flute compositions and local concert practices are articulated below:

1. Significance of the instrument: During the mid-nineteenth century the Occidental/ Western¹³ flute was overshadowed by the virtuosic displays of the violin, cello and piano. The flute, due to its (natural) sounding capacities, has mostly been designated as firstly a chamber instrument, secondly an orchestral instrument (more than often displaying bird calls and pastoral and nostalgic melodies) and only thirdly as an independent soloistic instrument. There can be no doubt that flute concertos predating the nineteenth century and the solo repertoire of the 20th century have done much to portray the flute as a strong and autonomous voice. However, even today the perception persists that the flute ‘is a bird’.¹⁴ This argument situates the flute as a lesser significant solo instrument, in comparison to, for example, the violin or the piano. Present-day programmings of concerti continue to reflect this preference, as is illustrated by the programmes of a South African orchestra group such as the *Cape Philharmonic Orchestra*.¹⁵
2. Size of local (South African) body of compositions for classical flute in relation to selected material for performance examination: The most recent catalogue of South African flute compositions, compiled by Catherine Stephenson (2012), lists 479 compositions¹⁶ dating from 1912 to 2012.¹⁷ This relatively large body of music is reduced to a circumspect list of thirteen flute compositions by South African composers that can be selected by candidates for graded performance examinations on the 2012 University of South Africa (UNISA) music examination syllabus (currently in use).¹⁸ This indicates at the very least a lack of awareness of the size and scope of the body of South African flute compositions in educational institutions.
3. Contemporaneity of South African flute compositions: 20th (and 21st) century music is generally perceived by South African concert audiences to be experimental and untested. Even though most South African classical flute

compositions have been composed in accessible rather than experimental styles, the music *dates* exclusively from the 20th and 21st centuries. The label of ‘music without audience’¹⁹ often associated with ‘modern’ music is therefore still applicable and includes the flute music of South Africa. It follows that contemporary music is seldom programmed mainly for its lack of familiarity to a supposedly resistant audience. This is a perception based on active concertising and interaction with individuals who organise local concerts.²⁰

4. Visibility of South African flute compositions’ scores and recordings: In a global community of performers and researchers who tend to focus on composers and compositions from Europe and North America, rather than experiment with and engage with compositions of unknown standing that originate from peripheral areas, South African classical (and flute) music (also in print) is virtually unknown. Compositions are seldom published with internationally accessible publishers. The *South African Music Rights Organisation* (SAMRO) publishes compositions from its archives on request, but member composers donate to this archive, unless issued with a SAMRO commission. These composer donations are haphazard, and at the whim of the composer so that the SAMRO archival holdings are not comprehensive.²¹ Recent developments in electronic availability of composition scores have made manuscripts more accessible. However, recorded compositions are similarly difficult to obtain, and often exist only as archival recordings (if at all), with only a handful of commercial recordings available.
5. Local embeddedness (or lack thereof): One of the implications of a body of music linked inextricably to a history of practice in Europe is that local music identity becomes difficult to locate and demonstrate, unless an explicit paradigm of locality is mobilised in this discourse. As a performing flautist I have often been asked by colleagues abroad to explain how flute compositions originating from South Africa sound uniquely ‘South African’. As a performer who engages with South African classical compositions (that are mostly influenced by traditions originating from Europe, embedded in European concert practices) I have resorted to mentioning processes of

indigenisation relating to local compositions, examples of which exist.²² Despite these examples, local embeddedness of South African flute music remains contested unless convincing and coherent discursive strategies, or explicit models, are able to demonstrate the local contextualisation of this flute music. The critical alternative, namely the contextualisation of discourses of the romantic search for ‘the exotic’ as well as a critical perspective on fashionable globalising of ‘world musics’, is also scant in existing flute music investigations. These conflicting strategies, together, add to the perceived insignificance of local flute music that does not ‘sound local (enough)’ for audiences that attempt to locate geographical or cultural identity in music compositions.

6. Contexts of elitism: Classical flute music is perceived to belong to a genre of music that initially considered itself ‘highbrow’ music (in juxtaposition to ‘music hall’, folk music, jazz, popular music and, in ‘colonial’ South Africa, indigenous musics). These perceptions (and labeling of ‘superior’ and ‘inferior’ music) date from the 1850s when concert programming practices in European concert practice had morphed from ‘miscellany’ to homogenous classical ‘hegemony’ thereby stimulating such a dichotomy in musics, according to an analysis by William Weber.²³ These perceptions continue to influence preferences and tastes to this day. The implication is that classical flute music concerts are attended by an elite few. Wider interest groups choose to disassociate themselves from attending classical concerts.
7. Ideological complicities: Burdened with a history of colonialism and imperialism, South African classical music exists uneasily on the African continent, a continent that, before European colonisation, necessarily engaged in contextual music traditions.²⁴ One of the uncomfortable positions that classical music in this country finds itself in (as elsewhere in the non-European world) is that musical content, as well as concert practices, are rooted in a European music tradition, complicated by colonialist and imperialist history. Furthermore, classical music in this country has a history of being culturally racialised, not only through the legacy of colonialism, but also (in a locally interpreted extension of that colonialism) under minority rule of the past seven decades. It is no surprise then that this

body of music became primarily associated with those in power for most of the previous century. In the pre-democratic South African context this ‘alignment’ between music and social stratification refers to classical music in connection to white South African persons of European descent. This alignment of musical association, along lines of race, power, and ultimately, economic funding, rather than along lines of aesthetic strengths or preferred association of audiences, has added to the ambiguous position of classical music in South Africa today. Even the ‘separate development’ of the classical flute in South Africa, mostly apart from indigenous flute practices, leaves a contested space; a flautistic ‘musical apartheid’.

1.3 Definitions, terminology

The terms, phrases and definitions below are extensively used in this study. I supply only brief synopses to those terms that will be explored in the dissertation itself. The term ‘artistic research’ is discussed at some length, as a separate chapter is not devoted to this term. The term ‘landscape’ is also here contextualised in order to mobilise its terminology into an operational theme for curated exhibitions further on in this study.

In this endeavour I acknowledge the precariousness, but also the necessity, of offering such initiatory ‘definitions’; observations, descriptions, formulations or first introductions ‘that put something forward’. These definitions fold into options that can no doubt be expanded and narrowed according to the intent, the scope and the contexts that require such defining. At best, each definition should perhaps begin with words such as ‘interlacing’ (Borgdorff), ‘meshwork’ (Ingold), ‘flow’ and ‘flux’ (Deleuze) – observations that are informed by a sensitivity that asks, like the curator Bruce Ferguson, ‘who is speaking to and for whom, why, where and when.’²⁵

1.3.1 Curatorship, curating

Curatorship (or curating), from the verb *curare* (‘to care’) can be described as ‘a kind of interface between artists, institution, and audience in the development of critical meaning in partnership and discussion with artists and publics’, as formulated by contemporary art curators Beryl Graham and Sarah Cook.²⁶

In this study I apply this formulation of curating to concert music practice in an attempt to not only ‘show’ music compositions, but also to facilitate ‘the development of critical meaning’ on aspects relating to music practice. The selection of a definition such as this privileges the critically-orientated and interventionist role of the contemporary curator, in contrast to understandings of curatorship as the caring for of collected artefacts (in a museum context), as exhibition making (in a visual arts context where new art is exhibited) or as a promotional strategy towards marketing and trading art as a financial commodity (in the context of art dealers and auctions). Recently it has become fashionable also to refer to the artistic directors (of music festivals, literary festivals, etc.) as curators. Previously, curators were associated with museum contexts and visual arts collections and exhibitions. In the wake of this more recent application of the term of ‘curator’, used in music practice instead of the term ‘music programmer’, I explore the consequences of applying notions of curatorship to classical music concert practice in this research project.

1.3.2 Meaning-making

The mention above of curating as an interventionist mode of critical ‘meaning-making’ necessitates exploration of the term meaning-making. Meaning-making (or sense-making) is a term that I use from psychotherapeutic origin to suggest normal developmental phases, but also to suggest clinically-driven necessity.²⁷

Lydia Goehr (whose concept of the ‘imaginary museum of musical works’ is explored in Chapter 2) explains processes that have instigated the view that classical music has more than often been described as an autonomous art form that has an introverted gaze, concerned only with itself.²⁸ Goehr shows that when ‘autonomous music’ is performed, or analysed, the consequences are that the inner workings of the composition are explored, or that the composer’s skill is portrayed, or that the performer’s skill is exhibited. Seth Kim-Cohen argues that music, in this autonomous sense, needs to claim ‘the extramusical’ if it is relate to anything other than its own inner workings. Kim-Cohen observes:

[M]usic is positively obsessed with its media-specificity. Only music includes, as part of its discursive vocabulary, a term for foreign matter threatening always to infect it: 'the extramusical'. Even at the height of modernism, painters did not have a name for extrapainterly elements; filmmakers do not worry about the extracinematic. But in music as an academic, artistic, and performance discipline, there is a perceived need to identify [...] aspects of production, reception, or discussion that are not specifically manifest in material form. The intramusical (simply referred to, in music parlance, as 'music') is captured either in the inscription of notation, or in specifically quantifiable, audible phenomena [...] All else is extramusical.²⁹

Kim-Cohen concludes that the 'music' (of 'music parlance') concerns itself 'only with immanent features of sound' (Pierre Schaeffer) and 'sound-in-itself' (John Cage) and therefore, even in the 21st century, many decades after the productions and ideas of these composers mentioned, arguments abound that side-step meaning-making with music.

However, as Winfried Lüdemann suggests, questions pertaining to making 'sense of it all', whether by scientific 'grammatical or syntactic structure of the world', or by 'semantics or meaning' have concerned 'musicians throughout the ages'.³⁰ Lüdemann suggests that '[m]usic, as much as science, philosophy, and theology [...] has contributed profoundly to the discovery – and, conversely, to the creation and shaping – of our world'. Although Lüdemann points to 'the transcending quality of actual music' in a critical stance to musicology as the 'latest rush towards investigating the various discourses around music',³¹ I suggest that meaning-making encompasses both 'actual music' and musicology in a quest that acknowledges that musicians' and musicologists' gaze need not only be inwards, but also outwards. On the direction of gaze (or 'attuning' of ears) Daniel Grimley states that

...attuning our ears more closely to the often dissonant, unharmonizing sounds of the acoustic environment around us is a risky process, one that renders us vulnerable and that points unerringly to our own contingency, our transient and fleeting presence in the world. Yet

resisting this process, turning our 'auditory gaze' inwards away from landscape in search of a deceptive autonomy of enquiry, perception, or the musical work, is a far greater irresponsibility.³²

Grimley warns that an inwards attunement in classical music performances and analyses is devastatingly reckless. In harnessing the term 'meaning-making' as a critical and interventionist aspect of curating, I suggest that classical music matters in contexts, and that analyses of contexts, together with the musics operating in those contexts, is mandatory. For, as Seth Kim-Cohen suggests, meaning-making does not stop as soon as sound is 'out of earshot'. Instead, meaning-making occurs when 'non-cochlear sonic art' enables us 'to ask questions that the [ear] alone cannot answer'.³³

Observations such as these do not intend to detract from or circumscribe the possibilities of meaning-making that can inhere and surface in compositions and art products, as well as in existing concert practice. I also do not intend to suggest an inevitable tension between the intent of the creator and the intent of the curator, as if the curator necessarily imposes an 'other' layer of meaning to the product. Instead, this project engages with multi-directional and rhizomatic processes of possibility that enter when curating interfaces towards critical meaning-making in contexts where such meaning-making can be the one, but also the other. I will return to this notion of meaning-making (in the context of conventional concert practice) that can be 'the one, but also the other' in the concluding chapter.

1.3.3 South African flute compositions, classical music

The phrase 'South African flute compositions' refers to music compositions for the classical Western flute, written by South African composers. For my study I delimit these compositions in two ways. Firstly the phrase refers to compositions that have been composed by composers who choose to associate themselves with the term 'South African composer', with one exception.³⁴ Secondly the phrase refers to compositions that have been documented as music scores using Western music notation rather than using jazz notation sheets or that require improvisation. Flute music in my study therefore does

not include indigenous flute musics except where aspects from indigenous musics have been incorporated into scored notation. I do not consistently refer to the classical flute as ‘Western’, although the mention of the term, and with its capitalised ‘W’, acknowledges various processes of transportation, importation, exploitation, separation and hybridisation amongst flute musics of South Africa.

In conjunction with the above demarcation of music for the flute and its scored compositions in South Africa, this project therefore recognises that South African flute music is diverse, found throughout the southern African continent and found in continuing processes of fusion and cross-fertilisation. Examples of local flutes include vertical reed flutes of the San and Khoi, the Nguni *umtshingo*, *igemfe* and *begu* flutes,³⁵ the Venda communal *chikona* pipes,³⁶ the *kwela* flute (or penny whistle),³⁷ the Indian flute and the classical flute. South African musics that include diverse aural incorporations of flute music are prevalent as, for example, indigenous musics, marabi, mbaqanga (South African jazz), ‘township music’ (such as pop, kwaito, house), locally adapted globalised popular music, Indian classical flute music and classical flute music, all in various organic fusions with one another and with international trends.

I refer to flute compositions in my project as ‘classical music’, rather than art music, although the terms art music and classical music can be used interchangeably in this study. Due to the interchangeability of these two terms, I use a definition for art music argued for by Mareli Stolp. Accordingly, ‘[classical music is] music where the choices concerning performance repertoire, performance space and performance styles are made without commercial considerations, but rather with specific aesthetic and artistic goals in mind’.³⁸

1.3.4 The classical flute and its conventional concert practice

Although the term ‘concert practice’ does not appear in the formulated title of this dissertation, it is a term that will be used in relation to the exhibition of flute compositions. The term refers to the practices that surround Western classical music. In particular the term refers to the practices of designing and presenting live music performances to an audience, preferably in a venue with

favourable acoustics, as well as with an accompaniment instrument such as the piano, organ, harp or marimba (or an orchestra/ ensemble, etc.), where required. In classical music such concert practice historically implies set patterns of behaviour by the performer and the audience, as well as by the presenters and the managers linked to such a concert presentation. It is therefore suggested that this project refers to ‘conventional concert practice’ as an understood set of practices in a suitable venue.

The term ‘conventional concert practice’ is the least solidified concept of the definitions employed for this study. To be sure, in this project the consistent use of the concept here labelled ‘conventional concert practice’ is offered within paradigms and procedures that beg for consistent scrutiny, vigilance and openness towards forms of non-conventionality that do occur. However, I suggest that my investigation into the current concert practices of flautists generates a circumspect description of conventional concert practice. My empirical investigation also serves as inquiry into types of programming practices that occur within conventional concert practice when South African flute compositions are curated.

1.3.5 ‘Composition’, ‘body of compositions’, ‘concert events’ and ‘exhibitions’

For this study I also make use of the following terminology preferences.

- (i) I have chosen to use the term (music) ‘composition’ rather than ‘piece’ or ‘work’. The reason for this choice is that I find it useful to refer to ‘musical works’ in the way that Lydia Goehr uses the term, thereby referring critically to an autonomous and closed concept of artness surrounding Western music especially since the 1800s.³⁹ For the current project I use the term ‘composition’ as being somewhat disaligned with Goehr’s ‘work concept’ although I concede that no term is able to operate neutrally.
- (ii) Similarly, I have chosen to use the phrase ‘body of compositions’ rather than ‘repertoire’ when referring to the body of (flute) compositions that originate from South Africa. I have chosen this phrase for its non-European-ness, partly influenced by decolonial theory’s attempt to generate local

perspectives rather than consistently align with European terminology and discourses.⁴⁰ Where I have used the French term ‘repertoire’ it has been to indicate musics that carry within themselves a distinct sense of correlation to European canonical ‘works’.

- (iii) Finally, in this study, I refer to the term ‘concert’ where conventional music concerts are implied. However, where I discuss my concert curations that explore landscape, as linked to this research project, I have labelled these ‘concert research events’ or ‘concert events’. At times I have termed these concert events ‘exhibitions’ in order to access the curatorial notion of display that ascends and accents critical meaning-making, to connecting the visual and the aural, to acknowledge the changing roles of ‘visitors’ to an exhibition and, likewise, to recognise altered habits of concert goers at my curations.

1.3.6 Flautists who engage with South African flute compositions

In this project I approach a group of persons, namely flautists who engage with South African flute compositions, to generate data for an investigation into the curating of local flute compositions. A brief overview of local and international flautists reveals a list of more than sixty names of local and international flautists whom I identified as persons who have engaged with South African flute compositions in their concert practice over the past thirty years. The selection of compositions that these flautists have made, the possible reasons for their choices, as well as the various ways in which they have programmed these compositions, form part of the empirical inquiry of this study, researched through means of a questionnaire.

1.3.7 Landscape

The term landscape carries several etymological origins and adaptations in Western usage. Landscape refers to a shaping of the land (as *-scape*),⁴¹ the viewing of the land (as *-scope*),⁴² the partitioning (and justice) of the land (*landschaft*),⁴³ but also to *landscaping* as creative cultural engagement.⁴⁴ A recent term, *landscapeness*, has interrogated a biopolitical intervention with respect to landscape.⁴⁵ Dutch landscape paintings of the 16th century referred

to *landskip* as a portion of land,⁴⁶ whereas the mistranslation of this word to English began to include visual and especially artistic scenery.⁴⁷ Landscape as referring to natural (earth surface) features gradually began to refer to landscape as inclusive of notions from culture studies and psychology in the first half of the 20th century when geographers such as Carl Sauer articulated cultural landscape(s),⁴⁸ William George Hoskins articulated the nostalgic and melancholic connection with and to landscape⁴⁹ and John Brinkerhoff Jackson articulated ‘vernacular’ (or human insiders’) aspects of landscape.⁵⁰ In the latter half of the 20th century landscape as ideology was interrogated by William Mitchell, Denis Cosgrove and Stephen Daniels to interrogate the representation of landscape – landscape as seeing, ways of seeing, therefore cultural and symbolic images, including those of (Western) hegemony.⁵¹ An often-quoted recent definition for landscape, formulated as an opening sentence to a publication by cultural geographer John Wylie, reads ‘[L]andscape is tension.’⁵²

Although European and North American landscape scholars of the nineteenth and early twentieth century have therefore interpreted landscape as ‘out there’ and separate from human activity, cultural geography of the latter 20th century has increasingly adapted this singular perception. The phenomenological approach of Maurice Merleau-Ponty has been incorporated into landscape studies to suggest landscape as ‘lived experience’,⁵³ notably by an anthropologist such as Tim Ingold. Partly in rebellion to landscape as representation Tim Ingold labels his own re-interpretation of landscape (an) ‘embodied’ landscape, or, as ‘a dwelling perspective.’⁵⁴

In South Africa the notion of ‘land’ that has been ‘shaped’ occupies a powerful central position in the experience of land in connection to human life. Land as landscape, and landscape as land, are therefore intertwined in local interpretations, as described below. Legacies of the 1913 *Natives Land Act*⁵⁵ continue to inscript the land, its people, and its archaeological memory, so that ‘landshape’ exists as a pertinent, critical and crises-filled lived reality. Indeed, for South Africa with its colonial and apartheid past and with its ‘service delivery protests’ of 2013–2015 that appeal for a liveable life on the rural and

urban land, landscape ‘is tension’. Fred Hendricks *et al*, for example, maintain that the tension of landscape requires increasing small-scale community activism towards reform, rather than large-scale government reforms based ‘on statistics’.⁵⁶ Filmmaker Aryan Kaganof notes that the ‘ritual murder’ at the *Marikana* platinum mines (Rustenburg, 2012) is one of the most ‘grotesque’ ‘blights’ on the local landscape, thereby suggesting that an international conference on music and landscape (hosted in 2013 in Stellenbosch) could not dare to ignore this event (which it seemingly did).⁵⁷ Notions and events such as these metamorphose ‘landscape’ *from* former scenic portions of land *into* sensually vibrant and violent embodied landscapes that shape the conditions of human life itself.

The above historical and localised overview shows that landscape today is not only linked to the geography (topography), but also to the people (demography), and also related to the experiences of landscape, and to ever-changing power struggles for land (embedded hegemonies). Peter Howard and his co-editors note landscape as ‘a classic trans-disciplinary concept’ that cannot be adequately differentiated into original ‘academic silos’.⁵⁸ Instead, these writers articulate four emerging topics that direct chapter organisation in their publication on landscape. The writers suggest that landscape be understood as 1) experience; 2) heritage and culture; 3) law and justice and 4) planning and design.⁵⁹ Distinctions such as these indicate ‘the lay of the land’ in landscape studies. A distinction by visual arts curator Michael Godby is similarly useful. Godby notes five ‘representations’ of South African landscape visual art in his curated exhibition entitled (ironically) *The Lie of the land*.⁶⁰ These five categories include the following: ‘interface, contestations, interventions, inventions, and interrogations’. Noteworthy of these categories is the underlying notion that landscape is interpreted as a dynamic ‘process’, and not as a static entity. Landscape as process engages with contemporary discourses so that Howard *et al* articulate various ‘cross-cutting themes’, a list that is by no means complete or stable.⁶¹

1.3.8 Music and landscape

The reciprocal link between music and landscape has not yet been solidified into a pertinent discourse, and, instead, landscape itself has become a wide and interdisciplinary topic that adapts to particular interpretations of land and landscape, also with regard to sound, music, musicology, cultural geography and anthropology. George Revill observes several contemporary ways in which landscape is addressed through music. He notes that three of these ways are best approached through the notion of pastorality and these include the aspects of ‘imitation, quotation and allegory’.⁶² He also articulates the aspects of ‘dramatisation’ and activist ‘facilitation’ where music and landscape co-join.⁶³ The articulation of landscape as process, performance and performativity (in this latter activist sense) is an increasingly noticeable ‘turn’ in the discourse on music and landscape, especially as ecomusicology makes inroads on the discussion. Daniel Grimley notes, for example, that an ecomusicological analysis of classical music is disturbing for its signage towards human transience in the face of forces such as climate change. Grimley observes, however, that a global landscape in crisis obligates the urgent and mandatory taking on of inquiries that connect landscape and music.⁶⁴

1.3.9 Landscape as theme of exhibition for this study

This study probes connections between landscape and music, and offers contributions to this link within a circumscribed locality (South Africa), as well as in the collection of music written for a specific instrument (the flute). Two central premises of this study are that, firstly, landscape in the South African context can be explored through South African flute music and, *vice versa*, that the flute’s playing capacities towards sounding landscape can thus be probed. The current study examines both theory and practice of these premises. Some of the possibilities and limitations of an exhibition of local compositions through the theme of landscape, and (by extension) of themed exhibition in general, will be explored. The ‘voice of the flute’, with the flute traditionally sounding pastoral landscapes, as well as sensibilities relating to the relatively more gentle of emotions and sensibilities, is interrogated in the process.

Exploring landscape in an audible environment translates landscape from a traditionally scopic (seeing) sense, to an aural (hearing) sensoric awareness, thus enabling not only the creative exploration of (visual) space, but also of (aural) time. George Revill reminds that ‘rethinking landscape in relation to sound requires us to [...] address head on the alterity of sound.’⁶⁵ I like to think that in this project landscape operates as a ‘lens with projector’ or, in an aural sense, as a ‘microphone with amplifier’. My processes of composition selection, programming and exhibition of local flute compositions are therefore especially directed by the notion of ‘hearing landscape.’⁶⁶

Landscape therefore features as a central notion for the curations of this research project. Although the theme of ‘landscape’ is an arbitrary choice I have increasingly found it to be a potentially rich terrain encompassing nature topography, embodied landscape, the rural, the urban, and aspects of conflict bound to land. During the course of my research project I designed and presented three concert events entitled *Land in klank*; then *SAGA 631*; and, finally, *Bones bricks, mortar and souls*. The first concert took place in a gallery where South African landscape paintings by the artist Jacob Hendrik Pierneef are on permanent exhibit. The paintings show topological and natural grandeur as manifest destiny and I used selections of local flute music to critically introduce concepts of embodied landscape, and reverberation as memory, in this gallery space. The second concert event focused on urban landscape, and I presented a silent film and live music in connection with an architect’s analytic of Johannesburg as smooth space to contextualise the composition/film. The third concert event made use of notions from decolonial aestheSis to access injustices of land, thereby sounding the layers of inscribed oppression on a South African landscape.

1.3.10 Artistic research

Artistic research is a way of doing research through art in an integrated way so that practice and theory are not separate procedures.⁶⁷ Indeed, and also applied to music, Henk Borgdorff suggests that in artistic research ‘practice [...] is infused by theory.’⁶⁸ I suggest that theory is likewise infused by practice. In the remainder of this section I briefly describe the embedded context, enclosed

reception and content, enacted method and embodied outcome of artistic research as arts-based connection between academic and artistic practice. These terms, i.e. (embedded) context, (enclosed) content, (enacted) method and (embodied) product are terms employed by Borgdorff to indicate the uniqueness of artistic research.⁶⁹

Artistic research as research ‘through’ art is formulated by Christopher Frayling.⁷⁰ Frayling differentiates between research ‘into’ art, research ‘for’ art and research ‘through’ art. The latter, research through art, is the direction of research that I refer to. Following the suggestion of Peter Dallow, I prefer Frayling’s term ‘through art.’⁷¹ An early distinction made by Henk Borgdorff’s notion of the trichotomy of ‘research in the arts’ (the latter in opposition to research ‘on’ the arts, and in opposition to research ‘for’ the arts) is helpful, but the term ‘[research] in the arts’ appears (to me) more elusive a term than ‘[research] through the arts’, as the latter includes the performing element.⁷² Borgdorff, however, suggests that artistic research is a mode of research that also includes ‘the performative.’⁷³

In artistic research the ontology, epistemology and methodology of such research differs from other types of research.⁷⁴ However, the various types of research share a similar definition of research itself, namely that research is ‘the curiosity-driven production of new knowledge’ (as articulated by Helga Nowotny).⁷⁵ Borgdorff suggests how artistic research is similar to, but also different to, conventional research:

*[A]rtistic research is original both artistically and academically, in the sense that it gives us something we did not yet have – new knowledge about the world, about ourselves, or about the art form in question; a new perspective on what we thought we knew and understood; a new experience that makes us see, hear, perceive things differently. Or perhaps also a new form in which something can be cast or a new technique through which something can be addressed.*⁷⁶

A poignant articulation that situates artistic research as performative and discursive is encompassed in the suggestion by Borgdorff that artistic research is

‘a transformation that occurs from an artistic product to an artistic argument.’⁷⁷ Such an argument takes place within the space of exploration. Following this notion (in my project) ‘a concert’ is therefore a site of experiment rather than a platform for showing repertoire, interpretation or skill only, so that concerts came to be re-named ‘concert research events.’⁷⁸ The experimental nature of these concert events add a measure of inquiry and exploration to the concert event in the way that Borgdorff notes that ‘discovery’ becomes more important than ‘justification.’⁷⁹ Borgdorff also notes the ‘radical contingency’ of artistic research as the ‘deliberate articulation’ of ‘unfinished material thinking.’⁸⁰ Borgdorff suggests that

*[Artistic research] creates room for that which is unthought, that which is unexpected: the idea that all things could be different.*⁸¹

Paulo de Assis reminds that music (the compositions – the Goehrian ‘work-concept’ and also the ‘extended work-concept’, including the concert practice surrounding these) is an ‘epistemic complexity’ that invites further inquiry into this ‘experimental system.’⁸² Artistic research, or ‘creative problematisation’, allows for ‘embedded’ knowledge about music and its practice to emerge in sometimes surprising ways – all within conditions for considering the ‘epistemic complexity of aesthetic things.’⁸³ De Assis notes that

*[A]rtistic experimentation has the potential to bring together the past and the future of ‘things’, enabling and concretely building (constructing) new assemblages – something that non-artistic modes of knowledge production cannot do.*⁸⁴

The epistemological awarenesses (also termed knowledges) that emerge through artistic research are explored by De Assis when he reminds that artistic research turns many ‘knobs’, sometimes towards the artistic; sometimes towards the academic, all directions that produce types of knowledges based on music as a systemic and epistemic complexity.⁸⁵ Processes such as these result in multidirectional ‘knowledges and understandings’ and ‘insights and comprehensions’ that surface, terms that Borgdorff suggests to emphasise the epistemology of artistic research that is able to integrate propositional

knowledge, knowledge as skill, and knowledge as acquaintance, but also *more than* these conventional knowledges.⁸⁶

From the disciplines of rhetorics and literature, Mats Rosengren engages both a different approach and different terminology for artistic research. Rosengren equates knowledge generated by artistic research with *doxa* (i.e. common sense knowledge of a community or society). Knowledge as *doxa* is not ‘apparent or illusory’, but instead suggests that artistic research recognise its own *doxa* – its ‘variable’, ‘situated’ and ‘interested’ nature of knowledge gained.⁸⁷ Rosengren states that knowledge, as *doxa*, is

*[...] always embodied, in ourselves as biological beings; formulated and/or preserved in some language, institution or ritual; practised and upheld by one or many individuals, always in one historical moment or other and within the admittedly diffuse framework of an ever changing but still specific social situation.*⁸⁸

For Rosengren the aspects of dexterity, capacity and practical skills are examples of knowledge generators ‘in and through action’ and these are immanent to artistic research. For him aspects such as these are able to operate beyond the entanglements of discursivity. More recently Rosengren has equated *doxic* knowledge (and artistic research informed by *doxa*) to what he calls ‘magma’: ‘[...] what I call *doxa* is rather similar to what Castoriadis calls the magma of social imaginary significations of a society.’⁸⁹ According to Rosengren some ‘magmas’ are

*[...] dense, slow and sluggish, others liquid, fast and brief as water; all in constant motion, interacting, folding into each other just to disengage again; no magma being reducible to another, but all relating and leaning upon each other. One magma may include other magmas – and be included in others, as for example the multitude of sensemaking included in the magma of social imaginary significations.*⁹⁰

Artistic research can therefore access knowledge which is a thick, changing, unstable, eruptive unguent. Rosengren suggests that such a form of knowledge

differentiates from Platonic *epistémè* (that claims universal forms of truth)⁹¹ by recognising that ‘knowledges’ generated through doxa and magma are ‘by no means [...] immutable; they are creations that could have been different, and that differ and defer all the time.’⁹²

These various and overlapping understandings of artistic research as suggested by De Assis, Borgdorff and Rosengren bring to the fore intertwined aspects of ontology, epistemology and methodology that inform this study. I am motivated to approach music and its concert practice methodologically by means of allowing for an experimental system to open up its epistemic complexities, also in surprising and experimental ways, as is suggested by De Assis. My approach takes inspiration from the performative nature of artistic research, as advocated by Borgdorff’s ontology of the immanent perspective accessed via artistic research. I also approach knowledge thus generated (through my research) as doxic and variable, like magma, as is proposed by Rosengren. These notions of experimenting, performativity, and knowledge as doxa and magma *together* direct the explorations in this research project.

1.3.11 Performance and performativity

I engage with concert practice in a somewhat experimental way, knowing that this involves insecurity and risk-taking for the curator-performer. The ‘precarious’ anxiety located in and around performance and performativity are aptly described by David Crouch when he notes that ‘[p]erformance and performativity are lively, active and uncertain.’⁹³ Such uncertainty ultimately ‘shapes’ and changes the artist’s own behaviour, as Annette Homann has remarked on performative practices as artistic approach. Homann states that

Such an approach of course is also extremely challenging, because it means to engage with performative practices and therefore puts an element on the agenda that, if taken seriously, affects our life in the most profound sense. Performative practices play a key role in the processing of knowledge, but they also deeply shape our behavioural patterns. [...] The artist therefore seeks provocation and disruption, potentially allowing an imaginative and subversive interaction with

*the symbolic order which is meant to affect simultaneously the nature of the dialogue itself.*⁹⁴

Definitions for performance and performativity are illusive as these two terms are not ‘distinct areas of theory’ and are ‘not poles’, but ‘flows’, as David Crouch remarks.⁹⁵ For this study I suggest that performance is ‘the taking of responsibility for a display of communicative competence before an audience’, as formulated by anthropologist David Coplan.⁹⁶ Also, for this study, performativity is ‘the product of what one chooses to enact at a particular time and place’, as formulated by Jann Pasler.⁹⁷ However, Judith Butler reminds that performativity is *more than* decision that results in enactment, since discourse and power relations operate inherent to performativity. Butler notes that

*The power of discourse to materialize its effects is [...] consonant with the power of discourse to circumscribe the domain of intelligibility. Hence, the reading of ‘performativity’ as willful and arbitrary choice misses the point that the historicity of discourse and, in particular, the historicity of norms [...] constitute the power of discourse to enact what it names.*⁹⁸

The terms performance and performativity therefore operate in similar contexts, but the agent’s role of decisive action, within and against discourse, operates in the performative. This agency relates to the historical route that performativity has travelled from linguistics, through gender studies, to the arts, and finally also to terrains encapsulated in both artistic research and in landscape theory. I mention this route briefly.

Performativity originated with J.L. Austin’s linguistic (speech act) theory, where language is ‘doing’ and not merely ‘reporting’. Judith Butler applied performativity to gender and queer studies, noting that gender performativity sees gender not as innate, but as ritualized, socially constructed enactment that occurs through normative actions reiterated.⁹⁹ Butler’s distinction between performance and performativity is described as somewhat ‘ambiguous’ by Moya Lloyd,¹⁰⁰ but notions included in performativity are able to operate evidently in arts practice. Performativity (of anything; of any condition) can

operate as a socially constructed reiteration in order to privilege that condition (in an activist sense) – therefore also in music practice. Musicologist Suzanne Cusick suggests that performative acts ‘create the thing [or condition] to which they refer’.¹⁰¹ Cusick applies the notion of performativity to music performance thereby activating performativity as ‘a way of *doing something*... as well as a way of saying something’ in music practice.¹⁰² She notes that a music performance is given performatively in order to constitute, create, or align with ‘doing’ something pro-actively. For the current study I suggest that performativity asks of an event: ‘What is the event doing pro-actively – ‘activist-ly’, *with, through* and *against* the historicity of norms and discourse – if not merely showing, or reporting?’

David Crouch has made two observations on performance and performativity, both in relation to landscape and landscape art. For him, performativity happens ‘during’ and ‘in’ performance, thereby activating landscape as a dynamic agent that ‘merges with, contests, rebounds and flows’.¹⁰³ Landscape, as process in connection to performativity and as a poetics of spacing, is ‘a flirtatious mode: contingent, sensual, anxious and awkward’. Landscape is a ‘flirting with space’.¹⁰⁴

1.3.12 Performance and performativity as central intersection for this study

For this artistic research project I have identified performance and performativity as the central intersection between the entities of curatorship, South African flute compositions, concert practice and landscape as theme of exhibition. Below I articulate the way that performance and performativity are located in each of these entities in order to show that performance and performativity exist as the central ‘overlap’ of these intersections:

- Curating ‘cares’ for collections, but is also performance-driven in its processes of exhibition-making as interventionist meaning-making. In this critical mode exhibitions have, in contemporary curating, often aligned with a performative approach.
- Likewise, music compositions also ‘exist’ in sound (as a performance of the score format), so that the notion of performance is immanent

to music compositions. Furthermore, where conventional concert practice, as well as discourse surrounding a ‘repertoire’ is approached experimentally and perhaps destabilised, performativity is brought into play.

- Landscape (perhaps the least ‘performing’ and ‘performative’ entity of the three) is described by David Crouch as an active agent and a poetics of spacing. Crouch invokes the instability of space and ‘flirting with space’ to suggest that ‘landscape occurs’ within contexts of performance and performativity, as opposed to the idea that landscape is static, or representative.¹⁰⁵
- Finally, in artistic research the link between the immanent perspective of research through arts (Frayling/Borgdorff) has already been noted as performative, and is further addressed below.

Performance and performativity are not only the central overlap between the intersections of this study. Performance and performativity also operate as the dynamo to this research, to the extent that the research becomes performative. ‘Performative research’ is described by Annette Arlander as research that ‘actually creates or shapes [phenomena]’ and (quoting Barbara Bolt) ‘like a performative utterance [...] actually does something in the world’.¹⁰⁶ It follows that the researcher will be sensitive to the effects that the research accomplishes. These effects can be ‘discursive, material or affective’ in nature, although Brad Haseman makes a strong case for performative research to express its findings in symbolic texts that can be forms of rich presentation that are not words in a discursive format.¹⁰⁷ Annette Arlander motivates that the challenges for performative research are located in the recognition and mapping of transformations that occur.¹⁰⁸

Jann Pasler suggests a premise for ‘writing through music’ in her music-historical research.¹⁰⁹ I borrow and adapt (from her) to suggest the premise ‘writing-playing through music’ for the artistic research through music performance conducted in my project. Writing-playing through music suggests an agency that underscores this study in a performative way.

An overview of the terms as presented above, coupled to a literature study (that will be included in the ensuing chapters) reveals that no scholarship exists

that examines curatorship in relation to classical flute music. Literature on curating conventional classical music on concert practice includes references to ‘programming’ but to my surveillance no further critical inquiry is inferred. Furthermore, no studies exist that interrogate South African flute music in relation to South African landscape.¹¹⁰ The current suggestion of an inquiry that investigates the interfaces between curatorship, South African flute music, and landscape as theme, is therefore a contribution to the curiosity-driven performance and performativity of knowledge production.

1.4 Research questions

Given the observation that classical flute music in South Africa is perceived to entail a marginal body of compositions as well as a marginal practice, the focus of this study is on programming and ‘exhibiting’ South African flute compositions. The central research question of this study is the following:

How does a themed exhibition focused on ‘landscape’ as an approach to the programming of South African flute compositions, influence flute concert practice?

This study employs curatorship as a theoretical framework, landscape as a ‘microphone-with-amp’, and the act of performance as a means to explore this question. The study will engage in particular with the following questions related to curatorial practices:

- First: In what ways have performing flautists exercised ‘curatorship’ of South African flute compositions over the past three decades?
- Second: How do flute compositions gain ‘depth’, and also ‘width’ when selected and portrayed through landscape as exhibition theme, but also, what are the limitations imposed when using this exhibition theme?
- Third: Can such an example of a themed exhibition, and the wider curatorial practices associated herewith, invigorate the concert practices associated with this body of compositions?

Finally, this study includes reflections on the following speculative questions, namely:

- a) How does South African flute music culturally construct the South African landscape? and,
- b) How does South African landscape challenge a ‘marginally perceived’ collection of flute music compositions?

This study is informed by a wider periphery where objectives include the following:

1. Through viewing the body of flute compositions and performance practice as exemplary of a larger condition, to enable general conclusions about Western music performance practices in marginal localities;
2. To contribute to a larger knowledge and appreciation of local flute compositions as a creative expressive possibility;
3. To explore ways towards advancing the performance of contemporary music in South Africa.

1.5 Design, chapter outline and methodology of this study

The design of this qualitative research constitutes two phases. The first phase is empirical (and mainly theoretical), and the second phase is practical (but is ‘infused’ with theory). The documentation of the research results is presented in a conventional dissertation format, with video material of the three concert events available for consultation. These videos attest to the notion that the curated concert events are artworks themselves, as Borgdorff suggests.¹¹¹

The first phase of the project is designed as conventional research with regard to assembling information on curating as practice. Information on curating as practice is documented so as to become an analytical tool for classical music concert practices (Chapter 2). In an empirical inquiry, curatorship is mobilised to evaluate current curatorial trends amongst flautists who engage with South African flute compositions. These curatorial trends are generated from data collected through dissemination of questionnaires to 65 flautists. This stage of the research provides evidence to the ways that performing flautists have exercised ‘curatorship’ of South African flute compositions over the past three decades. The bulk of this research is documented in a chapter that has since been exported to the end of this dissertation, as I explain below.

The second phase is designed as a practical curatorial intervention so that the selection of the theme of landscape directs the assortment of available flute compositions (Chapter 3). The programming and the performance of the selected compositions are presented in Chapters 4, 5, and 6, each of which describe the process of curating and presenting a concert event. This second phase explores the value (and also the limitations) of themed concert events with respect to the selected music compositions. Some of the effects of curatorial intervention onto classical music concert practices are hereby approached. Chapter 7 draws conclusions for this study and attempts to bring together suggestions towards grappling with the research questions formulated.

The methodologies to this study rely on mutually infused processes of interplay between theory and practice that I phrased as ‘writing-playing through music’, adapted from Jann Pasler’s premise. From having engaged with decolonial thinking for my third research concert event, I suggest that an even more apt description of methodological approaches for this study is described by the coined phrase ‘thinking-doing-sensing-existing’.¹¹² The methodologies of thinking-doing-sensing-existing resonate with approaches in artistic research in a not surprising way, when related to Borgdorff’s suggestion that ‘doing is also thinking’.¹¹³

Methods of selection, data collection, analysis and evaluation as they relate to the various stages of this research are explained in the relevant chapters. Artistic research that is explorative (De Assis), performative (Borgdorff), and generative of knowledge as doxa and magma (Rosengren) is further characteristic of the methodology of this study. Methodologies of self-reflexive observation to this research allow doxic knowledges to surface, at times, knowing that these knowledges are situated, interested and variable. Such doxic knowledges are also rooted in conventional knowledges to the extent that the one cannot do without the other, and all are made the richer for their integration.

The mention of the term ‘self-reflexivity’ requires further elaboration as this is one of the reflexive practice methods I employ in my translation of knowledge from my concert events’ experience to the discursive presentation of these events. Graeme Sullivan notes the ‘multilayered’ methodology of

artistic research, referring to reflexive practices as comprising four types of activities that can be employed for ‘seeing phenomena in new ways’.¹¹⁴ These methodologies include ‘self-reflexivity’, ‘reflectivity’, ‘dialogic’, as well as ‘questioning’ practices.¹¹⁵ In my project I use self-reflexivity to acknowledge ‘personal interest and creative insight’, combined with ‘disciplinary knowledge and research expertise’ (as Sullivan suggests). Second, I use reflectivity to reflect on practice in a ‘meta-analytic’ way (much as a curator would devise and reflect on a new interpretation to artworks). Third, I use dialogic approaches to engage in dialogue also with the material itself (Sullivan notes that the artwork can respond in this dialogue to influence the research and the researcher), as well as engage with a wider research community. Fourth, I use a questioning approach to interrogate premises in ‘content and context’, thereby allowing for, what Sullivan calls, ‘potential change’ where possible.¹¹⁶

Illustrations of allowing for potential change in my own work arose in several ways. These transformations are not surprising for a long-term project such as this. One such change I discuss now as it pertains to the structure of the dissertation, and the other(s) will surface in subsequent chapters, as for example an alteration to what Jean Penny calls ‘the element most protected in a flautist’s playing: sonority’.¹¹⁷

In the initial phases of this project I designed the sequence of chapters to this dissertation according to the inherent order of the formulated research questions, and I translated this sequence to the formulated title for the study. Accordingly, I planned to first research ‘curating practice’, followed by an application of curatorial theory onto South African flute compositions as curated by flautist musicians (then followed by a presentation of the theme of landscape and finally a description of the three exhibitions). The chapter that reported on the investigation of flautists’ curating of local compositions became a large report with numerous tables of lists of compositions and carefully weighed arguments for decisions taken. I had undertaken a painstakingly precise exercise in presenting the aims, methodology, results and conclusions from the distribution of a questionnaire to 65 flautists world-wide, with all names of flautists documented in the report. I had also taken great care to

‘count’ the number of times that local compositions were performed, recorded, etc., amongst the selected group within a selected time frame of approximately thirty years. At the end of this investigation I was able to conclude five ‘curatorial trends’ that I observed were prevalent amongst flute players who curated local flute compositions. This was in partial answer to the first sub-question of my main research question. The results gave me an empirical ‘sense’ for flute practice in its conventional concert, recording, commissioning and networking sites. I found the results invigorating for their usefulness, as the results could realign and radically intervene with my own practice. The results also made me aware that I was not promoting composer ‘repertoire’ anymore: If anything, I was promoting collegial flautist activities, somehow contributing (I hoped) to acknowledging shared compositions, shared anxieties and shared creativities in a shared concerting environment directed mostly to conventional programming.

As this dissertation evolved I found the need to name and title and count South African flute compositions become less of an imperative. Near to the end of my project, I decided to export the chapter as a whole. I entitled the exiled chapter ‘Exportation.’ The ‘Exportation’ gave me license also to import a short section, prior to the concluding chapter, which I called ‘Importation.’ In the latter section – a single brief page – I import material from artistic researcher Jean Penny, also from the southern hemisphere, and from a locality that no doubt has similar, and dissimilar, contexts that impact on artistic research. However, I do not only import, I also alter significantly.

Methodologies employed in the dissertation constitute conventional research (reading-reflecting-writing), conventional empirical research (through questionnaire analysis), the ‘methodological pluralism’ of artistic research (as Borgdorff describes it),¹¹⁸ as well as methods that relate to forms of action research. Aspects of action research occur as complementary to the performative aspects of this artistic research, and are located in the premise to challenge and influence conventional concert practice through my concert event intervention.¹¹⁹ (My research is, however, not that of ‘participation action research’, the latter a type of research also associated with action research.)¹²⁰

With artistic practice as part of the methodology, my research is best described as performative research.¹²¹ For, as Brad Haseman argues, performative research engaging artistic practices is a paradigm of research that lies between qualitative and quantitative research: It carries the multi-directional methodologies and values of qualitative research, but expresses findings in extended forms of symbolic data.¹²² In this research project I combine discursive texts (presented in the current format) and also embrace the ‘text’ value and impact of the curated sound events as performative research.

Ways of ‘writing-up’ differ. The process of documenting my three curations began as soon as each curation had taken place. However, the curations individually generated unique ways of writing-up, not only in style, but also in structure, in supporting theory and in performativity. The process of my ‘becoming immersed’ in landscape as topic is perhaps best illustrated in the process of my ‘becoming written’ over the focus period of 18 months during which I planned and presented the curations. The changes in the chapters on the curations indicate this process of experimentation, immersion and transformation.

In the dissertation as a whole, the ‘writing’ therefore varies. At times I write conventionally in scholarly style. At other times the tension of landscape merges the political and the personal; the scholarly and the phenomenological and I have to write differently. Such performative writing offers ‘what more traditional forms of scholarly writing do not’ as is argued in six scholarly points (and illustrated in a poem and a short story) by Ronald Pelias’s ‘apology’, ‘argument’, and ‘anecdote’.¹²³ I write in pale green to assist me through landscape’s emerging in the dawn of my understanding and on the flute compositions that I have loved; I write in pale grey to contextualise the corporeality of a flautist-curator, and I write in pale pink to be human. I write in pale orange when I only borrow blatantly and import before I export. And then I flip back into conventional academic writing. All of these ‘traditional scholarly writings’ as well as ‘innovative forms of discursivity’ are required as they ‘help get across to others what is at issue in the research’, as Henk Borgdorff suggests.¹²⁴

2. Curating as practice

[The curator acts] ...like an active catalyst, generating twists, turns, and tensions. This is a curatorial approach that owes much to site-specific practices, and even more to context-sensitive work and various traditions of institutional critique

– Maria Lind¹

2.1 Introduction

This chapter provides an overview of curatorship practice and applies aspects from curatorship to classical music concert practice. Curatorship practice (also termed ‘curating’) comprises a wide and diverse approach in arts and museum contexts, multi-disciplinary histories of evolution, as well as voluminous amounts of publications. Although curating can therefore hardly be reduced to an overview, I provide the following synopsis with the aim of selecting aspects from curating that may be applicable to conventional classical music concert practice.

In this chapter somewhat detailed description of etymology, definition, historical development, curatorial activity and evaluations towards curatorial effectivity exposes some of the tensions embedded in the application of notions from curating to concert practice. This (detailed) approach signifies caution against an ‘easy’ application of the terms ‘curated by’/ ‘curator’/ ‘curating’ onto conventional classical music practice, particularly in cases where the now increasingly ubiquitous term ‘curated by’ could simply have retained the former term ‘programmed by’. In the conclusion to this chapter I return to this cautionary notion by way of a sampling of questions that indicate the contextual problems of an application from curating made on concert practice.

The terms curating, curatorship and curation have in the past been applied to exhibitions of sound performance,² sound art,³ computer interface technology,⁴

and especially the curating of sound understood as new media art.⁵ The notion of the exhibition of a collection of music has been applied to popular music⁶ and also to archival and music library holdings exhibited in a curation.⁷ However, an application of the notion of curatorship onto the scenario of classical music as performance has been less customary. Where the term ‘curating’ is used with reference to classical music this term most often refers to ‘programming’ or ‘compiling’ of existing repertoire onto a concert programme.

In this chapter I refer to selected examples of South African applications of curatorship in contemporary music industry related to classical music practice. I then explore the possibilities of such an application of curating to concert practice. I suggest that curatorship may act as an analytical tool in an investigation into current concert practice. However, curatorship may also operate as an interventionist tool with regard to conventional classical music practice. In my project the theoretical framework of curatorship (discussed in this chapter) therefore becomes the impetus towards an investigation into flautists’ concert practice (results of which are provided at the end of the current chapter), as well as a directive to the design, presentation and evaluation of a series of concert events, or ‘exhibitions’ (that are documented in Chapters 3–6).

The mention above of curatorship as an interventionist tool is admittedly progressive and somewhat idealist. Curatorship operates in areas of conventionality as well as non-conventionality. Given the historical origin of curating within museum practice, curating operates as mode of preserving; and given its practice of (interventionist) exhibition-making in contemporary art, curating operates as a mode of critical ‘meaning-making’.

Contemporary curators (in both museum and arts practice) have increasingly harnessed approaches that do not indulge neutral displays of cabinet objects. (Museum curatorship of the formerly ‘colonial’ West, for example, developed a self-critique of its own colonialist display practices and this self-critique has become evident in the latter half of the 20th century.) However, curatorship is a diverse and non-homogenous practice, and is also hailed with scepticism, especially in some (creating) arts communities. Contemporary curating with regard to the arts has even been hailed ‘a form of hegemonic disruption.’⁸

Tensions within the practice of curating surface through an investigation, in this chapter, of the historical developments, as well as some of the definitions and observations that have been formulated with regard to curating. Amongst the multitude of such observations I note one made by curator Renee Baert. For Baert curating is ‘both a practice and an object. It is, in the first instance a practice that – among the many ways we might conceive the concept of ‘practice’ – produces specific cultural texts.’⁹ An observation such as this moves away from popular notions (of viewing curating as disruptive hegemony) and instead introduces an analytic stance with regard to curating. Baert’s observation prompts the question *what* types of cultural texts are produced by curating when ‘texts’ are signifiers of meaning? In an application to music concert practice, Baert’s observation further prompts the question *what* types of cultural texts are produced by conventional classical music concerts (and productions such as recordings), particularly when classical music concerts and productions are texts that are considered part of curating practice?

2.2 Curating observed in classical music contexts: Five examples from contemporary South African music industry

In order to illustrate what types of cultural texts are produced by local conventional classical music concerts, I refer in the paragraphs that follow to five music contexts where the terms ‘curator’ or ‘curated by’ are claimed. In every case, the signified cultural text raises issues that inform this project.

Curatorship is historically and conventionally aligned to archival practice, museum practice and the exhibition of contemporary visual arts. However, the use of the phrase ‘curated by’ has recently become fashionable as applied to the person who has the task of compiling the festival programmes of drama, dance, literary and music festivals. The term ‘curated by’ is also currently in use for the person who programmes selected compositions for music concerts. In a brief investigation I came across a number of classical music contexts in which the task of ‘compiler’ and ‘programmer’ are renamed to that of ‘curator’. These examples are taken from South African music practice and are referred to on public media platforms in the period 2010–2012. In the cases below contextual material for every selection is provided in the relevant footnotes.

- (i) Musician and musicologist Brett Pyper was ‘the curator’ of the (ABSA) *Klein Karoo National Arts Festival* (KKNK) and the *Klein Karoo Klassique* (KKK) until 2013. He produced a curatorial brief for the festivals.¹⁰
- (ii) Jan-Erik Black was ‘the curator’ for the classical music section of the 2013 KKNK. His curatorship was mentioned favourably in an article on the ‘KKNK News’ posted on the festival website.¹¹
- (iii) Musician and composer Neo Muyanga was ‘the curator’ of *Pan African Space Station* (PASS), a radio station that broadcasted a range of music and styles, described by the website as pan African non-commercial music. It also included classical music.¹²
- (iv) Composer Michael Blake was ‘the curator’ of the *Bow project*¹³ in which Xhosa ‘uhadi’ bow music (now virtually extinct as a practice) was introduced in the creation of new compositions.¹⁴
- (v) Composer and critic Michael Blake wrote a review article in *ArtSouthAfrica*, bemoaning the fact that the 2011 winter music festivals in South Africa (*Grahamstown National Festival of the Arts*; and the Stellenbosch *International Chamber Music Festival*) had ‘not curated’ their programmes according to theme or according to prominent composer anniversaries.¹⁵ In his review he noted that such theming was increasingly prevalent in international classical music concert and festival practice.

Without engaging in in-depth investigation of these examples’ contexts, I observe several ‘cultural texts’ signified by each of these instances of claimed curation. These texts include curatorial emphases on i) the importance of exhibiting locality (KKNK); on ii) the need for programming for accessible ‘easy listening’ entertainment (KKNK); on iii) the promotion of Pan-Africanist music that is not only commercial (PASS); on iv) the retrieval and exhibition of archival heritage material, re-exhibited in the context of new music (*Bow project*) and, on v) curatorial theming as an option for the compilation of festival programmes (review by Blake). These examples illustrate that the concept of ‘curatorship’ is claimed by South African practitioners for a wide variety of purposes. An overview of the use of the term signifies less a coherent idea of what curatorship entails, than a dawning awareness that conventional approaches to classical music programming may be in need of conceptual

rethinking and even reform. I will return to this notion later in this chapter in the contexts of Pierre Bourdieu's notion of field and habitus, as well as Lydia Goehr's notion of the imaginary museum.

2.3 Curating and curator: Terminology, metaphors, etymology and definitions

Terminology

A transformation in popular usage of the term 'curator' adapted to 'curating' attests to changing roles of the curator. The term 'curator' refers to the position and institutionality of the curator. The more recent term, 'curating', focuses on the practice itself, and therefore on what is done. Such practice may be either institutionally based or independently driven. The morphological derivations from the noun (curator) to the verb (curating) and the adjective (curatorial) carry significance. Curator Alex Farquharson calls such derivations 'grammatically bastardized' and emergent 'from a linguistic community's persistent need to identify a point of discussion', whereas Paul O'Neill classifies derivations such as these as a process of 'constructing narratives'.¹⁶ According to O'Neill even the 'now-ubiquitous usage' of the phrase 'curated by' attests to the 'semiautonomous authorial role' of the curator.¹⁷ O'Neill speaks of 'the curatorial turn' in art and museum exhibition practices to emphasise the apparent weight of curatorial *process* over artistic *product*. Michael Brenson boldly claims, 'we live in the age of the curator'.¹⁸

In the following section I present some of the metaphors used in relation to curatorship, investigate the etymology of the term curator, and thereafter approach a definition of 'curating' to explore (for music practice) the notion of the curator *as interface between art, artists, institution and public in the facilitation of critical meaning-making*.

Metaphors

A list of metaphors that has been compiled by various curators and writers on curatorial practice serves to show some of the perceptions and tasks surrounding curatorship.

In a paper delivered in 1960, museum director Joseph Ishikawa suggests that preparatory courses in museum practice need to equip curatorship students to be 'part Madison Avenue huckster', 'part preacher', 'part pickpocket', 'part handyman', and to be the 'diplomat' and the 'gymnast' (in 'tightrope-walking', and not in 'fence-sitting').¹⁹

Decades later the metaphors read similarly. Beryl Graham and Sarah Cook note various metaphors for the role of curator.²⁰ They begin one of their chapters by quoting curator Renee Baert's metaphors. Baert describes the role of the curator as that of 'gatekeeper', or 'cop', or 'pioneer-discoverer figure', as 'curator-friend' and even 'curator as transgressive figure – or facilitator of the artist-transgressor'. She depicts curatorial roles as reflecting 'the curator as guardian of a cultural ethics'. She also describes curators 'as cultural activists' and as 'artists' themselves: 'No such list could be closed without the idea of the curator as artist.' She concludes that, with respect to methodology, 'I find myself confronting a certain gap between the status of the curator as (inevitably) a desiring subject, and any notion of method as an orderly and logical curatorial procedure'.²¹

Graham and Cook extend Baert's metaphors for the curatorial role by listing the following:

- Curator as producer
- Curator as collaborator
- Curator as champion of objects and/or interactivity
- Curator as outside the dictionary
- Curator as curate
- Curator as quoter of experts (artists)
- Curator as brain surgeon (decisive) or politician (democratic)
- Curator as communicator

- Curator as cooker of ‘raw’ art
- Curator as outsourcer/ freelancer/ critic of society/ squatter/ outsider to ‘the formal’
- Curator as (low-paid) crony cultural imperialist

As well as

- Curator as theoretical being
- Curator as keeper
- Curator as conservator
- Curator as curator of people

These metaphors, here quoted in similar format to the source, highlight the diversity of perceptions that surround the position of the curator and curatorial practice. They also serve to illustrate an almost fetishistic character inhering in the title of curator and, as Rob Murphy (quoted in Graham and Cook) asks on an online discussion: ‘Why have we invested so much in it [the title “curator”] when it’s institutionally no more important than being a registrar or a conservator[?].’²²

Etymology

The etymology of the noun *curator* comes from Middle English (*curatour*, meaning legal guardian), from Old French (*curateur*) and from Latin (*curator*), the latter both referring to overseer. These are derived from the verb *curare* that means *to take care of*. Curatorship as noun is derived from the above.²³ The etymological root of curatorship and curator refers to ‘one who cares’, from *cura* (care).²⁴ ‘Curator’ as ‘overseer or guardian’ (originally of minors and lunatics or mentally-ill persons, and also, in law, with reference to overseeing of land or property) is a mid-14th century term, whereas ‘officer in charge of a museum, library, etc.’ is from the 1660s.²⁵

The 14th century etymological derivation in which ‘care’ is inherent to the word curator pertains to those who are ill or frail. The later application of the word to that of officer and overseer of a collection does not necessarily

include the acknowledgment of frailty or ill-health, although, ironically, this notion underscores the perceived frailty in museum and arts practices even today.²⁶ The word *curate* (as noun) has been applied in institutional religion (to refer to ‘a person who is a member of the clergy employed to assist a rector or vicar’ or ‘any ecclesiastic entrusted with the care of souls’).²⁷ Curatorship, or custodianship and stewardship, is also central to ecological understandings of human-on-earth habitation. This latter definition is reflected in the extension of *curator*, to mean *conservator*, *custodian*, *keeper* and *steward* or one having charge of buildings or grounds or animals.

Defining ‘curator’ and ‘curating’

In the above descriptors for ‘curator’, the majority reference ‘one who manages or oversees, as the administrative director of a museum, collection or a library’²⁸ or ‘the administrative head of a museum, art gallery, or similar institution.’²⁹ However, Beryl Graham and Sarah Cook (who reflect on curating in the context of contemporary art and especially new media art) describe the curator as ‘acting as a kind of interface between artists, institution, and audience in the development of critical meaning in partnership and discussion with artists and publics.’³⁰ In opposition to the etymological references quoted above, Graham and Cook’s description entails a shift to ‘mode’ rather than ‘position’, with emphases on ‘the development of critical meaning’, on ‘partnership’, as well as on ‘discussion’ in the context of ‘publics’. For Graham and Cook the curator operates as interface in the development of critical meaning in discussion with publics, and in the contexts of institution(s). According to this formulation an audience’s engagement and active response is acceptable and, moreover, critically required. Such engagement enables sense-making and meaning-making.

2.4 Curating defined: Towards formulation (and application) of a definition that is applied to classical music concert practice

In this project I use the formulation by Graham and Cook as a definition for curating and curatorship. Their definition can also include the display of museum artefacts and can therefore be formulated in the following way:

Curating enables and acts as a kind of interface between artists OR historical collections AND institution AND audience in the development of critical meaning in partnership and discussion with publics.

I should like to adapt the above definition to combine the concepts of art, artist and historical collections into ‘cultural production’, a term suggested by curator Jeffrey Kipnis.³¹ In so doing I also access the notion of ‘symbolic value’ (also called symbolic capital) that sociologist Pierre Bourdieu critically attaches to the term cultural production.³² For Bourdieu the value of art can be analysed by investigating the ‘field of cultural production’ from where such art emanates. Bourdieu states:

*In short, it is a question of understanding works of art as a manifestation of the field as a whole, in which all the powers of the field, and all the determinisms inherent in its structure and functioning, are concentrated.*³³

Such an understanding of (the value of) art in a field is further accessed through Bourdieu’s concept of ‘habitus’. According to Christine Lucia these notions can be applied to classical music production.³⁴ Lucia explains habitus as a focus on ‘what makes it possible for the artwork to be produced or consumed.’³⁵ Habitus operates in interlocking universes, ‘co-existing in tension with each other, their borders porous and ... giving meaning to the production of symbolic capital.’³⁶ Value-formation, and the role of curatorship in this process, is therefore an innate connection. Bourdieu assembles the notions of a ‘pure gaze’ on art, art’s institution as object for contemplation, and, finally, the ‘corps of professionals’ who curate the objects materially and symbolically in his observation, quoted below:

There is in fact every reason to suppose that the constitution of the aesthetic gaze as a ‘pure’ gaze, capable of considering the work of art in and for itself, i.e. as a ‘finality without an end’, is linked to the institution of the work of art as an object of contemplation, with the creation of private and then public galleries and museums, and the

*parallel development of a corps of professionals appointed to conserve the work of art, both materially and symbolically.*³⁷

Keeping the above in mind, the term cultural production comprises complex, multi-faceted signification, not only of material objects, but also of symbolic networks. The definition now reads:

Curating enables and acts as a kind of interface between cultural production AND institution AND audience in the development of critical meaning in partnership and discussion with publics.

Paula Marincola notes that the exhibition is ‘strategically located’ to be ‘the nexus’ where art, artists, institution and publics ‘intersect.’³⁸ I include this reference to exhibition in the definition, although Paul O’Neill reminds that as from the 1960s curating also takes place in ‘new exhibition formats’ such as art magazines, publications, site-specific displays and transient events.³⁹ With a focus on the exhibitional nexus, the definition of curating can now be extended as follows:

Curating enables and acts as a kind of interface between cultural production AND institution AND audience in the development of critical meaning in partnership and discussion with publics, with the exhibition featuring as the crucial nexus of intersection.

I now apply this definition of ‘curating’ to conventional classical music concert practice. In doing so I suggest that:

Curating, in the context of music concert practice, enables and acts as a kind of interface between cultural production AND institution AND audience in the development of critical meaning in partnership and discussion with publics, with the exhibition featuring as the crucial nexus of intersection.

When applied to Western classical music concert practice, two substitutions in the above formulation are helpful. A substitution of the notion of cultural production with the subset ‘the composer, the composition, the performing artist and the resultant music performance’ (remembering Bourdieu’s critical

emphasis on a pure gaze and the corps of professionals) registers the originating aspects of concert practice. However, as this makes the definition congested, I retain the single concept of cultural production. Furthermore a substitution of the term 'exhibition' could be that of 'concert' or 'concert event' or 'music performance', although a recording or broadcast is included as examples of sound exhibition. The definition now reads as follows:

Curating, in the context of music concert practice, enables and acts as a kind of interface between cultural production AND institution AND audience in the development of critical meaning in partnership and discussion with publics, with the concert event featuring as the crucial nexus of intersection.

With the above definition that situates curatorship in music practice, I now return to the five examples of curatorship claimed in classical music practice mentioned earlier in this chapter. I apply this definition to each of these instances in order to interrogate the uses to which the concept of curation is put by the various claims.

- i) In the first example, Brett Pyper's brief (and therefore the KKNK festival as institution) invited artists to engage in programming that recognised a geographical and cultural locality. I suggest that the curatorial brief had the innate capacity to facilitate a form of critical meaning-making amongst its musicians (who were invited to submit applications for the festival). With this brief an extended recognition of repertoire beyond the canonical was made possible.
- ii) With the programming by Jan-Erik Black of the KKNK, this same institution perhaps sided with a conventional understanding of classical music repertoire as a museum of historical objects, displayed for pleasure and consumption by its publics. The curatorial approach of the KKNK, to my interpretation, did little to instigate critical meaning-making. Instead it relied on values such as pleasure, popularity, accessibility, repeated familiarity and on a practice dependent on the largely uncritical appreciation of the composer and the musician performer. This curatorial approach therefore furthered the commercial aims of the

industry of classical music that has general appeal but trivialised overt contextualisation or interrogation of its content and of its performance practices.

- iii) Neo Muyanga's PASS radio station, in its overt alignment with non-commercial music as well as music that connects pan African musics, served as a critique on conventional practices in three ways. Here the curation critiqued commercialism in music; it critiqued music originating from centres of (economic and cultural) power, and, due to its democratic platform, it critiqued the notion of elitist access to cultural production.
- iv) The *Bow project* initiated by Michael Blake challenged its audiences to reclaim a disappearing heritage, and thereby to rethink colonialist and apartheid significations. One of these significations includes the reassessment of the 'value' of indigenous musics, especially with respect to the power of indigeneity to influence classical new music composition. I suggest that, with respect to the signification mentioned, the curator acted as interface between composers, musicians and publics and prompted processes of critical meaning-making.
- v) Michael Blake's review that pointed to the popularity of theming in current international music festival practice calls for introspective reassessment of what is presented at festivals, as well as to how these selections are presented. The role players (composer, musician, publics, and institution – the latter administrative, commercial, and metaphorical as institutionalised procedure) are affected by this comment. I suggest that critical meaning-making was able to commence if and when the review was taken into consideration in future festival scenarios.
- vi) *'Wie is Betty Roe?'*⁴⁰

To the five examples with which I introduced this chapter, I now add a sixth. The significance of this event was that I participated in it in various creative capacities. On 5 August 2001, the *Collage* music ensemble⁴¹ of which I was a member, presented a programme of music by Franz J. Haydn, Betty Roe, Ton de Leeuw and a première performance of a composition written for us by South African composer Roelof Temmingh. A music critic, Stephanus Muller, wrote a critical review in the daily press. Muller wanted to know 'who' Betty Roe

was, and ‘why’ her music was programmed next to the aristocratic art music (‘toonkuns’ in Afrikaans) of a recognised composer such as Ton de Leeuw. The critic further wanted to know how the De Leeuw composition could ‘possibly’ be followed up with the music of ‘Papa Haydn’. Muller’s final comment indicated that he disagreed with the programme notes on the Temmingh composition (a composition that our notes hailed as postmodernist music, notably in the diversity of textual and inter-textual references). Muller commented that the composition appeared to be eclectic, but modernist. He suggested that in this composition there was evidence of obscurity, but no indication of pluralist signification or even non-signification.⁴²

The comments made by Muller with respect to our programming selection, order, as well as content of our programme notes necessitated that we evaluate our programming practices. At the time we had recently been challenged by prior audiences to programme a diversity of musics that would include accessible music, or ‘lighter’ music, and this was one reason why Betty Roe’s *Four Shakespeare songs* had been programmed. Such programming of accessible music (Haydn, Roe), together with contemporary (more complex) music (De Leeuw, Temmingh) presented as a ‘diversity approach’ in programming. We offered this approach as a way of satisfying discrepant needs between our own and our audience’s tastes. At the time we did not investigate curatorial practices that could challenge us to programme in newer ways, and the diversity approach remained our subsequent procedure, although we presented ‘composer portrait’ concerts by way of theming in 2005, 2006 and 2008. It was almost a decade later (and when I approached curatorial practices in the context of an academic investigation) that a wider array of programming practices and presentation techniques, as well as the notion of curatorial intervention, began to influence my own practice.

The significance of a concert review such as the one that asked ‘Wie is Betty Roe’ was therefore threefold. The review sparked a long-term concern with the ‘exhibition’ of music compositions, which, for me, translated into a curatorial concern. Furthermore, and at the time, Stephanus Muller was invited to present a lecture on music journalism to music students of Roelof Temmingh.

Finally and soon after the première, the Stellenbosch Music Department hosted a second performance of *Mors* which was followed by a paper response and audience discussion on postmodernism in music.⁴³ I suggest that the Muller review, in which curatorial criticism was implied, rather than the more conventional comments on ‘how good the musicians performed’, as well as ‘how good the compositions were’ therefore had significant consequences. This final suggestion points to not only the responsibilities of musicians, but also to the responsibilities of critics who write reviews on public platforms.

The six examples that illustrate contexts of curatorship in relation to music practice, coupled to Bourdieu’s analytic, can be situated in the ‘habitus’ that analyses that which makes possible the efforts of musicians to be *curators who preserve*, or *curators who act to transform* (or curators who engage in both of these approaches). The terms ‘preserve’ and ‘transform,’ are ones that Bourdieu and Alain Darbel note in a text on museum practice and museum publics.⁴⁴ These authors note that ‘position-takings’ as strategies are defined by ‘the space of possibilities inherited from previous struggles’ in the process of what they call ‘the evolution of [cultural] production.’⁴⁵ The same analytic of preservation and/ or transformation admittedly applies for other agents (such as composers, administrators and press critics) in the force field of possibilities.

These examples from music practice, with Bourdieu’s analytic, coupled to a definition of curatorship as an interface that gears towards critical meaning-making, create a discursive context from which the argument of this chapter proceeds. I add one more element to this constellation, one that will conflate the dusty museum metaphor with classical music practice. I do so by reference to Lydia Goehr’s by now well-known diagnostic of classical music ‘works’ housed in ‘the imaginary museum of musical works’⁴⁶

Lydia Goehr describes the constrictions of ‘the work-concept’ operating within a ‘musical practice’ encased in the ‘imaginary museum.’⁴⁷ By tracing the music discourse of the 1800s she interrogates a process that increasingly propagated classical music as a solidified ‘work of art’ that was framed, hanged, and thereby stripped of its ‘local, historical, and worldly origins, even its human origins.’⁴⁸ She explains that ‘the purported autonomy of the [plastic] fine arts, guaranteed

by their placements in museums' initiated in music a similar process of music's status as authentic. In the use of the metaphor of museum as being 'divorced from everyday contexts', Goehr achieves two ends. She metaphorically labels this repertoire, situated in its stationary concert practice, as 'the imaginary museum of musical works' and she also indicates the process of objectification that followed, so that music could 'be thought of as partitioned into works each of which embodied and revealed the Infinite or the Beautiful [...] worthy of aesthetic or "metaphysical" contemplation'.⁴⁹ As Willem Erauw notes, Goehr's musical work, shelved in a museum cabinet, became so immovable that it gained 'transcendental qualities', so that it could be 'performed relentlessly' into its own future without becoming outdated.⁵⁰

From where did Lydia Goehr obtain her idea of an imaginary museum? Firstly, I suggest, through her critical reference to the publication on photographic art by André Malraux, a publication that was entitled *Le Musée Imaginaire* (1947).⁵¹ Secondly, by retaining the original French conceptualisation, Goehr is able to refer to the imaginary museum, rather than the often quoted Malraux concept of 'museum without walls'.⁵² Steve Edwards notes that an essay by Walter Benjamin first inspired André Malraux's text.⁵³ According to Edwards, Malraux suggested (with great excitement) that photographic reproduction would make possible a 'museum without walls' (and with this reference Edwards uses the Anglo Saxon translation). Edwards explains Malraux's concept, and its disturbing implication, as follows:

*Malraux's central argument is that photography extends the decontextualising effect of the museum, which allows an object to be appreciated for its formal qualities alone without regard for whatever setting or function that it may once have had. [...] It also involves, as Malraux acknowledges without apology, imposing a distinctively modern Western notion of art on artefacts from many different cultures and periods. [Photographic reproduction therefore has] the welcoming effect of making that aura, the quasi-magical power of art, more widely accessible than ever before.*⁵⁴

In an application of the Malraux concept, now on classical music *as well as* contemporary concert practice, Lydia Goehr critically explores some of the effects of her analytic. She observes that conceptually dependent ideals of 'compliant performance', 'accurate notation', and 'silent reception' have been adopted by 'interpreters and producers of music of all sorts'.⁵⁵ The implication is that, even though her analytic is firstly focused on music originating around and immediately after the 1800s, the residues of her argument appear to direct conventional concert practice – even today. Notions of the work-concept as an autonomous entity that is performed in a strictly codified manner and space (the concert hall) therefore continue to be prevalent, even though so-called contemporary music may be programmed.

The implication of Lydia Goehr's analytic for a discussion on classical music role players who engage in the curating of a canonical repertoire is significant. If the classical music compositions presented during conventional concerts are viewed as and maintained in a cabinet, these works evoke in the audience a disconnected sense of admiration, but perhaps encourage little further exploration of context or critical meaning-making. The performing musician curators (and perhaps the administrators and composers as well) are then curators who are best described as Bourdieu's preservers. These curators are therefore not innovators who explore the implications of these 'works' in the cabinets, or curators who 'take out' the works and re-exhibit them in newer contexts. The ultimate result of this type of preservative curating of classical music is that institutional practice in its various guises remains stable and untouched, immersed in a disconnected gazing (or hearing) perhaps best described as 'admiration' of its 'works'.

In the following two sections of this chapter I investigate the historical development of curatorship, as well as discuss the tasks normally associated with that of curating. The amount of detail hereby provided is admittedly excessive for a project in the current format. However, in this dissertation I have retained detailed description of curatorial development and tasks in order to indicate something of the longevity, depth and width of the practice, as well as the many 'twists and turns' that curating has undergone.

2.5 Curatorial history: The development of the museum as institution

Paul O'Neill describes the development of curating as practice by indicating some of the phases in recent museum and visual arts curating.⁵⁶ He notes that the 'caring, meditative and administrative' actions of the curator of the 1960s became, as from the 1970s, a mediating, performative activity that posited as an innately artistic practice. In this context the model of 'curator as author' emerged in the late 1980s,⁵⁷ together with a critical curator-centred discourse. The 1990s saw the exhibition as 'potential nexus for discussion, critique and debate'⁵⁸ with this latter phase termed 'the discursive turn' by Mick Wilson.⁵⁹ This discursive turn constituted a major shifting gaze from art to effect, and then to discourse, thereby also positing the exhibition as interdisciplinary forum for discussion.

The development of the profession of curator as exhibitor of visual arts originates with the museum practice of keeper of art collections. Stages of development are therefore similar in both approaches. However, when curating in the history of visual arts became the promotion of 'new art', a shift in the mode of curating appeared that connected contemporary art to contemporary society, rather than the continued display of acquisitions from the holdings of historical collections in a museum. With the display of new art, the curator became an advocate responsible for new creations, with a possible further emphasis on sense-making in relation to the surrounding context rather than a keeper of old things presented as divorced from their contexts.⁶⁰

In an article that explores 'new curatorial narratives and methods (that) go beyond the borders of the museum', Vicky Gagnon makes the following observations on current curatorship:

From sheer entertainment to academic education, today a full range of formats exists in the institutional practice of contemporary art, making them undeniable sites of contradiction. Since the mid-1990s, a wide range of institutions – reacting to the rise of the populist museum [... have] undergone reflection and redefinition, opening up and creating new practices. Viewed in the rise of the temporary

*exhibition, biennales and platforms, these new forms of display practices now use the object itself to generate catalysts for discussion.*⁶¹

And, by the same author:

*The discursive turn in curating shifted exhibition-making into a contemporary form of rhetoric [...] and extended the field beyond the mechanisms of staging exhibitions to include different intellectual spheres, mirroring [...] the extra-disciplinary impulse in art-making.*⁶²

Contemporary curatorship is therefore focused on the art of the curator, with curatorial awards attaching value to this work.⁶³ The curation concerns itself with the interventionist insight brought by the curation, as well as the audience's engagement with the exhibition. There is therefore firstly a concern with the effect that a curation can bring about, more so than the display of the materiality and skill, or 'biography' and 'style' of the artist. Graham and Cook adhere to such a 'mode of curating' that emphasises 'the contextualisation of space and rhetoric' even if overshadowing context 'in terms of epochs and the artists' oeuvre'.⁶⁴

Vicky Gagnon also comments on 'new institutionalism' in exhibitions. According to Gagnon '[e]xhibitions became ideological texts intended to make private intentions, such as institutional biases, more public.⁶⁵ Here, artwork is seen as 'a meeting place, and a point of reflection on the meaning of the institution as a structuring instance that shapes social interaction'. This, for Gagnon, demonstrates 'a fusion ... between curatorial and educational work', and such curating remains central to the ideal of interface 'between the public, the artwork and the institution'.⁶⁶ Institutional critique is also the central inquiry in the publication by Alexander Alberro and Blake Stimson's work, carrying the same title.⁶⁷

In the sections that follow I investigate the developmental history of curatorship as a museum-based activity in order to support the comments above on the gradual institutionalisation (and more recent democratisation) of curatorship in the museum.

The development of the profession of curator is intrinsically linked to the development of the museum. The website of the *South African Museums Association* (SAMA)⁶⁸ notes two definitions for ‘museum’, the second of which is not European-centred. A first definition subscribes to the definition of a museum as formulated by the *International Council of Museums* (ICOM) in Vienna, 2007:

*A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.*⁶⁹

On the SAMA website, the above definition is followed by a second definition, stating that

*SAMA also endorses the following definition: Museums are dynamic and accountable public institutions which both shape and manifest the consciousness, identities and understanding of communities and individuals in relation to their natural, historical and cultural environments, through collection, documentation, conservation, research and education programmes that are responsive to the needs of society.*⁷⁰

The ICOM definition serves as a broad paradigm for ‘the museum’, whereas the subsequent definition by SAMA aligns itself more closely to the needs of a transitional society. The latter definition is contextualised against global trends, but also the recent history of political democratisation that gathered momentum in South Africa over the latter three decades of the 20th century, thereby also impacting on museology.⁷¹ The local process of democratisation, reflected in a more inclusive approach to South African museum practice, resonates with international developments of the museum as institution.

In the following discussion on the development of the museum and curatorship as practice, I rely on sources that focus on European-centred museums.⁷² Examples of these include chapters on historical development from manuals in

museum practice, such as those by British editor John Thompson (1992)⁷³ and American editors Gary Edson and David Dean (1994).⁷⁴ Similar, more recent publications have focused less on historical developments.⁷⁵

In ancient Greece the term ‘museion’ referred to a place of contemplation, a philosophical institution, or a temple of the Muses, as Geoffrey Lewis notes.⁷⁶ The nine Muses were goddesses associated with the upkeep and ‘the welfare of the epic, music, love poetry, oratory, tragedy, comedy, the dance, and astronomy.’⁷⁷ In Roman times the museum was associated with a place for philosophical discussion.⁷⁸ Lewis reminds that ‘collecting’, ‘preserving’ and even ‘interpreting’ have been practiced since antiquity. He notes that the grave goods in Palaeolithic burials of prehistoric societies are one example of early acquisition or ‘collecting’. ‘Communication through another medium’, e.g. of prehistoric cave art, the early writing of the Sumerians, as well as the State archives of Elba (third millennium BC) are, for Lewis, examples of the (human) activity of recording. He notes that the use of historical material ‘to communicate’ can be traced to the second millennium BC in Mesopotamia and Egypt.⁷⁹ Lewis emphasises that ‘the museum idea’ requires the collection of ‘original material’ as source, and not secondary material. Reference to ‘Classical collecting’ includes mention of Ptolemy Sotor’s (also called Soter) collection in Alexandria, Egypt, 290 BC, as one of the earliest museums, but as Lewis points out, this was firstly an intellectual institution for scholars, (a type of university) with the emphasis on education, rather than the later Renaissance understanding of the museum as display.

The first recorded use of the term ‘museum’ relates to a collection from the Renaissance by the Medici family, notably Lorenzo the Magnificent (1449–1492). This collection included ‘books, intaglios, precious stones, medals, tapestries, Byzantine icons, Flemish and other contemporary paintings, and sculptures.’⁸⁰ The inquiring spirit of the Renaissance, with its emphasis on experiment and observation, also led to the formation of scientific collections in the late 15th and 16th centuries.⁸¹ A ‘watershed’ occurrence in the establishment of museums as institutions occurred with the ‘making public’ of collections.⁸²

This, coupled to the further opening up of trade routes to far-off destinations, made for the collection of 'the exotic' in Europe.⁸³

These events, and especially the 'making public' of collections, necessitated the role of a caretaker or curator, so that by the mid-1600s the term curator, as an 'officer in charge of a museum or library' was in use. Peter Vergo reminds that these places of display (*studiolos* or cabinets of curiosities) were deemed places of study, but also portrayed status, power and well-travelledness. Vergo concludes that the 'notion of the dual function of collections as places of study *and* places of display was inherited, both as a justification and as a dilemma, by the earliest public museums.'⁸⁴ *Studiolos* were also called 'Wunderkammer' thereby emphasising the exotic specimens that colonial centres such as Europe collected from their 'outposts', according to James Putnam.⁸⁵ In the 16th century the terms 'gallery' (a place where paintings and sculpture was exhibited) as well as 'cabinet' ('collection of curiosities, or the place where decorative art material was housed') came into use.⁸⁶

Renaissance public museum collections were initially collections of visual art (especially paintings and sculpture), but with the Enlightenment and its quest for reason, as well as scientific collecting, natural collections came to fill the cabinets of wonder.⁸⁷ The extensions of colonial properties and empires and Europe's discovery of new specimens of people around the globe, meant that artefacts in the cabinets were not only historio-cultural (for instance from ancient Egypt) but also from living cultures abroad, and these were considered scientifically useful material. Such exotic displays included human physio-metric measurements, human tools and dress, portrayed alongside the collections of natural specimens of animal and plant life from all over the 'new' and newly-explored worlds. The age of colonialism therefore had a direct impact on the development of the museum, as well as on the nature of exhibitions. It would take several centuries thereafter, including a postcolonial approach to museology, to begin the unravelling and 'redeeming [of] the discipline's tarnished reputation as a product and perpetrator of the colonial process.'⁸⁸

In the section on etymology it was noted that the term curator (as keeper of a collection) became prominent in the 1660s. The following terms are also

documented as being in use for the curator: In 1784 a 'conservateur' was appointed for the Louvre in Paris and, in Washington DC, Spencer Baird was appointed 'Keeper of the Cabinet' in 1850. Baird's appointment is documented as one of the main reasons why 'the museum side' of the Smithsonian Museum in Washington was developed.⁸⁹

During the 18th century the increased amount of museum visitors, as well as the diversity of these visitors, impacted on the role of the curator. Andrew McClellan quotes an artist by the name of Charles-Antoine Coypell writing 'some 250 years ago' to illustrate these demographical changes:⁹⁰

[T]he public changes twenty times a day ... a simple public at certain times, a prejudiced public, a flighty public, an envious public, a public slavish to fashion... (Coypell, quoted in McClellan).⁹¹

During the course of the 19th century the role of the museum as advancing national consciousness became prominent.⁹² Thereafter, in the early 20th century, museums became less encyclopaedic, increasingly focusing on specialised fields of collections.⁹³ The curator, therefore, was less a general keeper, and instead more a specialist in a specific body of knowledge. In the case of ethnographic collections it was, for example, often an anthropologist who was appointed the curator of ethnographic collections. Annie Coombes notes that the close alliance between anthropology and museology mostly led to ethnic art, culture (and humans) to be viewed as part of a 'degenerationist thesis.'⁹⁴

From the 1970s onwards, museums increasingly situated themselves in the democratisation of their material and their publics. The backgrounds of visitors began to be acknowledged in exhibitions rather than a focus (only) on the collecting of foreign cultures. The views on museums as collections of the exotic were challenged by 'new museology' from the 1980s where museums became institutions that could portray minorities, multi-culture, and everyday activities, including aspects pertaining to gender, race, class and other human groupings.⁹⁵ Kylie Message calls these processes the 'cultural turn' in curating.⁹⁶ Peter Vergo, speaking for new museology, suggests that 'the very act of collecting has political or ideological or aesthetic implications.'⁹⁷ The result of this turn

was that the ‘Other’, so keenly portrayed in glass cabinets, was dismantled in postcolonial inquiry. ‘Poetics and politics’⁹⁸ of cultural display, as well as topics such as the construction of identities,⁹⁹ were brought under discussion from a new museology perspective.¹⁰⁰ In the latter discourse curatorship came increasingly to be seen as an activist agent in ‘curating cultural change’,¹⁰¹ rather than a passive collector and overseer of diverse displays.

An emphasis on the museum as educational institution became apparent during the 20th century, although such ‘education’ is critically interpreted as having been directed to furthering the cause of imperialism (depending on the content and framing of the exhibit).¹⁰² The definition of the museum as an institution that preserves and interprets, and its standing ‘in service of society and its development’ came strongly to the fore in the latter half of the 20th century. This process of democratisation, coupled to a stronger educational role, led to the formulation of a code of ethics for curators in order to counter the image of curator as ‘a recluse whose work had little or no relevance to the daily lives of others in society’.¹⁰³ The opinion (as from the 1970s) was that ‘[i]f curators claim to be professionals they must not only be well-organised, have a specialised training and a canon of acquired knowledge, but must also demonstrate their submission to a code of ethical conduct’.¹⁰⁴ Such a code of conduct was formulated for the *Museums Association* (United Kingdom) in 1983, 84 years into the existence of this association.¹⁰⁵ In the United States of America a similar code was accepted by the *American Association of Museums* (AAM) in 1985¹⁰⁶ and by the *International Council of Museums* (ICOM) in 1987.¹⁰⁷ In South Africa such a document on professional standards is subscribed to by the *South African Museum Association* (SAMA).¹⁰⁸ With these codes of conduct there came an increased recognition of the curator’s role and vocational description as being aligned with a professional and accountable career, with specific roles and tasks.

Finally, in the past few decades a dual focus on the appeal and entertainment provided by museum displays, as well as the commercial need for a wider audience attraction, have also become apparent. Peter Vergo comments that the uneasy bedfellows of ‘instruction’ (mass education) and ‘entertainment’

(public diversion) have been problematic ‘both within and outside the contexts of the museums’.¹⁰⁹ Discussions on ‘museums and Mammon’ have undoubtedly given rise to differing points of view.¹¹⁰

2.6 Curatorial activity: Tasks, roles, models, and modes

In a document on professional standards in curatorial practice, the glossary of the *South African Museums Association* (SAMA)¹¹¹ defines the term curator in terms of his or her tasks as follows:

[The curator is] a museum staff member or consultant who is a specialist in a particular field of study and who provides information, does research and oversees the maintenance, use and enhancement of collections. [The term curator is] [o]ften the name given to the Chief Executive Officer of a museum.

The above definition aligns with the traditional role definition of a (museum) curator. A person in the profession of curator collects, cares for, and exhibits museological artefacts as well as artworks that are of an earlier style period, i.e. museum pieces. In an extension of this role, a (contemporary visual arts) curator selects, on the basis of value judgment, contemporary art works for exhibition in order to display what is new and facilitate public engagement in whatever curatorial frame that has been selected. The museum-based curator has traditionally-defined functions that include the mandate to collect, catalogue, select, exhibit and facilitate further education and research. The visual arts curator has a mandate to select and exhibit in order to facilitate public engagement. Contemporary curatorial practices also increasingly explore democratic and interventionist procedures of curating. The role of the audience has, likewise, become increasingly significant, especially with respect to interaction and engagement with public opinion on issues concerning culture, art, society and the everyday.

For Graham and Cook an initial observance of ‘what curators do’ can be gleaned from the training they receive, referred to as ‘education routes’. Those curators who have a background in museum studies, emphasise tasks relating to ‘collections and interpretation skills’, whereas those in art history tend to

act on ‘a good understanding of the artwork – its behaviours, processes and cultural context’. Curators with training in arts administration will be skilled in ‘finance and management, with an emphasis on events’, whereas curators with a background in contemporary curating have ‘highly variable roles’.¹¹²

For Graham and Cook curatorial practice remains loosely defined and also not operational in a particular context only. They state the following:

Rather than describe curatorial practice in terms of schools, gurus, or kinds of exhibitions, we describe the practice critically in terms of how it works – the behaviours of curators, as it were, in response to behaviours of [...] art in particular contexts, not just museums and not just exhibitions.’¹¹³

A focus on how curating ‘works’ in response to contemporary art or historical and cultural collections allows for a more particular investigation of the practices and processes of curatorial activity, or, as Graham and Cook suggest, a focus on ‘modes’ rather than ‘models’.¹¹⁴

Curatorial know-how and knowledge operate in three focus areas in particular (and these in turn align with Graham and Cook’s definition for curating). These three areas interact with one another, with the curator enabling the interface. The three areas of knowledge are the following:

- Knowledge about cultural production;
- Knowledge about institutions, and
- Knowledge about publics.

In the first focus area the curator engages in activities that add to her or his own knowledge of cultural production (as an art historian would know ‘about’ art, a musicologist ‘about’ music, and a museum practitioner ‘about’ art and culture in its historical context.) This implies the physical engaging with cultural production (liaising with artists, seeing art exhibitions, going to concerts, attending seminars on these, reading, researching, and the myriad of ways in which a curator builds this sense of knowing that then culminates in creating

and presenting an exhibition. Jeffrey Kipnis, an architecture curator, reflects on curatorial activity with the following observation:

As a curator, you work for years; you develop a concept; you comb through and scrutinize innumerable candidates for the checklist; you select sometimes a hundred or more of these; you beg people to lend the works to you (and I mean beg); you read your butt off so that you know everything there is to know about them; and if the architects or artists you are working with are alive, god help you cope with them; you arrange and arrange and rearrange the works in your head and in model till your eyes bleed, all to get the concept and the experience to mesh in a stubborn set of spaces. And then you pray someone comes to see your show. When they do, if they do, they gossip and pontificate and opine as they breeze through it without the slightest interest in or even awareness of the sacrifice, the heroism, yes, dammit the genius of your efforts.’¹¹⁵

The above reference to ‘a stubborn set of spaces’ aligns with the second focus area. In a physical sense ‘knowledge of institution’ includes an understanding of the exhibition spaces that a curator works in (and Jeffrey Kipnis further advocates that a curator needs to ‘make’ the space ‘sing’).¹¹⁶ In a metaphorical sense the given set of spaces can also include the institution and broad institutional politics (as locality in its widest sense). Aspects of management, sponsorship, ‘networking’ and liaising are included as facets of institutional space(s) of curatorship.

Jeffrey Kipnis’s finally comments about the audiences that come ‘to see your show’. Engaging with the public implies that the curator has knowledge of audience reception and engagement, in prior and post phases of exhibition, as well as during the exhibition. The curator is able to liaise into publicity, engage with audiences visiting ‘the show’, and be able to organise for postexhibition aspects such as further research, education, critics’ reviews, and so forth. The curator’s own knowledge of and sense of current ‘issues’ that will resonate with the public are therefore important.

The (museum) curator's knowledge, ability and skills is summarised by Edson and Dean as a 'connoisseurship' that I suggest aligns with the focus areas described above. These aspects are formulated as 1) Connoisseurship in an area of the museum collections, including knowledge of the techniques of selection, evaluation, preservations, restoration, and exhibition of objects; 2) Ability to interpret the collections and to communicate relevant knowledge to the public; 3) Skills in current marketing, collecting ethics, and current custom regulations.¹¹⁷

An independent arts or museum curator (e.g. a person who is not employed by a single institution) may see to all the focus areas described above. However, depending on the relative independence of the curator, as well as the size of the institution that the curator is linked to, she or he may have assigned duties as well as colleagues who are able to take charge of specific areas. In a large museum-based institution, for example, there are distinct role definitions that separate the tasks of the museum director, the curator, the designer and the publicity agent operating either in hierarchical structures, or in collateral positions of operation.

An example of the distinction between professional capacities in the museum is found in the document edited by Angelika Ruge, who in 2008 was the president of the *International Committee for the Training of Personnel* (ICTOP), a committee of the *International Council of Museums* (ICOM). In this document, the museum director (who reports to the governing body or board of trustees) has tasks relating to professional, cultural and managerial aspects. The curator, however, reports to the director, and is responsible for the collections in her or his charge. Duties include the 'care' (storage, cataloguing, conservation), 'development' (strategisation), 'study' (research into collections towards publication and exhibition), 'enhancement' (for both permanent and temporary exhibitions) and 'management' (budgeting and staff management) of the collections of the museum. The ICTOP document (here quoted in similar point form) notes the following task layout for the curator.¹¹⁸

- Care of collections: he/she plans and implements the programme for storage and cataloguing; he/she supervises conservation procedures and ensures that they are properly recorded;
- Development: he/she advises the director on the development strategy of collections;
- Study: he/she studies the collections, defines and conducts research projects, attends to the circulation of information and documentary materials on collections and exhibitions;
- Enhancement: he/she contributes to the designing and organising of permanent and temporary exhibitions, publications and activities for the public;
- Management: he/she manages budget and staff under the supervision of the director.

The ICTOP document presents a 'functional chart' in which the director is placed centrally, surrounded by three 'major areas', namely the 'collections and research' area, the 'administration, management and facilities' area, as well as the 'visitors' area.¹¹⁹ Curatorial activity takes place in the first area mentioned (collections and research), with specialisation staff (or portfolios) designated as 'curator, inventory co-ordinator, registrar, conservator, curatorial assistant, document centre manager', exhibition and display curator, [and] exhibition designer'.¹²⁰

Gary Edson and David Dean discuss museum management in diagrams that are (visually) more hierarchical. They observe that 'the curator is a specialist in a particular academic discipline relevant to the museum's collections.' The curator's tasks are described by these authors as being responsible for:

*[...] the care and academic interpretation of all objects, materials, and specimens belonging [to] or lent to the museum; recommendations for acquisition, deaccession, attribution, and authentication; and research on the collections and the publications of the results of that research. The curator also may have administrative and/or exhibition responsibilities and should be sensitive to sound conservation practices.*¹²¹

The roles and tasks of the curator are described as ‘curatorial activity’ by Graham and Cook. These authors suggest that such activity concerns ‘production, exhibition, interpretation and wider dissemination (including collection and conservation).’¹²² The initial interfaces of cultural production defined as institution and publics, with facilitation towards meaning-making, therefore act as catalyst in curating.

2.7 Curatorial effectivity: ‘What makes a great exhibition’ (also applied to classical music concert practice)?

‘Conception, management and presentation’ are the terms that Nathalie Heinich and Michael Pollak use to describe ‘the three main competencies’ of the curator.¹²³ It follows that contemporary curators ask of themselves the self-reflexive and critical question inquiring ‘whether the conceptualisation, its management and its presentation forms a coherent and convincing curation.’¹²⁴ Steven Dubin reminds that

*[i]t is folly to assume that audiences ‘read’ exhibitions as curators intend for them to. [...] Only the most naïve curator assumes that audiences as a whole will ‘get it.’*¹²⁵

The above cautionary note contextualises Paula Marincola question concerning the effectivity of curation. She asks, simply, ‘What makes a great exhibition?’¹²⁶ This seemingly facetious (and important) question will underscore interrogation towards effective curatorial activity. Marincola’s questions were posed through the *Philadelphia Exhibitions Initiative* (PEI), a project that resulted in a publication similarly entitled *What makes a great exhibition?*¹²⁷ Given the focus of the publication, Marisa Sanchez suggests that Marincola’s publication investigates ‘What makes a great curator?’¹²⁸

Paula Marincola’s questions are compiled as ‘A list of questions leading to more questions and some answers.’ The questions are listed under the headings ‘essentials’, ‘localities’, ‘framework’, ‘The arrangement’, and ‘but not least’. The topics addressed by her questions sketch the scope of contemporary curatorial activity and locate some of the concerns towards effective curating. In order to begin to apply effective curating to conventional concert practice (an

application that I will return to in the Conclusion hereafter) I adapt Marincola’s topics to concert events in formulated questions below.

- Under ‘essentials’ the questions pertain loosely to theme of exhibition, impact of exhibition, criteria for evaluation of the significance of an exhibition, mutual facilitation between curator and artist, the role of ‘essential conservatism’ in the display ‘of art in conventional, dedicated spaces’, as well as a focus on ‘major critical and practical issues’ in relation to specific display projects. (*In conventional music concert practice, what essential aspects with regard to persons (composer, performer), repertoire (artefact) and decisions towards conventionality versus non-conventionality surface with the conceptualisation of the concert event? Does the conceptualised event intend to destabilise, interrogate and facilitate forms of critical meaning-making, or, instead aim to continue existing practices, and what are the reasons for this decision?*)
- Under ‘localities’ the questions address ‘paradigms and priorities for shows’ conceived in specific spaces, at specific times in history and with specific goals. The impact of cultural change on exhibits is interrogated, and also the emergence of new spaces for current exhibition. The emergence of ‘large international group shows’ is addressed, together with a seemingly lagging analytical discourse to accompany these events. (*In conventional music concert practice, what aspects of local and global space and place surface when the music programmed is firstly historically situated, but presented once more on a contemporary concert event? This set of questions pertains to an ideological and metaphorical approach to the event, but also to a physical interrogation of intervening into conventional and non-conventional acoustical spaces.*)
- ‘Framework’ addresses the role of the museum or gallery architecture itself, together with the interior spaces these present. The effect of ‘inhospitable’ architecture, detrimental to the exhibition itself, is explored, together with the challenges that this poses to the curator. The curator’s role with regard to the ‘travelling show’, at a succession of venues, is questioned, as is the reciprocal effect between venue and contents for a travelling exhibition. (*In conventional music concert practice, with decisions of venue pending, what aspects of acoustics, available support such as co-instruments and amplification,*

visual space, distance and proximity from the audience surface that require consideration?)

- ‘The arrangement’ poses questions that relate closest to what curators do as they work in galleries: Curators arrange artworks taking into account ‘their placement and juxtaposition’, as well as the possibility of hanging ‘bad art’ that does not necessarily result in a ‘bad show’, as well as the impact of the curator whereby ‘even great individual works’ are elevated ‘to another level’ through the talents of the curator. *(In conventional music concert practice, what decisions are taken with regard to programming compositions? These include decisions for (or against) taking a theme into consideration, as well as conventional considerations of selection of material and order of programme. Decisions for (or against) a ‘diversity approach’, decisions towards sounding less significant music together with more significant music, as well as decisions for (or against) the fulfilment of audience expectations and tastes are included.)*
- In ‘but not least’, the questions vary from addressing the ‘ephemeral nature of exhibitions’, and the possibilities for ‘imaginative’ installation towards the successful and lauded reception of an exhibition. Accompanying catalogues and supplementary labelling (that are both aligned to curatorial interpretation and the responsibility of the curator ‘to frame and interpret the art works’) may constitute that which is ‘memorable as well as informative’. This latter set of questions most pertinently addresses the ‘spectrum of potential viewers of varying degrees of sophistication, interest, and tolerance’. *(In conventional music concert practice, what imaginative measures enhance reception? With so much that depends on rigorous preparation towards exact precision of skill and technique in classical music, and with the highly ephemeral nature of music events due to their occurrence over time, how else can music events make an impact other than do what they normally do – that is, show repertoire and performance skill? How can audience members be involved as co-creative meaning-makers on these events? How do accompanying texts, such as programme notes, public speaking, material objects on exhibition, and multi-media material enhance or decapitate reception?)*

The written responses by curators who replied to Marincola’s questions are varied in content and style. Some responses aligned with specific questions,

whereas other submissions commented on curating in a general way. The initial questions therefore served as impetus for discussion rather than operated as agenda.¹²⁹

The assorted nature of the questions and ensuing varied set of responses signify the context and variety of curatorial work. The seemingly loose structure of the questions (in contrast to museum curator ‘manuals’ that emphasise the curator’s tasks as a *systematic* brief to collect, catalogue, select, exhibit and facilitate further education and research) elucidate the very nature of curatorial activity. These five sets of questions indicate the diversity and non-homogeneity of current curatorship. The inquiry by Marincola also indicates that curating is a practice that connects cultural production AND institution AND audience in multi-directional ways (to refer once again to the definition that this project employs for curating).

A reminder of what exhibitions should ‘not do’ comes from the response to Marincola supplied by curator Jeffrey Kipnis. He talks about exhibitions, and I quote at some length, as a conclusion to this section on curatorial activity. Kipnis states:

I think exhibitions make lousy essays, oppressive sermons, and tediously bad books. I have little patience for exhibitions styled in such fashion, and even less for those mounted, almost as an apologia, to disseminate a catalogue. I don’t think exhibitions make very good documentaries. No, let me correct that. They can make great documentaries, although the abundance of such has reached a glut. [...] When such an experiment takes place, it usually does so as the positing of a radical new theme. Yet, the thematic exhibition still uses the same knee-jerk formula of mustering a check-list qua witness-list such that each exhibited work stands, testifies to, the viability and import of theme (and thus to the brilliance of the curator), then hands the mike over to the next.¹³⁰

Curatorial activity as described in this section points to the differences in emphases that relate to the type of institution (museum or contemporary arts), the focus of the curation content (what artefacts are collected and/ or

displayed), the size of the institution, the acknowledgement and amount of public input, and the relative independence of the curator. These differences in emphases are also significant for curating classical music as concert events. However, despite these differences in emphases, the know-how of the (music) curator to facilitate cultural production (music), institution and public in the goal towards critical meaning-making surfaces as essential.

2.8 Conclusion

With this chapter I have interrogated how a definition of curating, informed by notions borrowed from Lydia Goehr and Pierre Bourdieu, operates in relation to existing conventional classical music concert practice. Selected examples from the music industry, as well as theoretical applications from curatorial theory have provided some insight, thereby contributing to the unfolding argument that the musician-performer – the flautist curator – has the agency to act as curator. In this role the flautist curator ideally facilitates the interface between music, public and institution. The flautist curator may do so by upholding conventional practices (as preservation), or may do so with gestures and actions that intervene (towards transformation). The curator who chooses to engage with curating as intervention undertakes decisions towards a destabilisation of ‘repertoire’, curates concerts that renegotiate the classical ‘work’ ‘out of the imaginary museum’, and thereby accesses critical meaning formation amongst the role players.

The current overview shows something of the width, depth, diversity and tensions associated with curating in various contexts. The investigation cautions against an easily-made application of ‘curatorship’ to concert music practice. However, and on the reverse argument, the material presented here invokes parallel scenarios between curating in museum contexts, contemporary arts scenarios and classical music concert practice. The six initial contexts from current music industry that claimed curating, together with the adapted questions from Paula Marincola’s survey, have introduced aspects of similarity between curating and music practice. In order to further interrogate critical engagement I formulate the following sampling of questions. These questions are rhetorical and are intended as intervention rather than as systematic inquiry.

- Which definition of a museum (if any) aptly describes classical music ‘repertoire’ and its encasement in conventional concert practice: The ICOM definition, the SAMA definition, or (the) Lydia Goehr definition?
- How have curators of classical music engaged as contemporary curators to curate classical music, where such music is perhaps assumed to be a museum of canonical works? (Here the term ‘canonical’ refers to a measuring process that aims to gauge acceptability of compositions, so that recognised ‘works’ proceed into being taken up into regularly performed and appreciated concert repertoire.) Have these canonical collections been curated ‘out of the glass cabinets’? If so, how have contextual analyses of historical and present-day contexts impacted on such curations? How have these curations been received by audiences?
- How does curating towards meaning-making treat the cultural production, the institution and publics with regard to curating classical music that is not yet canonical or simply regarded as being outside the canon? In other words, where the term classical music can also refer to Western music from earlier style periods as well as refer to contemporary, experimental and globally influenced musics, how does the content of the music selected for curating impact on the curation itself?
- In what ways do curated concert events become (in Vicky Gagnon’s words) ‘ideological texts intended to make private intentions, such as institutional biases, more public’?
- Why is there an excessive amount of published material on ‘exhibition-making’ in the context of museums, but almost no published material on ‘concert-making’ in the context of classical music concerts? What does this say about the limitations and innovations possible with regard to curating concert events? Is there an immanent material difference between curating *sound*, and curating *objects*, and how is this different to curating in cognisance of *culture(s)* and *societal processes* at large?
- Do curators (and also musician-curators) of Western classical music act as ‘preservers’ or ‘transformers’ of this body of compositions when engaging in concert practice?

- Have attempts to make classical music ‘more accessible’ to its publics, notably through curations that have hosted picnic concerts, ‘starlight classic’ events, music in art galleries, music in public sites and ‘cushion concerts’,¹³¹ promoted the autonomous character of the work concept, or have attempts such as these critically interrogated the work-concept in its imaginary museum? Have attempts such as these mainly served income-generating agendas?
- Has the curating of classical music indulged a perception of music as ‘process’, or music as ‘product’?
- What examples exist of concert curations of classical music that engage with notions from postcolonial inquiry? (This question is formulated in cognisance of the critical intervention that postcolonial inquiry has brought to museology as well as to musicology.) The same can be asked for decolonial inquiry.
- Are curators of classical music Steven Dubin’s ‘passive collectors and overseers of diverse displays’ or are they activist agents in curating cultural *transformation*, and ‘public forums essential to a healthy democracy’?¹³²
- How do selections of theme(s) impact on the ‘repertoire’, on the concert situation, on the performers, on the audience and on the theme itself?

And to narrow this discussion (on curatorship) to the music compositions that are the focus of the current project I also ask:

- Does the relatively contemporary ‘date of creation’ of South African flute compositions, composed over the past century, exempt these compositions from the notion of the ‘work’ in the ‘imaginary museum’? Or are these compositions mostly viewed, displayed and heard as ‘works of art’ that are autonomous and therefore ‘Infinite’ and ‘Beautiful’ and intended for codified concert settings that enhance their autonomy?
- How do flautists engage with South African compositions: do they follow a curatorial mode of *preservation* (in order to care for local ‘repertoire’ and further its conventional performance practices), or do flautists follow a *transformative mode* (in order to investigate the possible destabilisation of perceptions that surround the body of compositions and its music

practices) through intervention by critical contemporary curating? What meaning-making occurs when transformative practices are applied by flautist-curators?

Questions such as these indicate a context rather than seek specific answers. I put forward that the overview of curatorship and an inquiry into its application for classical music concert practice as presented in this chapter may help to expose conceivably outdated notions on the autonomy of the Western classical music composition (as autonomous product) and the rigidity of concert practice (as codified ritual). These questions also direct my project in two ways. Firstly, I suggest that an inquiry into the contexts of conventional concert practices is best taken further through empirical investigation. Secondly, I suggest that a measure of practical application and experimentation is necessitated.

With regard to the second suggestion I engage with curating local flute compositions into concert events, or exhibitions. My curations attest to a notion put forward by Andreas Gedin, namely that the artist and the curator are not two distinct functional roles, but that these can be merged into one approach. When the artist (or musician) is also the curator, this enhances ‘the artist’s potential for taking part in a public conversation.’¹³³ (My curations are reported on in chapters 4, 5 and 6.)

With regard to the first suggestion I selected a limited body of compositions identified for this project (that of South African flute compositions) and investigated the curatorial practices of a group of agents (flautists who engage with these compositions). I suggest that, when flautists engage with local compositions, they act as conservators and as exhibition makers in the ways outlined below. Flautists act as curators *when* they acquire sheet music scores, *when* they perform in public, *when* they make recordings, *when* they commission compositions, *when* they engage in research on these compositions and their practices and *when* they network activities around this local body of compositions. This investigation, conducted through a questionnaire circulated to 65 flautists, generated useful results, including the provision of reasons why flautists feel compelled to engage with local repertoire. Some of these results are formulated into the format of ‘curatorial trends’ (see below) prevalent

amongst flute players who engage with South African compositions. The aims, methods and results of the investigation are documented in the section entitled 'Exportation' immediately following the Conclusion to this dissertation.

Five curatorial trends observed

I suggest that the following curatorial trends, embedded in conventional concert practice, are revealed by the focus of my investigation into current curating practices with regard to South African flute compositions. My findings are that flautists who act as curators of South African flute compositions do so in the following ways:

- (i) Flautists engage in prolific and substantial activities that enable the caretaking and exhibition-making of South African flute music. These activities include public performance, recording, commissioning, networking, research, and specific devices towards programming and concert presentation.
- (ii) Flautists' concert practice (following conventional classical music concert practice) operates as a showcase for a performer, or an ensemble, where musical skill, 'repertoire' variety and skills of rhetoric and conviction are displayed.
- (iii) Concerts are therefore presented as one-way communication displays where composers' compositions are celebrated, described and analysed in programme notes or in brief talks presented by the musicians, but the audiences are seldom, if ever, actively invited to respond, to counter or to contribute during or after the performances. Audiences will at most provide applause, in which the efforts of performers, the music, and the composers are saluted.
- (iv) Concert programming that is presented as 'themed' or 'framed' mostly understands such theming as the focus on composer birth dates or composer celebrations, or the overt inclusion of local contemporary composers, e.g. a 'South African composers' music concert' as is sometimes presented by institutions or individuals. Themed concerts are further understood to represent the specificity of the instrument, e.g. a programme of solo flute compositions, whereby a local flute composition is included, or a

specific combination of instruments. There is little or no broader themed programming, or an understanding that 'themed concerts' could operate as interventions that facilitate curatorship as 'the formation of critical meaning-making in discussion with publics'. Instead, and when there is no theming, South African flute compositions are included as a way of incorporating diversity (of mood, style, and perhaps geographical locality) on the concert programme.

- (v) The understanding of curating as 'the development of critical meaning-making in partnership and discussion with publics' is aligned with Bourdieu's 'conserving' (i.e. showcasing a 'repertoire' and its composers). Current curatorship is less driven by 'transforming' (as a practice) and is therefore not intended to mobilise critical meaning-making other than evaluation of the performer/ performance, or the composer/ composition. In this respect Samuel Gilmore, in his survey on concert practice, found that '[w]hen concert activity is highly conventionalised... participants are constrained to fit their musical ideas within a very circumscribed form ... the aesthetic emphasis is on virtuosity, or 'doing things well'.¹³⁴ The possible contribution of classical music to generate debate *together with an audience* and to address societal issues with the same audience is therefore left largely unexplored. It follows also that concert tradition is not challenged. Instead, concert practice remains a scenario in which Lydia Goehr's notions of 'compliant performance, accurate notation, and silent reception' are maintained.

Some of the consequences to the above formulated trends are that flautists who engage with local music continue to engage in a concert practice that is meant to entertain and please the audience (all of which are laudable aims). However, flautists do not appear to engage with local music in order also to challenge themselves, their audiences, their concert practice, or their institutional situatedness in a creative or activist way. (The most 'challenging' aspects of performances amount to playing the compositions correctly and with conviction and thereby appealing to an audience's expectations, as well as demanding the concentration of the audience, should the compositions be complex. These, again, are laudable challenges in themselves.) It also follows

that critical discourse about wider topics is not incorporated, and not generated by the live performance of flute compositions. Programme notes, which can be an important curatorial engagement between flautist and audience, do not primarily activate an impulse towards critical observation and discussion. Meaning-making is therefore directed inwards towards appreciation of the *product* of music itself, and its skill of creation and performance. Meaning-making is seldom directed towards critical intervention as an outward gazing (or attuning) *process*, thereby inviting sounding relevance in changing contexts. A reminder of the observation by Daniel Grimley about the grave ‘irresponsibility’ of our inward gaze (refer to Chapter 1) is here applicable.

For the remainder of this study I engage with experimental ways of re-imagining conventional classical music concert practice especially because an empirical study such as the one undertaken and reported on, measured against the possibilities offered by contemporary curatorship, prompts me to this action. I explore a specific curatorial device, namely theming through the topic of ‘landscape’ to direct selection and design of my curations. ‘Landscape’ is therefore the topic of the ensuing chapter.

3. Curating a theme: Landscape

Grounded within a contemporary, historical, aesthetic, material and political understanding of 'land' in South Africa [and] [i]n acknowledgement of the centenary of the infamous Natives Land Act of 1913, there is a national focus on land as a vessel of trade, trauma, and restitution. With this in mind, is it possible to talk about land within (as well as beyond) these frames, in terms of its atmospheres, materialities and aesthetics?

– Gordon Institute for Performing and Creative Arts¹

[Y]ou state that you presented these flute concert events with landscape as a theme. But WHY did you choose landscape? I am very curious to know why? What prompted that choice? You mention your vested interest in landscape. But what is this vested interest? Where does it stem from and where does it lead to?

– Aryan Kaganof²

3.1 Introduction

Jonny Steinberg sketches a landscape in his journalistic-style novel 'Midlands'.³ He notes scenic hills stretching into the distance, mist, soft hazes, space, hidden valleys; he notes fences and a contested road cutting through owned land; he notes cattle grazing, vegetable planting, 'buffer zone' land; he notes the murder of a white tomato farmer's son; he notes silence, cover-up, resilience; he notes more murders. Of black men. He notes generations of people living on the land revolting silently at having to produce their identity documents to the new owner farmer; he notes that the new farmer – who did not take the trouble of buying a crate of African beer to share, to listen, to begin to know the people who embody 'his' land – that this farmer's son is murdered. Steinberg notes the generations of persons who lived on and off the land before colonial rule; colonial legislation that divided up the land between white ownership and portioned sections of the land that remained under black use. He notes that

I am quite in control. I know where I live, I know the lay of the land – its historical tension; its present tension. My flute can sound these tensions.

Jonny Steinberg writes himself into the Midlands crises of South Africa, past and present. Steinberg's story posits pointers of landscape. Steinberg's story defines local landscape.

for the use of the 'rural black' land, taxes had to be paid, and that the 1904 *Census* tallied humans as state income. He notes that these taxes were high – so much so that families and communities had to send their sons to labour in the mining cities, especially on the gold-rich Rand, and after months of tunnelling these sons could send back home some of the required money: These sons: scored by mine owners for their mining skills; scoured by others' greed: these sons had become less-than-human: they required only subhuman treatment. Steinberg hears the stories of splintered communities with absent sons, husbands; fathers; dignities lost, for the

land was 'lost' in the first place: the memory of the 1843 amaZwezwwe raid still there: The land that could nurture life, pay lobola, ensure a person his and her standing ... lost. Steinberg sketches a complex scene of a dwelled-in land, set in the late 1990s in KwaZulu-Natal, South Africa. He sketches bribery, deceit, in-bred assumptions and time-warped ways of doing business that is harmful. He sketches the violence of mindsets from the former South African Defence Force, of private police forces, the postdemocratic national police, the criminals, the political insurrections; the desperate; the land-owners. No simple answers, simply a myriad of angles that he investigates to begin to understand the violence on the land in the area that is today known as the Midlands. Not another farm murder story with a one-sided proven conviction, but, instead, a complex story of embodied landscape.

Steinberg's narrative follows the inquiry of a journalist into a local landscape of tension, 'trade, trauma and restitution', terms that the *LAND* event of GIPCA observed (as noted in the opening quote to this chapter). Aspects such as 'atmospheres, materialities and aesthetics' of a local landscape receive scant mention in this novel. Are these latter aspects perhaps too removed

Steinberg's story immerses me into landscape. I am quite out of control. I know where I live, I know the lay of the land – its historical tension; its present tension. I should pack my flute back into its case.

from landscape's devastation to receive but brief mention in this complex interrogation? To read Steinberg's novel is to understand something of the complexity of South Africa. However, to read the novel is also a firm 'grounding in' trade, trauma; restitution. And this firm acknowledgement sets it apart from atmospheres, materialities and aesthetics.

3.2 The 'grain' of the flute; sounding landscape

In the introduction to this dissertation I explored some of the contexts of marginality that are perceived to surround the classical flute and its repertoire. As one of the perceptions I maintained that classical music in South Africa posits a complex site of cultural engagement. I suggested that broader contexts of the country's colonial history and concomitant Western culture that have intertwined with aspects of race, class and strident commercialism have deposited onto classical music an elitism that (in a roundabout way) perhaps adds to a perceived insignificance, partly due to a perception of exclusion and exclusivity. I articulated that these aspects are part of the broader problem horizon which cannot adequately be studied in this project, but that these do inform the investigation. I acknowledged

that the classical flute as an instrument within such classical music shares a perceived elitism and exclusivity.

In the introduction I also posited that the flute could perhaps investigate local landscape, and that the flute's playing capacities in sounding landscape could perhaps be explored. I articulated that the 'grain of the voice' of the classical flute is perhaps relegated to the overtly pastoral, as well as related to sounding sensibilities and emotions that are perceived to be 'gentle'. I did not ask whether the pastoral sound that is produced on this instrument adds to its perceived insignificance. I now ask such questions, for these are specific aspects that beg inquiry against the backdrop of the broadest problem horizon. My questions are:

Does the classical flute sound 'saccharine', thereby disconnecting from human life's drama and trauma? Does the flute sound 'tranquil', thereby negating unrest? Does the flute sound 'pure', thereby ignoring deceit, theft, murder? Does the flute sound 'honourable' emotions like love and longing, thereby seldom sounding a dark side of humanity? Does the flute sound 'happiness', thereby relating effortlessly to the pastoral, the rural, the 'uncomplicated herding society' where landscape and human life are intertwined wholesomely?

For me as reader the admiration of the Midlands atmospheres of the colours, textures and lay of the land becomes guilt-edged;

For me as reader the observation of materialities of farming community soil-water-tomatoes-cattle becomes complicit unless contextualised by ownership-theft-crime-murder;

For me as reader the aesthetic act of playing the flute's local landscape compositions becomes far removed from the tensioned reality of this land;

Is this bearable?

Or can trade, trauma, and restitution become infused into atmospheres, materialities and aesthetics? So that atmospheres, materialities and aesthetics carry the burden of trade, trauma and restitution?

Perhaps that is an instigation; a seed that is planted with me as I read this novel. I need to find out whether 'my flute music' sounds atmospheres-materialities-aesthetics that infuse with and carry into the burden of trade-trauma-restitution. My classical flute must sound this land.

According to Nancy Toff, 'the production of flute tone is part science and part art' and, in acoustical terms, the flute is a 'duct and an air-flow control system'.⁴ An analysis of the flute's conventional sound that includes sound waves

(wave frequency, wave amplitude) and overtones (or harmonics), shows that the flute has less natural overtones than, for example, the oboe.⁵ The abundance (or lack of) overtones generate the richness and complexity in the tone of an instrument, as Nancy Toff writes.⁶ In the flute, the comparative lack of overtones may be one explanation why the flute sounds ‘less complex’ than an oboe.

In addition to overtones there are, however, two more acoustic aspects that influence tone. I suggest that the ‘grain’ of an instrument is produced not only by the amount of natural overtones of that instrument’s tone, but also by *the matter* that vibrates, and also by the means of *attack* that causes such vibration. With regard to matter: in the violin there is a tangible vibrating string that produces a comparatively more complex sound than the ‘intangible’ vibrating air column of the flute, a notion that Toff also alludes to.⁷ The attack that sets the vibration into motion differs on the flute, oboe and violin. On the flute, vibration of the flute’s air column is caused by an ‘air jet’ attack of air against the striking edge of the lip plate, causing ‘vortices’ and ‘turbulence’ that cause specific amplitude, timbre and ‘broad band’ noises, according to Marc-Pierre Verge.⁸ This air jet attack causes edge-tone frequencies.⁹ Moreover, the splitting of the blown air stream causes friction that sets the vibration of the air column duct into motion. However, on the oboe, the vibration is caused when the air is split apart by the reed – a more ‘strident’ attack (than with the flute) that involves two pieces of bamboo with air pierced through them. The attack that causes a string to vibrate is even more aggressive, for here a bow physically attacks a string and sets it into motion. It is no wonder, then, that the sound produced on the oboe, and more so on the violin, starts off more violently and sounds out more tangibly complex, together with more overtones included. The flute’s sound, by comparison to the oboe and violin, remains ‘pure’, with a softer attack, and with an intangible air column that vibrates, as well as the production of fewer natural overtones with each pitch emitted. These physical reasons (or at the least the visual indication of the process of impact that causes sound) may suggest why the flute more than often sounds the pastoral, the pretty and emotions that are overtly gentle or ‘sad’ in conventional classical music, whereas the oboe and violin can sound emotions and scenery that are perhaps more complex.

Raymond Monelle, writing on ‘topic theory’, reminds us that the classical flute as topic conjures up the overtly pastoral landscape.¹⁰ The classical flute’s memory of its historical connotation with the shepherd flute, the pipes of demi-gods, pastoral landscape, a sense of serenity, nostalgic longing, as well as love songs, limits the flute’s ‘grain of sound.’¹¹ The flute becomes limited to that which is picturesque, ‘happy’, or at least non-complex and untainted by everyday tensions. Adorno may perhaps have noted that the flute, especially, in its Romantic pastoral and gentle, happy voice is there ‘to make you cry.’¹² On comparison with visual art, the bulk of (landscape) music for the classical flute may relate well to the Romantic landscape art of John Constable, but less well to the art of J.M.W. Turner.¹³

I finally ask: when the flute ‘sounds’ landscape, what and how does the flute sound? This latter question becomes the topic of this chapter’s investigation, focused on South African landscape and South African flute compositions.

The perceptions that relate to the grain of the flute’s voice can no doubt be refuted by acknowledging those compositions that are not pastorally programmatic, and that situate the flute’s voice in that which represents investigations into sound beyond ‘the sweet’. Compositions such as *Density 21.5* (Varèse),¹⁴ *Kathinkas Gesang als Luzifers Requiem* (Stockhausen)¹⁵ and *rapid•fire* (Higdon)¹⁶ are but three examples of 20th century solo compositions that carry a rough grain of voice. However these examples evoke another set of questions related to landscape:

Are these selected compositions the first that come to mind when conventional flute ‘repertoire’ is mentioned? And what compositions of non-pastorality, if any, come to mind when the flute sounds landscape? If landscape is defined as tension, crisis, conflict over land ownership, battle, war, theft; or if landscape is defined as urban; or even simply as ‘dwelled-in’ (as was suggested in the Introduction), then what and how does the flute sound? In other words, what repertoire sounds landscape as tension, and how does the flute’s grain of voice adapt to sound such tension?

Furthermore, if landscape is related to South African history, local embodiment, local scenery and local conflict over the land, then, again, what of, and how does the flute sound South African landscape compositions? What South African flute compositions 'sound' landscape; what interpretations of landscape are sounded in these compositions and how does the flute sound in these compositions?

3.3 Curating flute compositions by theme

Approximately 500 flute compositions have been composed over the past century by South African composers.¹⁷ With this body of (mostly available) compositions I ask more questions that relate to the curating of these compositions.

In what ways can a flautist-curator relate to these compositions in order to move beyond the 'display' of compositions, and at the same time address a perception of marginality as situated in a larger complex of historical and cultural engagement? Furthermore, how can a flautist-curator present landscape as theme, and perhaps become 'directed' by landscape as immersion? Can the chosen theme infect and affect more than simply present itself as a catalogue concert of compositions that display landscape?

Below I describe a process that begins to address some of these questions. I motivate the selection of a theme, and then describe the activities of 'listing' and 'categorising' the compositions that relate to this theme.

3.3.1 Selection of theme; selection of compositions

The specific selection of theme is no doubt a crucial decision as not 'any and all' themes may be equally lucrative, challenging, and critically situated. For my project I selected the topic of 'landscape' as theme to direct my selection for compositions, as well as concert events. This theme I understood as locally and globally complex and far-reaching and therefore rich and challenging.

In the introductory chapter to this study landscape was discussed as a trans-disciplinary concept that engages with various cross-cutting themes. It was

motivated that landscape is 'process' and not only 'place or thing'. For Howard *et al* '[L]andscape is something [complicated] which is mental as well as physical, subjective as well as objective'.¹⁸ The overview of landscape suggested in the terminology section of the introduction is put to use in this chapter in order to sift through local flute music compositions, and then (in a further phase) to present a selection of these compositions on curated concert events. As was also motivated in the introductory chapter and illustrated through the observations on Steinberg's *Midlands*, landscape (with its close connection to 'land') is critically situated in South Africa. An engagement of local landscape to local flute compositions should therefore be able to explore the mutual link between landscape and flute music. I rely on George Revill's suggestions of ways that music depicts landscape, as was discussed in the introduction.¹⁹

3.3.2 Listing landscape

The tasks of listing and categorising allow me to become familiar with landscape, and allow me to ask for example, 'why and how is this particular composition an example of landscape?' Through the repetitive task of listing and categorising I am again sensitised to John Wylie's brief opening statement that landscape is tension.²¹ I am also sensitised to the historical South African interpretation of such tension that carries the memory of the *Natives Land Act* of 1913, as well as recent interpretations such as the Marikana massacre (2012) and xenophobic violence (the latter as a complex expression of nationalism, foreign nationalism, migration, shared resources and the familiar/unfamiliar, all related to land, and ongoing since 2008).

The processes of listing and categorising are manual jobs. By keeping on doing them 'things emerge' – lists become viewpoints showing the one, the other, and another; lists show lack and plentiful; lists show that pastorality is the recognised voice of the flute. Categories arrive. Knowledges surface. Landscape bursts onto the seeing, the hearing; to register tension. To make itself present. Not just as a bricolage,²⁰ I but as a living thing.

As I list and categorise I wonder whether I will only find ‘atmospheres, materialities and aesthetics’ of local landscape represented by flute compositions, or whether I will also find ‘trade, trauma, and restitution.’²² I begin to wonder whether and how a curation is able to interlink these binaries so that aesthetics carries *embedded in it* the trauma.

The methods I use are simple: I comb through Catherine Stephenson’s and my own catalogue of flute compositions for any titles of compositions that may suggest landscape. I consult composers’ programme notes for references to landscape, and I also contact composers to ask whether any aspect of landscape was implied in particular compositions.

I run into difficulties. Is *Flute sonata* a landscape composition if the composer has mentioned that the opening theme (and a recurrent motif in the sonata) references a San vocal melodic interval of a descending augmented fourth, noted from the Bleek Collection at the Iziko museum?²³ Do I *hear* the arid, vast stretches of the veld and desert because of the composer’s reference? Secondly, does a title such as *Three sketches for solo flute* refer to a landscape composition, coupled to content that includes alternating rhythms, pentatonic melodies and call and response as its formal structuring?²⁴ Does *Three sketches for solo flute* reference African landscape as place, or African music as culture? Does *a sketch* in itself reference landscape? Thirdly, is a composition an example of a ‘landscape composition’ if its title is *Visions for solo flute* and the programme note (written by a composer in exile) mentions the nostalgia for his land and its people?²⁵ Finally, is a composition an example of conflict in and of the land if programme notes reference globalisation that causes ‘traditional orders to crumble’ so that ‘the cattle have gone astray’?²⁶ I decide ‘yes’ on all these accounts and perform these four compositions at an audition for the degree that I am enrolling for.²⁷ During the audition I play and describe (in programme notes) the compositions as various interpretations of landscape.

Several months later I wonder again whether I can include Barry Jordan’s composition for solo flute on a ‘landscape’ programme for a retirement home event.²⁸ I decide yes. On the programme notes I motivate the inclusion of an example of landscape, formulated as ‘Landscape as topography, inspired by

an onlooker’s imperative to visually perceive white narcissi by moonlight (in 9th century Baghdad)’. Barry Jordan’s composition references fields of narcissi that bloom in springtime and the music score quotes an extract from a text by Abdullah Ibn Al-Mu’Tazz for the composition title. Notable in the translation are the words that suggest violence (such as ‘mowing, ripping’, and ‘scythe’).²⁹ I present this programme as a landscape inquiry (not only limiting the scope to South African landscape). However, for ‘my list’ of local compositions I decide to include *White narcissi* as a South African composer’s interpretation of natural, if foreign, landscape. I am alerted to possibly escapist rhetoric of landscape that is ‘any place but here, any time but now’.³⁰ However, the interpretation of violence related to landscape (from the poem’s text) further motivates my decision.

For the retirement home concert event I suggest (on the programme notes) that my programme explores the ‘aurality’ of landscape, as well as ‘dwelling in’ landscape (as suggested by Tim Ingold).³¹ I suggest that ‘[f]or me as artist, landscape relates to inscription on the land, to a sense of being, to emerging identities and to emotional experiences.’

I include (again) the solo by Bongani Ndodana-Breen (*Visions* for solo flute) as an example of landscape’s link to memory and longing that is fragmented and far-off, often inspired by exile and distance.

For the same programme I include the solo flute composition by Stanley Glasser, entitled *Jabula*, meaning ‘happy’.³² I decide that the composition perhaps references the KwaZulu Natal hills, for this is a landscape that the composer loved, according to an e-mail message sent to me by his wife Elizabeth Glasser, who transcribed the composition in 1971.³³ The Glasser composition also sounds ‘township jazz’ (an example of urban music related to local place), local African rhythms (with a rural landscape origin), an identifiable Xhosa intervallic harmonic shift, accents which to me suggest gumboot style dancing (*isicathulo*, in Zulu) performed by city miners, and vocal utterances that suggest whistles but also bursts of singing. In my programme notes I suggest that ‘South African landscape as emotional experience, linked to a land, its people and its cultural expressions, is explored through Stanley Glasser’s solo.’

For myself I reference these ideas by noting that Wylie claims that ‘landscape is an emotional investment’.³⁴

For the same concert presentation I improvise on one of the *kwela* tunes popularised by recent music entertainment groups together with an improvisation on Afrikaans and Cape Malay folk songs that sing of blue mountains in the distance; and the sowing of watermelon seeds.³⁵ In the programme notes I include a reference to Charles van Onselen’s tale of Kas Maine, a sharecropper’s devastation in the early 20th century when the *Natives Land Act* changed life and livelihood.³⁶ I suggest in the programme notes that ‘[W]e join the sharecropper Kas Maine in saying “the seed is mine” [...] It is this land inscribed that shapes our traumatised (and sometimes gently celebrated) past, present and future identities.’

After playing this solo flute programme that included programme notes and spoken introductions I am told by a listener that she felt welcomed and challenged to be a part of an important topic. She also comments that she seldom feels acknowledged as ‘a thinking person’ in classical music concerts.

A few months later I present a concert on a conference where both the concert event and the conference theme explore music and landscape.³⁷ I again decide to present local South African flute music that sounds landscape.³⁸ I play natural scenery translated to sound by Fiona Tozer³⁹ and the Glasser solo as township and jazz, perhaps life on the gold mines. I also play Ndodana Breen’s solo (landscape as memory of a land and its people, nostalgia) and Hans Huysen’s trio, the latter to refer to landscape as conflict amidst changing times and ‘astray cattle’.

At this conference event I find that I am able to articulate programme notes with more theoretical precision due to the communal thematic inquiry of colleague conference delegates. I also find that audience members speak to me afterwards of the impact of the

With such subjective acknowledgment articulated, I begin to assume that my flute sound alters, that my body carriage alters, and that my concert practice, as intent, begins to change.

theming rather than comment (to me) on ‘how good the performance was’. I find comments such as these exhilarating, knowing that theming has opened up these processes of dialogue. I realise that my themed programme was an experiment towards an alternative means of programming, and that this venture stood in contrast to conventional programming practices whereby ‘diversity and variety’ of composers’ compositions, styles, and moods of a ‘balanced programme’ are firstly taken into consideration. I also find that I play with a greater sense of conviction, as I am ‘talking into’ a (landscape) discussion already at hand. This contrasts starkly to my prior experience of (unthemed) conventional concert practice where I (as musician) was used to ‘talking into’ a ritualised concert space where applause for skill and artistry is perhaps the only ‘discussion’ at hand. This, at least, is how I experience the impact of theming on my own confidence of playing.

I have learnt much from presenting these three ‘themed’ concert events, each with differing audience groups. One of the things that I am most aware of is that as I make decisions throughout the process of selecting and presenting compositions, I become alerted to the interpretations that *I make* to include these compositions as landscape compositions. I realise that my interpretations are necessarily encased by theoretical notions on and around landscape as topic, with its themes and its local interpretations. Much relies on the ways in which landscape is defined and plotted. I am reminded of an informal discussion that I had with Oxford-based musicologist, Daniel Grimley, trudging up a Stellenbosch hill with Kayamandi informal settlement and township to our left and the Middelvlei vineyards to our right. On that occasion Grimley stated that there are ‘about thirteen’ interpretations of landscape.⁴⁰ This comment I took to be both facetious and sincere, given the ensuing explication.

I begin to finalise my list of ‘landscape’ compositions. I include references to light and darkness (as explored in Hofmeyr’s *Trio* for flute, clarinet and piano).⁴¹ I explore Grové’s *Light and shadows* and decide to keep the work on the list as the composition is an exploration of inner and social landscape, with each of the movements entitled according to emotional investment against the backdrop of light and darkness.⁴² I include butterfly flight and vision of its surrounds

(Grové's *December fragments* for flute and organ, 2003). However, I exclude the composition *Quintet for piccolo, two flutes, alto flute and harp* by Grové (2004), as this composition does not reference landscape, other than being in the series entitled, 'Music from Africa' (no 27) (and 'Africa', I decide, cannot equate 'landscape'). I also inquire about, but then exclude the composition *Trio 1992* by David Kosviner as the composer confirms that the majority of his compositions are abstract, although music, for him, is 'akin to gazing at an unending panorama'.⁴³ I also exclude *Scena* for solo flute (1974) by John Simon when the composer confirms that he intended no landscape, no South African landscape, or actor's landscape or 'scene' with this composition.⁴⁴ However, I include *Figures in a landscape* (Klatzow) even though the composer notes that an imaginary landscape, with figures on it, is suggested.⁴⁵ Furthermore I keep in references to natural forces such as wind, water, sunrise, sunshine, etc., as well as natural occurrences (such as seasonal changes) even though specific places are not referenced. An example is *Sunshine* for flute, violin and cello by Evans Netshivhambe. I include this composition particularly when the embodied experience of landscape is confirmed by the composer. For him the felt presence of sunshine is a symbol of hope and warmth amidst times of physical and emotional deprivation and darkness.⁴⁶ However, I exclude *Sunlight surrounds her* (Klatzow) as I decide that the latter is more a portrait than a landscape depiction. Again, I could have argued differently, and the inclusion of compositions as 'landscape or not?' seems to be an indefinite terrain.

Looking back I realise that the process of listing landscape compositions was at times a clear-cut process, at other times less so, depending on my interpretation and prior wider research. The presentation of three explorative concert programmes that framed landscape (audition, retirement home, concert event at a conference) attested to the integration of practice and theory and know-how and knowledge. Know-how and knowledge surfaced in familiarity with compositions, know-how of concert practice and playing the flute, a theoretical frame of landscape and the practice of integration: putting it all on paper and curating the list into exploratory concert presentations. The totality of integrated research, but also research that delves into knowledge

that is 'interested, situated and variable' (as formulated by Mats Rosengren), is apparent in these processes.

At the end of this procedure I compiled a list of 57 South African flute compositions that I interpret and conceptualise as landscape-informed compositions. I am able to consult the scores of 44 of these compositions, and those not consulted by score, I indicate as such on my list. I also include mention of the compositions that have been destroyed or that cannot be located. The total percentage of landscape scores consulted amount to approximately three quarters, of the total.⁴⁷

I decide to not include my list of landscape compositions and their categories in this dissertation as the list is not comprehensive. I also decide to not include the list of selected compositions, but instead to present an argument for the selection and inclusion of compositions that relate to my curations (on my concert events), thereby leaving subsequent interpretations of landscape (located in flute compositions) open to other researchers.

3.3.3 Categorising landscape

Presenting three explorative concerts with landscape as theme meant that I had already begun to categorise compositions into aspects of landscape in music before my curations were conceptualised.

At this point my investigation had generated four categories of landscape that amounted to the following: natural scenery (topography 'without people' that is not urban, e.g. Tozer's *Feng shui*); embodied landscape (where human life is an agent 'with' landscape, with feelings, memories e.g. compositions by Malan, Ndodana-Breen, Jordan, Glasser); landscape as urban and built structures; and, finally, landscape as conflict-of-and-around-land (and this category includes cultural transformation, e.g. Huyssen's *The cattle have gone astray*).

I now label these categories by the title of 'exhibition', even though I am unsure whether I will present further curated concert events 'by exhibition' topic. The categories (and the number of compositions included) are as follows:

- Exhibition 1: Landscape as natural topography and natural occurrences (15 compositions)
- Exhibition 2: Landscape as embodied living, experience, memory (26 compositions)
- Exhibition 3: Landscape as built-up and urban human 'dwelling' (7 compositions)
- Exhibition 4: Landscape as tension, conflict, and critical contestation (9 compositions)

Again, I run into difficulties, for categories are fluid, with some compositions fitting into more than one category. Gathered information from programme notes or from what the composer says about the composition, I find that compositions that reference natural topography (by title) appear, for example, to include human activity or experience. (I therefore reallocate several 'natural' referencing compositions into the 'embodied' category, for example *Karoo wind* by Christo Jankowitz.) I also find that landscape that references the urban is likewise an example of embodied landscape. However, I decide that it is important for the flute's seemingly pastoral voice to be related to the urban, and therefore I include as many urban (and built-up structures) compositions as possible (including structures built in rural areas). I also find that some of the compositions listed as 'urban' include aspects of conflict-on-the-land. I decide to make brief comments (on my list) to motivate my choice of categories, knowing that alternative arguments for different choices could also have surfaced.

In order to investigate how landscape is understood by other researchers in some of these compositions, I refer to a dissertation and the lecture recital notes by Liesel Deppe (in which she investigates South African composers' incorporation of African music and motifs into 'Art Music' for flute).⁴⁸ Her research into twelve South African flute compositions (by nine composers) generates four types of compositional processes that are, as she calls it 'Africa-inspired'.⁴⁹ Her fourth category is that of 'inspirational landscape painting'. I comb through her dissertation and her lecture recital notes and find that her definition of landscape is Romantic, pictorial and artistic when she states that,

in this fourth category, the compositional process in 'inspirational landscape painting' (and I quote at length):

... bears no relation to any type of African music; instead this type of inspiration paints a picture of an African landscape, as [Isak] Roux does in Weavers and Mopani (both movements from Sketches), or Market place conversations (a movement from Four African scenes). Giving a descriptive, perhaps even programmatic African-inspired title to their compositions was a very popular practice amongst South African composers in the first half of the twentieth century. Most often these titles depicted landscapes in particular parts of the country, and [they] always demonstrate a composer's sense of pride in and pleasure of the land of Africa. It must however be mentioned that this was generally the Africa as seen through the lens of a Caucasian individual.⁵⁰

In her unpublished lecture recital notes Deppe further motivates (referring especially to the movement entitled 'Weavers' (birds) from *Sketches*) that '[w]orks in this category reflect the influence of nature, not people. The sounds of Africa can still be heard, but the references to traditional African music are more obscure'.⁵¹ I am alerted to Deppe's conventional notions surrounding landscape: that landscape is *visual*, that landscape is *pictorial*, that landscape is *without* dwelling of people unless they form part of the scenery. However, on my list of categories, I place the two Roux compositions with 'embodied landscape' and not with the natural scenery category.

The close investigation of Deppe's work alerts me to the romantic and reductionist interpretations that I have perhaps *also* made with regard to landscape in my own list of compositions. I am again reminded that 'Africa is not landscape.' I continue to adhere to my generated categories, realising the innate biases that may be prevalent.

I return to landscape theory by cultural geographers to re-investigate my categories. I find that landscape is referenced in classical music (and in local flute compositions) through Revill's notions of conventional tropes that include 'imitation, quotation and allegory', as was noted in my introduction.⁵²

Imitation of sound and scenery occurs especially where natural landscape scenes are referenced (Tozer's *Feng shui*; Jordan's *White narcissi*). I suggest that this first category also include the more vague term of 'impression', 'association' or 'mimicry', as is relevant for a composition such as Ndodana-Breen's *Visions*. In an e-mail message to the commissioning flautist of *Visions* (Wendy Hymes Onovwerosuoke) the composer states that

*My melodic ideas try to invoke Southern African traditional melodies – I usually attempt to craft melodies with associations to San, Khoi, Xhosa, Zulu and Venda songs...not quotation, but mimicry.*⁵³

The link between landscape as memory and nostalgia (for example in *Visions* by Ndodana-Breen) is not expressed by Revill, unless this aspect is implied as a trope relating to 'imitation'.

In sifting through my list of compositions I find that Revill's aspect of quotation, that he suggests as is found in *musique concrète*, occurs when actual intervals (Hofmeyr), rhythms, riffs from jazz, call and response structure (Malan, Glasser) are incorporated as landscape tropes into flute compositions.

An example of allegory (as a moral observation) occurs in Huyssen's trio where opposing 'African' and 'Western' musics juxtapose to explore a clash of cultures and the subsequent domination of one by the other. The close connection of cattle to land and to human worth (as has been prevalent in Nguni herding practices) is made in this composition. Allegory as moral observation (and particularly as a plea against music practices and cultural ways of life that are disappearing) is also made through the flute compositions of Ndodana-Breen, e.g. *Emakhaya* for flute and piano.

I observe that certain categories of music and landscape links have not surfaced in my composition list. I realise that I should note these 'absent landscape categories'. I do not find overt references to landscape as nationalism or landscape as patriotism, except for one trio composition that is a

I find things: landscape categories. I find things out: absent landscape categories.

Fantasia on the current national anthem, *Nkosi sikelela* (Bethke). However, I place Bethke's composition with the category on conflict, simply because of the history of colonialism, submission and insurrection that this song refers to.⁵⁴ I have also not found landscape as biography linked to 'complex spatial and temporal space in which history, biography and politics come together to produce something synthetic, inward looking and abstract rather than pictorial and representational' (as Revill notes of an observation that Grimley makes of the Norwegian composer Edvard Grieg).⁵⁵ I suspect, however, that had I focused on composer biographies and contributions, and the wider topic of subjectivity, I may have found such references.

I do not find examples of landscape as dramatisation and activist facilitation. I also do not find overt references to landscape as the metaphorical exclusion (or inclusion) of marginal societies or persons living at the margins of 'industrious societies', as Brandon LaBelle references poetically in a keynote paper at the 2015 *Hearing landscape critically* conference.⁵⁶

However, landscape as a reference to natural scenery, actual places, imagined places and natural occurrences abound. Landscape as embodiment and dwelling is not unusual, notably in the titles that reference people of the land, human activities, human memory and nostalgia, as well as the formation of an identity in relation to land and landscape. Landscape as urban (and including built structures) is the category that contains the least compositions. These titles include the following: *SAGA 631* for chamber ensemble (Mullins), *Things as seen from above* for chamber ensemble (Mullins), *City serenade* for wind quintet (Grové) as well as references to structures in rural areas: the small semi-rural Karoo town in *Pofadder variations* for flute wind trio (Stephenson), as well as *Resting place* (Van Rensburg) that refers to a family farm's burial site. I also include, on this category, Mackenzie's *Westcoast waterfront* for flute, violin and guitar. Although this title could imply a natural scene, or a 'first world' urban waterfront development (as is prevalent in cities such as Cape Town and San Francisco), the title ironically refers to the low-income houses and make-shift housing of the Western Cape's urban areas that are flooded annually due to poor land development, sub-standard sanitisation and winter rainfall. I also

include *Cycling to Langa* for bass flute and electronics (Fokkens) as an example of an urban/built up composition, knowing that it firstly describes an activity (cycling) and secondly references place (Langa, a former ‘black’ township on the outskirts of Cape Town.) This composition carries innate aspects of conflict, to my interpretation. Conflict lies in the observation by a ‘white’ ‘outsider’ composer (townships are conventionally the living areas of black persons, and remain largely so as an apartheid legacy) who composes the act of cycling as a slow, tedious and repetitive ride into an under-developed area in which sub-human urban living conditions abound. Fokkens’s composition for bass flute and electronics (to me) sounds the recurring slow degradation of human worth, trundling back home after having been elsewhere, perhaps working in the rich (formerly white) suburbs of Cape Town. This interpretation, however, remains my own, and is not supported by programme notes or by a subsequent discussion that I had with the composer in July 2015.

From the relative scarcity of titles and topics that reference the urban I deduce that the classical flute seems to be less commonly associated with urban surrounds. By contrast, flautist Lara Allen notes the local *kwela* flute made a journey from Europe into the (‘black’) townships and became a nationally and internationally recognised South African music style and style of playing flute that was firstly associated with the urban. She describes that, in the cities, the *kwela* flute was played by ‘scottishes’ marching bands in the early 1900s, and thereafter by street musicians and studio recording musicians, reaching a zenith in the 1950s.⁵⁷ According to one interpretation *kwela* playing heralded to compatriots the impending arrival of the police who were to disperse gambling activities.⁵⁸ To me the urbanity of the *kwela* flute seems to stand in opposition to the relative pastorality of the classical flute.

For my fourth category of tension, conflict and critical contestation I could have imported compositions from previous categories that I think relate to urbanity as well as to structures of human inequality (*Westcoast waterfront* by MacKenzie and *Cycling to Langa* by Fokkens). Instead, I incorporate *Times of deliverance* (Jürgen Bräuninger) and *Fractal shapes* (Jürgen Bräuninger). I locate landscape as violence in the text of *White narcissi* (Barry Jordan), I also

find violence and multi-faceted injustice in *Gebed om die gebeente* (by Hendrik Hofmeyr, a composition that references wartime crimes at the beginning of the 1900s during the South African War). I locate security state apartheid violence in *Die Kind* (Caroline Ansink), ecological scepticism in *Four canons on water* (Hannes Taljaard) and search for compositions that sound, as Steven Dubin notes, ‘what apartheid destroyed’.⁵⁹ In the latter section I include compositions by Huyssen and Ndodana-Breen, as discussed, but I also know that this is only one side of the story, for apartheid destroyed *much more* than indigenous heritages.

To return to the observations on landscape that *GIPCA* prompted with me, as posited at the beginning of this chapter, I find that I answer my questions in two ways. If I focus on composer intent, then, yes, there is a multitude of compositions that approach landscape as ‘atmospheres, materialities and aesthetics’. I also find that, no, there are *very few* compositions that relate overtly to landscape as ‘a vessel of trade, trauma, and restitution’.

And if I focus on the conundrum of the flute’s grain of voice, then I have to admit that the conventional tone of the flute, and its pastoral history, largely withhold local composers from equating the flute to trauma and even ‘the everyday’ of lives lived. I concede this characteristic sound of the flute. I must also observe (and decide) that in classical music it is most often in the genres of opera and symphony (where large forces are employed) where human tragedy and drama, intertwined with the political, are sounded. Solo, duo, and chamber music combinations conventionally do not serve these themes. Indeed, solo and chamber music conventionally relate more easily to the uncomplicated, the pastoral. I could mention examples to refute this observation, but for now I contend that the flute’s tone of voice, its solo and recital ‘size’ and complexity of sound impact, align it with atmospheres, materialities and aesthetics rather than trade, trauma, and restitution.

However, I am increasingly vigilant of my interpretation surrounding these compositions, not necessarily guided by composer intent, and not even guided by innate limitations of the flute’s sound, and I begin to grasp more intently the power, responsibility and creativity of curatorial intervention. I realise that I

have to situate interpretations of landscape within the act of curating, and not only within the intended creational processes of the composition, or within timbre. This is my line of thought as I become ‘the gunner-flautist’, an event I discuss below.

3.3.4 A curatorial voice; A Threnody somersault

However, something else happens both to support and critically challenge me in my new-found activism of locating and curating a theme. At the *Hearing landscape critically* conference of 2013 I present the ‘catalogue concert’ (as I think of it in retrospect). This catalogue concert (as previously described) displays various interpretations of landscape as they have been documented in sound by South African composers, and as they have been interpreted by me as flautist-performer. A resident filmmaker at the conference, Aryan Kaganof, is commissioned to film the conference proceedings. The film produced by Kaganof is a critical re-interpretation of landscape (as was mentioned in the introduction to this study). In the film my classical flute playing is likewise critically re-interpreted and situated. One of the compositions that I present on this conference, Stanley Glasser’s solo, *Jabula*, is edited by the filmmaker through repeated pulsing screen shots, so that the flute becomes the gun; the flautist becomes the gunner. My flute and I kill striking miners at Marikana.⁶²

I find the edit both fascinating and repulsive, and the energy that is generated by this juxtaposition sets into motion a radical reinterpretation of my artistry and my flute practice.

Despite the transgression of the filmmaker’s approach, and the polarity of the framing gestures that he uses, I realise that classical music can be made to do anything; to address anything. The filmmaker’s ‘curatorial’ framing of classical flute music performance, together with the placement of classical music and concert practice into a critical discussion of sound and landscape and national crises, *challenge me* to take up curatorial powers. I am inspired to ‘frame’ classical music; I am inspired to *emplace* this same music into critical discussions and topics. I cannot *negate* classical music, but I can *curate* classical music. I find the

I begin to find a ‘voice’ of a ‘curator’. This voice works against the flute’s conventional grain of voice... My interrogation shifts from ‘repertoire’ and concert performance’s codes of conduct as well as a performer’s reverence for composer’s intent. Instead, I am flautist-curator. What flute ‘repertoire’ there is I can re-frame; re-theme to speak to myself and to my audience about topics that concern me and us in ways that carry my and our concerns. I can even re-sound the flute. I find this process invigorating, daring, risky, and also somewhat harmful, for I have not been trained to act in this way. I have not been given license by any composer: I take license from a curatorial practice that I am learning about. I encounter skepticism, frowns, direct animosity. Indignant poises from persons who are involved with music as music – sound only, and sound for the sake of sound. I also encounter support. From persons who have long been involved in the arts that are curated into the present. I read Seth Kim Cohen’s book on the challenge for music to go beyond ‘the cochlear’, as visual conceptual art was able to go beyond ‘the retinal’ earlier in the 20th century.⁶⁰ In the way that art then embraced the concept, the topic; the metaphor, I now dare my flute music curations to embrace the concept, the topic; the metaphor. I read Stephen Scrivener’s article on art that changes art, on artistic research that changes art, and feel supported in my activism of curating.⁶¹ In my process of moving from revering repertoire to embracing curating I translate Scrivener’s notions into my project: Artistic research is able to change music practice; a musician’s practice. Curating is able to change a musician’s practice.

possibilities invigorating and terrifying. The flautist gunner makes a curatorial half-somersault, afterwards facing the other way.⁶³

3.4 Conclusion

In this concluding section I engage in the process of ‘looking back’ (listing and cataloguing); and in the process of ‘looking forward’ (curating exhibitions). At the outset of this chapter I asked myself how a concert could be conceptualised so as to interrogate, research and elicit critical meaning-making on itself (as



Photo 1: Publicity image for *Night is coming: A Threnody for the victims of Marikana* (film, 2014) depicting M. Pauw, flute (A. Kaganof)

concert practice) as well as in relation to a theme. I wondered how processes could be brought into operation in order to broaden or even challenge 'conventional' concert practice that tended to display 'musical works' as authentic, and in their imaginary museum. I now wonder *where* music concert practice positions (and can position) along a continuum of curatorial display that Judith Barry describes as between the 'theatrical' (displaying) pole and the 'ideological' (worded, contextual) pole.⁶⁴

In answer to these questions I suggest a practical exploration of the option of curatorial theming as intervention. I contend that curatorial theming in concert practice can perhaps inspire creative, stimulating, as well as critical intervention, especially given the myriad of contextual possibilities that the South African environment poses to flautists engaging with South African flute music. Curatorial theming could perhaps engage audiences in processes of the development of critical meaning-making, and thereby encourage audiences to participate in interactive experiences, rather than remain mute at one-directional 'displays' by flautist-performers.

In the remaining chapters I describe a series of concerts that took landscape as theme. These concert events attempted to answer some of my broadest research questions in relation to landscape and South African flute repertoire and concert practice.

Using the repertoire list I compiled, I designed three exploratory concerts that 'sounded' various angles on landscape as portrayed in compositions. I reasoned at the time that it would be possible to portray these compositions as a 'catalogue of landscape compositions' in performance. This I did in an audition concert and in two public concerts (for a retirement home as well as for the *Hearing landscape critically* conference). Thereafter, in subsequent performances, and acting on impetus to the power of curation as emitted from the film *Night is coming*, I wanted to put landscape ideas to more 'work'. An evolution from that initial approach of 'playing a catalogue' developed in my approach. I now asked of my concerts, where possible, to address more particular problems or sets of ideas generated from landscape as theme that then play out in concert as research. I therefore did not only 'present' the theme of landscape in catalogue-

style, but also tried to showcase and 'perform' some of the tensions inherent to this theme. Three research concerts thus evolved, entitled '*Land in Klank*', '*SAGA 631*' and '*Bones, bricks, mortar and souls*'.

In Chapters 4, 5 and 6 I describe these three concert events that I designed and presented and I reflect on the events as curatorial interventions of a body of compositions and its conventional concert practice.

The innate quality of the flute's tone and its history of topic association together challenged me to negotiate 'around' an innate tone and a history of programmatic pastorality. I suggest that curatorial framing as theming poses an option, with the possibility that a flautist is firstly able to curate context (and this relates to Barry's ideological pole). Secondly, I suggest that a flautist is able to adapt his or her tone (within limits) by metaphorically filtering the flute's conventional sound through the chosen theme. I therefore vouch that the flautist's tone is able to change when varying interpretations of landscape are being sounded. I note that Benjamin Brinner argues that performer capabilities are extended when 'new performing competence' 'reinterprets, enlarges, and replaces older matrices of cultural knowledge'.⁶⁵

In the concert events that I describe in the chapters that follow I increasingly found that I adapted my own 'grain' of the flute's voice to sound the particular interpretation of landscape that I was to include on every concert event. My tone sounded 'embodied' when sounding a landscape that included people and was not only 'natural scenery' music; my tone sounded 'non-pastoral' when signaling the urban; my tone was pained, traumatic (and especially shrill) when sounding conflict.

I accept that my categorised list contains flute compositions that may have been intended by the creator as atmospheres-materialities-aesthetics. I embrace my acts of curating as able to infuse these compositions with trade-trauma-restitution. The process is, yes, explorative, theoretical, practical, immersed, permeating of 'repertoire', self, perhaps audience, perhaps concert practice. My flute sounds this land.

4. Curating *Land in klank*

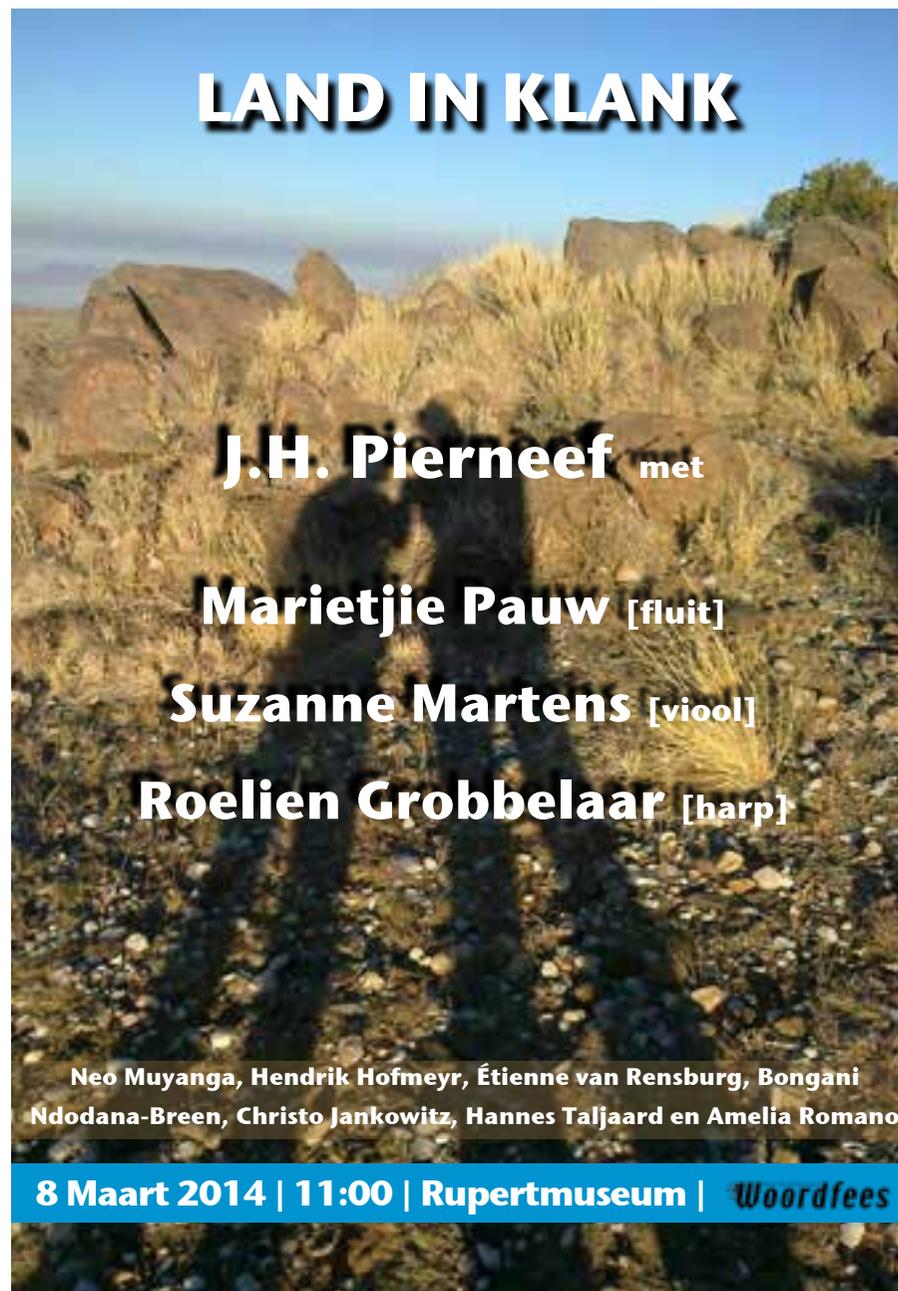


Photo 2: Poster for *Land in Klank* (Photo M. Pauw)

'Performance and performativity are lively, active and uncertain.'

– David Crouch¹

4.1 Introduction

My first research concert (also documented on video)² took place in an art gallery that showcased landscape paintings by South African landscape artist Jacob Hendrik Pierneef. These paintings show nature scenery and topography from various locations in South Africa. In my curation the paintings were juxtaposed and companioned with South African compositions for flute, violin and harp. The selected music compositions were each inspired by natural landscape, as well as embodied landscape and composed by various contemporary South African composers. Through the acts of preparing these compositions in the performance space, but also in the ideological space that these compositions and the artworks occupy, the landscape tensions relating to 'embodied landscape', as well as to 'reverberation', emerged as concepts whereby the event could be interpreted. For this event embodied landscape became the sounding of a human connection to landscape. Embodied landscape signified a connection of supportive inter-dependence between land and humans, but also suggested injustices of land in relation to marginalised peoples. Reverberation operated as the sounding of a country's past into the present, and also reverberated as an active 'sounding' of my role as flautist-curator in this process. In the initial conceptualisation to this event I used the term 'echo' instead of 'reverberation', and the term echo was also used in the programme notes (Addendum 3 to this dissertation). On reflection, after the event, I preferred the use of the term reverberation, as the gallery acoustics created an audible lengthening of sound, but not an audible echo that splintered back to the source.

When I wrote up the event and a reflection on it into a format for this dissertation, I employed the notions of 'compliant performance, accurate notation and silent reception' from Lydia Goehr's *The Imaginary museum*

*of musical works*³ as a means to direct the material. The main sections in the reflection are therefore performance, notation, and reception.

4.2 'Infecting' Pierneef's station panels with South African flute compositions

This concert event 'infected' the visual landscapes of South African artist Jacob Hendrik Pierneef with music that represented differing interpretations of landscape other than those suggested by Pierneef's ideology from the 1930s. I chose the term infect/ infecting as an ambiguous reference to contagiousness (in a critical stance), but also to infectiousness (in an open-ended welcoming of possibilities). The notions of landscape as embodied, and the reverberation of sound in relation to landscape, were foremost in this curation.

My suggestion of landscape as 'embodied' (interpreted from the music we played) rather than vast natural topography invested with a divinely sanctioned right to the land (an interpretation on Pierneef)⁴ was one such critique that this curation brought to the fore. The articulation of embodiment aligned itself to a representational interpretation of landscape (landscape as power, and landscape as embodied by the power-less)⁵ but also aligned with a phenomenological interpretation of landscape, as Tim Ingold advocates.⁶ In my curation perceiving bodies were part of the exhibition, recognising that we were immersed in what we see, hear, play, and think about landscape and land.

As a further experimental approach to the idea of 'infecting Pierneef' I incorporated the notion of 'reverberation' to suggest that interpretations of history and present, as well as comminglings, shape our perceptions. Commingling is a term used by Tim Ingold and David Crouch to portray landscape as process and interaction.⁷ For me this term indicates the infusion of shapings of the land, *sounding* resonances in space, and our embodied and mindful interpretations in these processes and spaces at certain times. 'Time' and 'space' are two aspects closely connected to lived experience of the body-in-the-world, as suggested by Martin Heidegger, Maurice Merleau-Ponty, Tim Ingold, and various scholars in non-representational approaches as are found in phenomenological landscape.⁸ Time and space are also central to the unfolding

of sound. The sound delay of the Rupert (art) Museum in Stellenbosch (where the curation took place) became a part of this presentation in a performative way. Reverberation for me combined time and space sonically. Metaphorically reverberation reminded me not only of memory (and the present or future), but also created a softening of edges, and a possible 'redistribution' of elements of space and time, as described by Jacques Rancière.⁹

4.2.1 Circumstances that led to the design of this event

In this section I sketch the circumstances that led to the design of this first exhibition. I then elaborate on the theoretical ideas that underscore this event, and discuss practical matters that required attention. In a conclusion, I reflect on the research concert event that I had designed, and participated in as flautist-curator-researcher. This concluding reflection infers the notion of 'performing uncertainty' as explorative performativity. The reflection also relies on investigating curatorial approaches, and whether there was evidence of critical meaning-making. The reflection finally traces whether the 'imaginary museum' (Goehr) was opened-up, i.e. whether this event challenged or destabilised classical music concert practices.

An e-mailed request sent to the curator of the *Rupert Museum* in Stellenbosch in November 2010¹⁰ initiated my explorations into the analogies between the roles and actions of a visual arts curator and a music performer. I wanted to know what curator Deon Herselman 'does' in his position as a curator, and I wanted to apply his thoughts on the roles and actions of a curator of visual art to my own position of flute performer. I wanted to imagine myself as a curator 'exhibiting' music compositions. My interest in South African flute music compositions remained at the core of my project, but 'curatorial questions' with regard to 'hanging' (selecting and exhibiting the works), and with regard to 'framing' (in various possible contexts) were uppermost in my mind. At the time I did not know that this visit would lead to a curation that would bring together notions surrounding curatorship, selections from the body of South African flute compositions, and landscape as theme; nor did I know that the iconic South African artist Jacob Hendrik Pierneef would become a central role player in this curation.

In an e-mailed reply Herselman first referred me to other curators in town.¹¹ At a subsequent meeting Herselman spoke about the administrative and financial process of acquiring art for the original owner collectors of the *Rupert Museum*, Anton and Huberte Rupert. He mentioned the safe-keeping, upkeep and restoration of art works, and talked about aspects such as the hanging and lighting that a gallery such as the *Rupert Museum* takes into consideration when exhibiting art. Herselman explained the history of the *Rupert Museum* (established in 2005 by Huberte Rupert) and the *Rupert Foundation*, with an overview of the Foundation's heritage projects, with mention of other art collections situated at their private residences and offices in Stellenbosch, at La Motte (Franschoek) and in Graaff-Reinet. (The Rupert Foundation's art collection is now included in the assets of *Remgro Limited*, an investment holding company¹² under directorship of the founding owners' son, Johan Rupert).

We concluded the meeting with a tour through the *Rupert Museum*, where Deon Herselman took me to the Pierneef station panels¹³ housed in a single large venue, on loan from *Transnet Foundation*¹⁴ to the *Rupert Museum*. He said that there was a strong possibility that these art landscape panels would remain in the *Rupert Museum*.¹⁵ He commented that, in his opinion, the *Transnet Foundation* did, at times, not know 'what to do' with the panels. This comment sensitised me as viewer not only to the actual size of the collection, or the imagery depicted on the panels, or their artistic style, but also to the contexts in which they were created and displayed.¹⁶

The Johannesburg station panels (as they are most often referred to) began their exhibiting life as a commission from the *South African Railways and Harbours* (SAR&H)¹⁷ in 1929, for the then-new *Johannesburg Park* railway station. In this venue they were to act as tourist information (similar to posters) propagating travel into the wide stretches of South Africa and Namibia. On the panels were depicted natural scenery of mountains, rivers, valleys, the coast and veld such as the Karoo and the Transvaal¹⁸ Bosveld. The number of panels that depict natural scenery without any human structures far exceed those that show a built-up environment of minute small-town buildings or farmsteads as

background. Panels that depict urban scenery include, for example, *Hermanus* (no.1) and *Lion's Head, Cape Town* (no.16). Some panels depict places of industry, such as the *Premier Mine* (no.11), and *Rand Gold Mine* (no.15). No people are depicted on the panels.

The 32 panels were completed by the artist in 1932, and unveiled on 26 November 1932. They were hung in their designed niches of the station concourse, mostly to be viewed from vantage points from below. In 1948 they were cleaned, and rehung in glass casings, still in the concourse, before being relocated to a new section of the concourse during the period 1960–1963. In 1971 they were again cleaned and restored and taken to the (then-named) *South African Transport Services Museum* (SATS Museum) in Johannesburg. The panels had a short-term exhibition at the *Pretoria Art Museum* (1973) and a long-term lease to the *Johannesburg Art Gallery* (from 1987).¹⁹ Art critic Sean O'Toole notes seeing one of the panels 'slyly displayed' in the (Johannesburg) museum in 2001.²⁰ In 2002 the owners of the panels, the *Transnet Foundation*, cancelled the lease with the *Johannesburg Art Gallery* (due to financial pressures on the gallery) and an agreement was signed with the *Rupert Art Foundation*. This foundation displayed them in the *Hester Rupert Museum*, at the *Jan Rupert Complex* in the Eastern Cape town of Graaff-Reinet. With renovations to be made to the Graaff-Reinet venue, the panels were moved to the Western Cape, to the *Rupert Museum* in Stellenbosch, in 2010. Now, in 2014, it seemed that these large panels had, indeed, found a resting place, pending final negotiations.

In Stellenbosch, more than 80 years after their creation, they hang, still in their original order (with *Hermanus* as panel no. 1, to *Stellenbosch* as panel no. 28; and the four indigenous tree (panels 29–32) placed centrally). The panels are displayed in a vast and resonant venue, and are accompanied by a consistently screened film which celebrates the artist Pierneef through narration, visual material, and orchestral music in short surges and bursts of sound. During my visits I sensed aural disturbance at the sounds of the male speaking voice and the music from the film that boomed through the venue, and I never took the time to follow the film in its entirety. My aural perception of this film's sound alerted me to the resonant acoustics of the venue.

The oil on canvas panels are more than often approximately square, ranging from between 126 cms to 140cms wide, to 150cms, tall. Four slim, tall panels of indigenous tree studies, also part of the collection, are placed centrally, back to back, with the 28 remaining landscapes lined along the four walls of the venue. As part of the curated exhibition, several large information panels had been erected in the middle of the venue. The information panels contain sketches and descriptions: the initial placing of the panels in the *Johannesburg Park* station, information on Pierneef's life and work, an enlarged photograph of him later on in life, an enlarged linocut print of a self-portrait made in 1910, a panel containing quotations of Pierneef sayings, and an enlarged panel containing the photograph of a steam train locomotive, in full colour. To me the placement of these information panels felt like an intrusion of sign posting, cluttering the space required by the landscapes. These information panels, together with the booming film, perhaps attempted to suggest a crowded train station, as well as enhance the iconic status of Pierneef as national South African (landscape) artist, but instead seemed to create an uneasy resting place: too much sound, too much billboard information, the train too realistic. To my perception the Pierneef panels themselves were overwhelmed and became more still and 'smaller' (despite their large size) by the curatorial layout and accompanying information. However, there was a further deeper discomfort that I sensed whilst looking at these station panels.

Whence did my discomfort about Pierneef's landscapes derive? Partly, I believe, from sensing that Pierneef's art had as its imagined audience an exclusive audience. According to one interpretation, Pierneef's 1930s viewers were a newly rich upcoming class of local (and international) travellers who were white (then called 'Europeans') and monied, and for whom the picturesque countryside was theirs to admire, especially if they took the tourist 'hotel on wheels', a train that could insert a well-endowed tourist into far-off desolate landscapes.²¹ Furthermore, beneath the idea of consuming travelling tourist classes that view the land, lay the land's history of colonialism, imperialism, diamond and gold excavation, and battles for land, with various groups contesting for 'a place under the sun' as these conflicts had played out in this particular landscape. Jeremy Foster distinguishes between needs relating to

‘travelling’, and needs relating to the ‘infrastructural’. The infrastructural were part of the ‘time-space commodification [that] the railways used to increase their revenue’, and included venturing into the unknown interior, the laying down of railway lines, connecting the mines to the industrial centres, connecting [white farmers’] grain farms’ to commercial centres. (Foster notes the advent of a grain revolution that ‘destroyed black peasant subsistence pastoralism’ by connecting white farm produce to urban national and international foci, together with blatant profit-making.)²² Pierneef’s panels were intended to draw into a single artistic display the promotion of ‘non-commercial passenger-use of the railways,’ celebrate the expansion of the Union’s capitalist and imperialist network and, ultimately, add a ‘quite political’ dimension which Foster describes as ‘the Union government’s desire to get white South Africans from the different parts of the country, who quite recently had been opponents in what had effectively been a civil war, to identify with or at least understand each other.’²³

Pierneef is known to have felt a deep compassion for his *volk*,²⁴ and although he may not have intended his art to be elitist or exceptionalist, his time and his context coerce his work into the strictures described above, as well as those of nationalism, fascism and apartheid that would continue to inscript the land in extreme and rigid ways for the many decades following his painting of the station panels.

My subsequent research revealed various ideological interpretations of Pierneef, ranging from a publication by his early biographer, J.F.W Grosskopf (1945), to a more recent study by Nicolaas (Nic) Coetzee (1992) on the station panels.²⁵ Views by Coetzee (1992) and Foster (2008) alerted me to interpretations of Pierneef’s art that linked his work effortlessly to an upcoming Afrikaner nationalism²⁶ of the early twentieth century, as well as capitalist exploitation of a landscape by the mining industry, linked by the railways.²⁷ The *Park* station was to celebrate the achievements of capitalist investment that resided mostly with British ownership. Pierneef’s acceptance of this commission regaled him to the position of a ‘middle person’ mediating between Afrikaner political endeavours and British power in the wealthy world of business magnates. However, the vast, sun-bleached Pierneef panels that present wide-open spaces also translated

into a condoning of God-given powers for new owners to encroach upon and ultimately *own* the wide landscapes of this country that lay available, awash with sun.²⁸ On a deeper level, the panels accessed the Afrikaner’s century-old nostalgia for land, expansion and freedom. Coetzee further notes that the panels retain ‘a deafening silence’ and ‘absolute suppression’ of the 1890 and post South African War tragedy ‘that forced the erstwhile farm dwellers off their farms and into urban slums’ in the first place.²⁹

In contrast to these notions I also came across views that countered notions in the above interpretations, notably Stephen Welz’s speech made in 2010 at the opening of the *Rupert Museum* exhibition³⁰ as well as Juliette Leeb-du Toit’s observation that a postcolonial view on Pierneef’s landscapes (such as the one by Coetzee) ‘detracts from a more holistic approach.’³¹

With every return visit to the panels I continued to be struck by the sunset ‘bleached’ colours³² and geometric shapes³³ of Pierneef’s design: the stillness, the starkness, and the simplicity, which Leeb-du Toit calls ‘rudimentary.’³⁴ I knew I had seen (and enjoyed) many of those scenes in real life – those clouds, and those trees – and I by now understood Pierneef’s art as poster art, simplified as if to be viewed from far.³⁵ In my mind an idea was born: I would bring my flute and play music that suggested living and flowing, and lend a breath of life to his panels. I would ‘infect’ the strict lines in his panels with swirling sound, but also with embodiment of musicians and listeners, as well as play music that suggested embodiment, to ‘people’ his landscapes of haunting human absence. The music would animate life and suggest ‘the people of this land who are living and providing labour in Pierneef’s depicted houses and mines’ (as my programme notes would later suggest). This intervention could perhaps bring ‘people’ and ‘weather’ to the panels, for as Sean O’Toole notes, these are absent.³⁶ My curation would revolt against Pierneef’s panels that, in Coetzee’s view, show no compassion for the ‘poor white problem’ or for the devastating effects of the 1913 *Natives Land Act* (and thereafter) in which black land owners and sharecroppers became ‘pariahs’ overnight in ‘the land of their birth’ (here quoting Sol Plaatje about the passing of the infamous *Natives Land Act* on 19 June 1913).³⁷ For Coetzee, Pierneef’s panels are ‘an outsider’s

view of the land, a view of the land that was de-historized, de-humanized, drained of compassion.³⁸

I decided to select my music from the collection of South African flute compositions that suggests various interpretations of music inspired by landscape. I would 'use' South African flute compositions, not primarily to propagate the South African composer, as I had often done in prior concerts, but to present a theme, layered in local history. The music would bring *space* but also *time* and *resonance*, as well as *embodiment*, *human feelings* and *relationships* to Pierneef's paintings. I was less sure as to what the panels would 'bring' to the music.

Questions abounded: Would a juxtaposition be set-up? Or would the art and the music complement one another, possibly as notions of pastoralism and romantic landscapes? Would the *music* become infected by ideologies of nationalism and exclusivity? Would the art forms perhaps mutually 'infect' one other? Would this become an act of protest against Pierneef's art and context (as artist Wayne Barker³⁹ had done, defacing a print of 'Apiesrivier' by Pierneef; or as artist Carl Becker⁴⁰ has done, experimentally inserting people onto Pierneef's backdrops)? Would my curation acknowledge that I felt an affinity to Pierneef's colours, flat surfaces and simple 'poster art' trees and clouds?

I knew that the creation of a space in which interplay is possible, with real-life performers and real-life audience, would be an experimental concert event of which the outcomes would be unclear. In my mind I conceptualised a performance amidst the panels that for me would become an aesthetic act of remembrance and an activist performativity, in which the players and audience alike would be immersed in sound, and would be released to decide for themselves and ourselves how to 'remember' (if at all) and how to act in this exhibiting space. I found the ambiguous, open-ended emergence of these ideas unsettling and frightening.

I took my flute into the gallery on two occasions, with the curator's permission, and asked the museum staff to turn off the sound track to the film. A single flute note played in that space sounded for at least 5 seconds before disappearing.

A set of notes, played in quick succession, smeared into the distance, with rhythm and melody turning into harmony and dissonance as the notes merged, overlapped and reverberated. This sound delay, for me, would become the way in which I could address my own ambivalence surrounding Pierneef. For me the reverberation could suggest remembrance of a history of this land, and would allow for thoughts and memories of a past to flow into art landscapes and music landscapes as I performed them; perhaps also as an audience perceived them. Sound delay and reverberation would 'infect' and 'smear' Pierneef's closed panels to embody his landscapes, and make the still paintings life-like, with sounds of water, sounds of wind, sounds of human life, thereby accessing an appreciative notion of that which can be 'infectious' (e.g. an infectious joyful laughter). Musical sound dispersion would smear onto his ideological context, as (my) revolt but also as my sensual appreciation of these stark landscapes. In the words of David Crouch, '[l]andscape is not perspective and horizon, or lines, but felt smudges, smears, kaleidoscope, a multi-sensual expressive poetics of potentiality, becoming and poetics'.⁴¹ The resonant acoustic would also soften the pertinent sounds of the music instruments in the gallery, as if to suggest that my 'framings' of the exhibition (ideological, aesthetic, and otherwise), could commingle with listeners' perhaps differing and divergent thoughts and memories. Reverberation would be the vehicle for reflection and perhaps also be a playful dealing with present living (and musicking) in this complex landscape. My ideas continued to take shape, taking 'embodiment' and 'reverberation' as foci that could direct theoretical underpinnings and practical design. These theoretical considerations, as well as practical matters, were in constant iteration, and enmeshed, as theory and practice intertwined towards a workable design and then performed curation. Below I describe them below in separate sections.

4.2.2 Theoretical considerations

The theoretical considerations to embodiment and reverberation are aspects which are prevalent in current landscape theory, notably landscape phenomenology.⁴² Below, I explain briefly how these topics operate on the intersections between landscape theories as well as phenomenology, and then,

in the section on practical matters, I suggest how I extended the intersection to include performance and performativity in the design of this exhibition.

a) Embodiment

The notion of landscape as embodiment is advocated by cultural anthropologist Tim Ingold. Ingold suggests the notion of ‘dwelled-in landscape’ after Martin Heidegger and ‘embodied landscape’ following French phenomenologist Maurice Merleau-Ponty. The phenomenology of Merleau-Ponty advocates for the primacy of bodily perception, saying that ‘[t]o perceive is to render oneself present to something through the body.’⁴³ In revolt against René Descartes’s notions of thinking-the-world as an objective act of perception, Merleau-Ponty suggests that perception happens firstly through the carnal body. In this way embodied perception is a more primal and direct way of perceiving the world.⁴⁴

In current landscape theory a phenomenological approach to landscape has drawn criticism, but also appreciation. Wylie notes a Marxist view that challenges phenomenology’s uncritical views of human individuality, and of romanticism, as well as phenomenology’s search for primal nostalgia.⁴⁵ Wylie also notes that poststructuralist criticism views phenomenology as humanist and subjectivist and calls for engagement with discourse analysis.⁴⁶ However, Wylie concludes that phenomenological approaches in current landscape studies ‘*have* opened up new avenues and agendas,’⁴⁷ especially as a practical investigation of and application of *non*-representational theories. My exhibition, as performance and performativity, engaged with the more-than-representational, the latter a term that I discuss below.

Representational theory in landscape investigates power balances and ‘ways of seeing’ with regard to landscape.⁴⁸ Non-representational approaches emerged in the early 1990s to contrast aspects such as ‘affect, emotion, embodiment, performance and practice.’⁴⁹ Emma Waterton, in her essay on landscape and non-representational theories, advocates for Hayden Lorrimer’s phrase, coined as ‘more-than-representational’, a phrase that attempts to sum up how we ‘cope with our self-evidently, more-than-human, more-than textual, multisensual worlds.’⁵⁰ To Waterton’s list of terms can be added the notions of

‘vitality, performativity, becoming, mobility and energy flows’, terms that, for David Crouch, suggest landscape as process rather than ‘the only-habitual and situated character of landscape and its role in the work of representations.’⁵¹ Elsewhere Crouch uses terms such as ‘commingling’, ‘flow’ and ‘flux’ in relation to landscape, performing and performativity.

Notions of landscape in connection to embodiment, phenomenology, more-than-representational theory, performance and performativity all served to inform my curation at the Pierneef station panels. My research concert would encompass both ‘representational’ notions (by taking note of ideological interpretations surrounding Pierneef, and existing ways of ‘seeing’ South African history), but would also engage in ‘more-than-representational’ practices of performance and performativity. In an experimental way, my curation would therefore include (representational) ‘images of landscape’, reading these as *texts*, but also turn to (more-than-representational) acts of ‘landscaping’, or as Wylie suggests, towards the ‘simultaneous and ongoing shaping of self, body and landscape via practice and performance.’⁵²

My research concert also engaged image and music or, in its simplest forms, light and sound. Seeing and hearing acted as embodiment of the paintings and the music and the artistic space. For, as Ralph Coe suggests: ‘Light is a physical thing, but at the border of experiential essence. Sound is similar: it can go up walls or bend around a corner like a prism beam. You can hear the shape of a particular room or space or environment. ... It relates presence to the ears of the hearer.’⁵³ Tim Ingold reminds that light, sound and feeling are essential perceptions of the weather-world, an embodied landscape that I would curate into:

*The weather engulfs the landscape just as the sight of things is engulfed by the experience of light, the hearing of things by the experience of sound, and the touch of things by the experience of feeling.*⁵⁴

b) Reverberation

The notion of reverberation is innate to the capacity of the human ear to ‘hear’ in a given space, and elicits emotional response, as Eugène Minkowski’s

description of ‘reverberation’ suggests.⁵⁵ In landscape-music discourse the notion of reverberation and echo is brought into relation with memory and identity. Examples include Silke Martin’s study of yodelling in the Alps,⁵⁶ as well as Sara Cohen’s case study of ‘Jack’ in ‘Liverpool’s Jewish community’. Cohen refers to, ‘music’s effectiveness in stimulating a sense of identity, in preserving and transmitting cultural memory, and in establishing the sensuous production of place.’⁵⁷ These observations attest to the power of music to *transmit* memory through echo or, as I argue here, through reverberation.

According to Brandon LaBelle echo (that I suggest is a specific form of reverberation) is able not only to resonate into the past, but also link into the present through ‘disorientation’, ‘fragmentation’ and ‘decentering’.⁵⁸ LaBelle comments:

The echo, as a sound that expands according to the acoustical dynamics of a given space, can be heard as a proliferating multiplication – a splintering of the vector of sound into multiple events, turning a single sound into a mise-en-scène of audible figures. It disorients the origin, supplanting the sound source with an array of projections and propagations. It mirrors back while also fragmenting any possibility of return. This ontology of the echo, as I’m suggesting, partially makes unintelligible the original sound. In this way, it operates as an acousmatic event that has the particular effect of ‘decentering’ focus.⁵⁹

In his mention of underground tunnel networks in wartimes, LaBelle comments on the effect of reverberation to signal fear or hope:

To catch a sound, to concentrate the ear, there within or against the dark tunnel below, brings forward unsteady anticipation – sound in this regard might be the prescient announcement of what shall eventually come forward, into plain view, to spawn fear of the unknown or hope for the future.⁶⁰

Space and place are terms that each has voluminous philosophical underpinnings.⁶¹ In connection to sound, these terms have gained much recent scholarly attention. The notion of sound in connection to landscape is a means of

subverting the previously visual, scopic and pictorial interpretations associated with landscape, as Daniel Grimley notes.⁶² Beyond the representational and the pictorial, much of the focus on music and landscape has included the recognition of sound as powerful ideological construct. In my curation I employed both the notions of space, place and (ideological and physical) reverberation as is described below.

Firstly, in my curation the unspecified characteristics of reverberation in (gallery) ‘space’ would create movement, flow and flux.⁶³ Crouch advocates landscaping as a ‘flirting with space’ and he notes how ideas about ‘space becoming’, ‘space flowing’ and ‘spacing’ gleaned from Gilles Deleuze and Félix Guattari⁶⁴ informs his ideas on landscape. Secondly, ‘place’, as a more specific category in landscape theory is often brought into relation with memory, nostalgia, and remembrance.⁶⁵ In my exhibition the reverberation of a place – a South African landscape in visuals and sound – constituted a site of memory and remembrance which could, for me as musician, connect to an activist deed of engaging with the past and the present.

c) Summary: Curating embodiment and reverberation

The combination of both embodiment and reverberation in place suggested, in this exhibition, ‘intimacy, locality and tactile inhabitation’ and an ‘up-close, intimate and proximate material milieu of engagement and practice’ (to use formulations by John Wylie).⁶⁶ My ‘[p]ersonal participation in embodied acts of landscaping’⁶⁷ through performance, would be informed by landscape phenomenology, and would also put into practice some of the ideas I had encountered in landscape phenomenology. I understood my acts of designing and presenting an exhibition such as this as activist, performative, unstable and risky, as if putting into practice what Crouch forewarns: ‘Performance and performativity are lively, active and uncertain’.⁶⁸ However, in order to constitute landscape, he suggests precisely such performative engagement: ‘It is in doing and feeling that individuals, we, you and me – through our performativity – constitute, if momentary, our landscapes... Landscape occurs.’⁶⁹

I had yet to translate into practice these ideas of embodiment and reverberation, and found that the process of working within the music itself, by (flute) practising and by (score) analysis, as well as the writing up of practise notes, and writing my programme notes (to be read by an audience on the day of the exhibition) directed my thoughts and actions. Furthermore, a process of documenting my conceptualisations (for the festival on which I wished to programme the concert event, as well as for the university programming committee who oversaw my research concert proposals) helped me achieve clarity. The role of the audience, as bodies embodying the gallery space, was easy to imagine, although the manoeuvring of an audience (and how to get them off their chairs) still had to be thought through. My ideas on sound reverberation (as suggestive of memory of coercion, greed and invasion with regard to the landscape) and my ideas on music (as suggestive of an embodied, peopled landscape) inspired me, but I was unsure whether the audience would find these ideas convincing, a notion that I discuss further on in this chapter.

What I could therefore *not* foresee was how the audience would react to this exhibition in this space. What I could further *not* foresee was whether or how the venue and its space would interact with the exhibition and whether the acoustic reverberations would be disturbing, in performance, to us musicians (and whether we would be able to play ‘at all’, given the smearing of sounds). I could also *not* foresee how the flow of mutual infections between art and music, in a live performance, would unfold. I experienced several months of ‘echo-phobia’, knowing that the acoustics would change when peopled by audience bodies. We had to make do with reverberation, ‘for better or for worse’, as Emily Thompson notes of acoustic spaces.⁷⁰ Afterwards a sound engineer confirmed the impossibility of our endeavour.⁷¹

4.2.3 Practical matters of the curation

a) Observations on preparations required for the curation

The practical matters towards the design and presentation of this curation engaged my (and our) energy and time in a substantial way. Preparation included that which musicians conventionally spend time doing – practising

on our own and in ensemble rehearsals. I documented some of my individual practising time, not only to ‘count hours’, but also to diarise the metaphorical and embodied journey of ‘enwindment’ that Hendrik Hofmeyr’s *Song of the summer wind* took me on.⁷² Preparation also included logistical arrangements, the latter for which I took responsibility. These arrangements resulted in extended e-mail correspondence and many telephone conversations. A chronological outline and discussion of practicalities sketch the process. This layout of events will also indicate some of the curatorial choices made prior to and during the preparation phase. It will show how curatorial practicalities, as well as curatorial ‘framings’ relating to ideas of embodiment and reverberation, translated into exhibition and ‘sounding’ practice.

My first tasks related to selection of compositions, ‘booking’ of co-musicians, application for funding, and the assessment of the availability of a possible audience related to choice of venue. I also assessed the availability (in score format) of South African flute compositions that were informed by landscape, and had to order those scores not yet in my personal library from the *South African Music Rights Organisation* (SAMRO) as well as from composers themselves, for a possible ensemble of available musicians. I approached two co-musicians (a violinist and a harpist) with whom I wished to perform, offering them an initial budget outline. In March, and again in June 2013 I made enquiries with the *Woordfees*⁷³ that takes place annually in March in Stellenbosch, in joint partnership with the Stellenbosch University and independent funders. In July 2013 I submitted an application for the 2014 *Woordfees*. My motivation for performing South African music amidst South African art on this particular festival was three-fold. Firstly, my theme matched the festival’s theme that mentioned the celebration of ‘art’ and culture.⁷⁴ My second motivation was that the festival could perhaps provide funding. The third reason was that publicity and audience numbers would be significantly enhanced should our concert event be scheduled on the festival programme. These constitute the broad parameters of curatorial choices with regard to the initial conceptualisation of the event. My application was accepted, although the festival confirmed that no funding could be provided. The festival could, however, provide chairs and help with publicity through the festival brochure.

Upon finalising the venue, date, time, and duration of the event with both the organisers of *Woordfees*, the curator of the *Rupert Museum*, and my fellow musicians, I could formulate an initial budget showing my expenditures and possible income. With *Computicket* sales deductions, as well as venue costs, I estimated the minimum number of tickets that I needed to sell in order to pay my colleagues and technical assistants.⁷⁵ The financial expenditures that I would have to take care of were the following: Payment for the venue (the *Rupert Museum* requested a small payment per person entering the museum on the day of the event); payment of fellow musicians (as this was one of my research concerts, I was obliged to pay them a set fee, rather than rely on ‘takings at the door’); payment of a videographer who was to film the event, as well as payment for duplication of DVD material; payment of a sound technician for one of the compositions that required a recording to be played on laptop computer, speakers and mixer. (The Stellenbosch University sound studio sponsored the hiring of the actual equipment used). In my budget I did not include payments made for four scores from SAMRO and for music ordered directly from composers.⁷⁶

In October and November 2013 we finalised our choice of compositions, which was to amount to an hour’s presentation. We made these choices through e-mailed discussions, and by sending various documents as well as music scores electronically to one another. Documentation (such as my applications to the *Woordfees* and my conceptualisation for the event) was circulated amongst us, so that we could decide on selection, order and, in due time, share comments on choreography, programme notes and visual material. The initial selection of the compositions as being influenced by various interpretations of landscape were mostly my own, and my fellow musicians were happy with the conceptualisation and ‘framing’ of the ‘concert’, as well as with the composition selections. My fellow musicians made some programme suggestions, one of which we included, namely an ‘activist’ composition for solo harp (by Amelia Romano) that takes shale gas fracking in the Karoo as its theme. The final programme selection amounted to the following compositions by South African composers, as well as the one composition by the American composer, Amelia Romano:

- Hannes Taljaard: *Canon no 1: Streams* for flute, violin, harp (improvisation) and soundtrack
- Étienne van Rensburg: *Waar die soetstroom (Where the sweet stream)* for flute and harp
- Hendrik Hofmeyr: *Lied van die somerwind (Song of the summer wind)* for flute and violin
- Amelia Romano: *Serendipity* for solo harp
- Bongani Ndodana-Breen: *Visions I* for solo alto flute (from *Visions* for solo flute)
- Neo Muyanga: *Fofa le nna (Fly with me)* for flute and violin
- Christo Jankowitz: *Karoo wind* for flute, violin and harp
- Hannes Taljaard (repeat): *Canon no 1: Streams* for flute, violin, harp and soundtrack

We planned in advance for rehearsal times. In the fortnight prior to the event all rehearsals had to be cancelled when the violinist badly injured her left hand’s third finger and thumb after an accident with a glass door panel. Her hand required medical stitches. For several days we were unsure as to whether the concert event would continue, and if it did, whether the violinist would have to be replaced with another player, or whether the programme would have to be altered. Fortunately her hand was sufficiently healed by the final rehearsals, rescheduled to take place in and on the last five days prior to the event. On the day of her performance she played with stitches still in her fingers. For me this accident, as well as a minor wrist sprain the harpist sustained, were meaningful reminders that ‘embodiment’ did not only refer to vague ideas of human bodily presence for the player and the listener, but that embodiment also referred to the vital role of ‘hands’ in music making skills.

In February 2014 I completed final versions of the publicity poster and the programme notes, and asked the Stellenbosch University Music Department production administrator and public relations officer to help with the formatting and printing of these documents. (His services as well as the printing and duplication costs of these materials were funded by the Stellenbosch University Music Department. His office also sent out two e-mails to the Music Department concert audience mailing list, noting the music productions on the

Woordfees, and our event was included on these notifications even though the event was not hosted in the department building.) Further publicity depended on my own e-mailed invitations to friends, as well as notices sent to newspapers in the immediate area. (*Eikestadnuus* and *Bolander* placed information on the event in their Arts Diaries.)

The designed poster (and programme note cover page) consisted of a photograph that I had taken below a hilly outcrop in the area of Gamsberg, Namibia. Two shadows (those of my daughter and me) are photographed against ochre rocks, yellow grasses and blue skies with a layer of mist or clouds on the horizon. In the foreground rocks and pebbles are prevalent. I realised that the photograph efficiently showed ‘embodiment’ (through the human shadows) in and of a landscape, although I was uneasy with the visual and overtly natural interpretation of landscape that the visuals presented. However, in relation to Pierneef’s panels, this was the best solution I had to designing an effective poster. ‘Reverberation’ could not be portrayed on the poster, however much I thought about this. So it remained a sound-less and overtly visual poster.

The programme included a welcome to the audience (commenting on chairs, rotation by the audience, silent cellular phones, videography and the event’s presentation as a research concert whereby members of the audience could have their faces removed from the video if they so wished). An introduction (entitled ‘Embodiment and echo’) served to introduce concepts that informed the curation (and at this stage I had still made use of the term ‘echo’, rather than ‘reverberation’). This was followed by programme notes on the compositions. A list of sources was included, followed by a list of persons and institutions thanked. I also invited written audience comments on the curation by printing such an invitation, together with my e-mail address, on the programme section entitled ‘Postscript’.

The programme notes on the music compositions described connections between ‘framed ideas’ of embodiment and echo and the selected music compositions. Notes also alerted the audience to notions of choreography that would suggest embodiment, movement of sound, sound infecting the space and the panels, as well as human presence in the gallery, as constituting

embodiment of ears, eyes, senses and sense-making. Below I explain some of my curatorial choices in relation to these concepts and the compositions.

Canon 1/ Streams by Taljaard was selected for its composed ideas of echo (the partner voice in this melodic duo echoes the last few notes of the leading player), and for its inherent quality of slow sounding melody which could perhaps resonate well in the given space. For this improvisatory performance the flute and violin moved around in the venue, playing amongst audience members and to and away from the art panels, and also to one another. The composition exists in various scored versions, and I suggested to the composer that since his previous (then final, 2013) version of the work already had an electronic backtrack recording made of the work, we would improvise to the music he had pre-recorded. (Our version was therefore a musical echo of past versions of the composition.) Our physical movement in the venue could therefore suggest embodiment, as well as the movement of sound swirling in the given space, infecting and bouncing off the art works.

Several compositions were selected for their notions of an ‘embodied landscape.’ I interpreted such embodied landscape from the given title, or from programme notes by composers. I suggested that embodiment (as dwelled-in landscape) was central to the compositions by Taljaard, Van Rensburg, Ndodana-Breen, Muyanga and Jankowitz. By extension, embodiment of landscape included human relationships, and ‘emotional investment’ as Wylie notes.⁷⁷ Such human relationships were present in the sociality implied by the compositions of Taljaard and Muyanga. Van Rensburg’s composition referred to (human) healing found in a specific place in nature. In the composition by Ndodana-Breen embodied landscape as memory and nostalgia was a main focus. In the Jankowitz composition the effect of a landscape on its dwellers, and the dwellers’ capacity to endure human existence in harsh environs, and to overcome desolation and loneliness were prevalent. The final section of the Jankowitz composition breaks forth into dance, inspired by the metaphor of rains that arrive to quieten the wind. A human power relation which is potentially harmful to the environment and life in it was investigated in the anti-fracking composition by Romano. In my references to embodiment of the

South African landscape, I suggested that these compositions referred bodies and persons of all walks of life and backgrounds, as opposed to the exclusive viewers of Pierneef and his time.

The only composition which existed as a description of the sound of wind, but had no reference to human presence, was the Hofmeyr composition, *Song of the summer wind*. This composition makes use of counterpoint between flute and violin, and therefore includes echo within its musical scoring. This composition describes the Southeaster wind in the small town of Darling in the Western Cape. With the inclusion of this composition I suggested an embodiment through hearing and immersion in wind but refrained from making poignant human or historical connections, although I was tempted to do so.⁷⁸

The composition by Hofmeyr was included on the programme for its reference to natural landscape, and for the power of wind to suggest movement, life, breath, and therefore an infecting of the still landscapes of the Pierneef panels. To my surprise this composition, which I found tedious to learn at first, due to its long-winded melody and complex final sections, became an experiment in 'enwindment'. This notion by Tim Ingold refers to how our human response to dwelled-in-landscape takes into account the weather, not as a far-off observation, but as an immersion.⁷⁹ My flute as an instrument – a wind instrument – was vital to this experiment, and I remember noting how the vast intakes of air required of me at a certain point in the music reminded me of enwindment from the inside. The diary entries that I made to document the process (of learning *Song of the summer wind*) noted what aspects of the music I had focused on (learning and making automatic the difficult passages, rhythm, dynamics, etc.) as well as which flautistic aspects and techniques I could employ to 'sound the wind' more convincingly (windy tone, poignant flutter tonguing, audible breathing, dynamic surges as 'gusts', and the other body techniques I required to achieve these aspects). I found that this process immersed me increasingly in a descriptive, imaginative, but also embodied engagement with 'wind', poignantly so as I am a person who does not 'like' feeling dishevelled and tugged around by the wind.

A further practical matter concerned publicity. My press release for the exhibition, translated, read as follows:

Land in klank (Land in sound) is a music performance that interrogates possible connections between landscape visual art and South African classical compositions. Marietjie Pauw (flute), Suzanne Martens (violin) and Roelien Grobbelaar (harp) present compositions by Muyanga, Hofmeyr, Van Rensburg, and Ndodana-Breen, while the audience is able to view the station panels by artist J.H. Pierneef. This takes place in the wide acoustical space of the Rupert Museum.

To my surprise (and unease) the *Woordfees* editors of the publicity brochure adapted my paragraph to their theme, incorporating 'magic' and 'wonder' in a press release that stated that (the) three musicians would explore the 'magical' link (in Afrikaans, 'magiese skakel') between landscape art and landscape music while the audience could 'admire' ('bewonder') the panels by Pierneef. The audience was invited to become 'spell-bound' ('kom raak betower') in the wide acoustics of the *Rupert Museum*.

The press release that I finally prepared for the Music Department's publicity mechanisms was most concise, but included pertinent reference to echo and embodiment and read as follows:

Land in klank (Land in sound): Marietjie Pauw (flute), Suzanne Martens (violin) and Roelien Grobbelaar (harp) explore embodiment and echo in relation to Pierneef's station panel landscapes. Landscape-inspired compositions by Jankowitz (première), Ndodana-Breen, Muyanga, Hofmeyr, Van Rensburg, Taljaard and Romero will be performed in the wide acoustics of the Rupert Museum.

A videographer and his assistant were hired, briefed, and taken to the museum to assess the gallery space two weeks prior to the event. In the gallery I explained to the videographer the musicians' 'choreography' (three different positions for performance in the gallery, the free meandering in the first (and final) composition). I requested that the videographer take a video of the audience,

of the panels and of the musicians (and not only the musicians). I also asked two members of the audience to take footage on their cell phones, as these would give an amateur audience perspective. As videography was being used on this research concert I had to give audience members the option to be edited out of the film footage should they not want to appear on the video. A note on the programme stated this, and a receptacle at the exit door was marked for this purpose.

I scheduled a rehearsal in the venue itself a day before the event. My supervisors attended the session, giving advice on ensemble playing, acoustics, the reverberation, dynamics, and our various performance sites. The sound technician also attended this rehearsal for a rehearsal of the Taljaard composition. During this rehearsal we placed chairs and music stands in the venue, and checked on lighting. We also confirmed with one another what we would wear (we selected 'concert dress', black, with a touch of gold or beige) as well as whether to wear 'noisy' shoes (that would 'click' on the wooden floor when we moved around), or not (we opted for soft-soled shoes).

We experimented with placing the chairs facing the panels, grouped in numbers of three to six chairs, throughout the venue. This was therefore not a traditional concert hall seating arrangement where the audience would watch the musicians, or be grouped in a single body.

Six music stands were required as we were playing in different locations in the venue. These were placed in the venue and left there the day before. The harp (which requires careful manoeuvring during transport) together with the sound technician's equipment were also left in the venue overnight, so as to be available the following morning.⁸⁰

Lighting necessitated some experimentation, for the museum had installed new 'downlights' from the roof which lit the art panels effectively (removing the halo effect of the previous lighting), but also lit up the walls to some extent. When these downlights were turned off the lighting was less harsh, and the curator of the museum commented that he preferred the softer light for a music 'concert'. Keeping in mind that I wanted the audience to be able to read their

programme notes, as well as that the videographer required good light, I opted for the lighting to remain on, also as this provided the musicians with better light for reading scores. The museum staff installed two extra lights directly above one of the positions that we would play in to enable easier score reading.

I had compiled a list of helpers a few weeks in advance, partly because the museum staff had other set duties, and partly because I wanted to involve members of the audience. These included persons who would sell tickets at the door, two more to hand out programme notes, and several to help pack up chairs afterwards.

b) Observations on the concert event

Various sources show aspects of the exhibition as it unfolded, and contribute to my observations. My sources are a video document of 'what happened', three recordings on cellphones that members of the audience made, my remembered observations, jotted down and then transferred to electronic files, together with approximately twenty audience responses sent to me electronically afterwards. My observations are presented below. The observations are self-reflexive and therefore 'interested, situated and variable' (as Mats Rosengren describes of doxic knowledge).⁸¹ I was a participant observer in my own curation, and the audience members were also taking part as participant observers.⁸²

I make my observations according to the quoted definition of curatorship, using the three interfaces art, public, and institution. (*Art* equates with 'performance', i.e., the art/ artist, music compositions/ composer, performers; *public* equates with 'reception' and audience reactions, and *institution* equates with art gallery and conventional classical music concert practice, as was described in Chapter 2.) I also address whether and how a formation of critical meaning-making (from the definition of contemporary curating) was evident through this process of exhibition-making. I interlace these observations with three notions from Lydia Goehr's *The Imaginary museum of musical works*, namely 'compliant performance, accurate notation, and silent reception'.⁸³



Photo set 3:
Arrangement of
chairs and stands
prior to the
concert event
(M. Pauw)





Photo set 4:
Arrangement of
chairs and stands
prior to the
concert event
(M. Pauw)



Thirdly, non-compliance may perhaps also be observed in the somewhat unequal and erratic combination of compositions programmed. This observation is made from the popular view of (classical music) programme composition, which suggests that programming should be balanced (in a variety of moods and styles), but should contain ‘weighted’ compositions (of ‘gravitas’) positioned exactly on the programme.⁹¹ A classical evaluation of our particular programme might suggest that the gravitas and complexity of the Jankowitz trio (*Karoo wind*) overrides the folk-like simplicity and minimalist style (as well as overtly tonal writing) of the Romano composition (*Serendipity*) for solo harp. With regard to *Serendipity*, I felt that the theme of the composition, as an anti-fracking and thus ecological statement pertaining to a particular land area in South Africa, was an important addition to the programme, especially as an idea of problematic embodiment of a particular landscape. *Serendipity* suggested an activist approach that classical music is able to take on. I knew that this composition was conceived as music to a film,⁹² which meant that the ‘ambiguous’ and drawn out cadence of *Serendipity* does not comply with late 19th century ‘climaxes’ in music. Instead, for me, the evasive cadence and music that was non-final and ambiguous alluded to a fragile landscape under siege. Similarly, the original version of the Taljaard composition (*Canon/Streams*), despite its echo, sound delay and multi-track sound effects (before our improvisation was added) could be heard as less complex than either the Jankowitz trio or, perhaps, the duo by Hofmeyr. On the other hand, the Hofmeyr composition may then also

‘sit strangely’ amongst the compositions by Van Rensburg, Jankowitz, Taljaard (improvised version), Romano, as well as Ndodana-Breen and Muyanga, all of which are compositions that explore post-tonal sound effects, linked to semiotic structures, rather than clear formal structures. In the Hofmeyr composition (*Song the summer wind*), however, late 19th century Italian styles of a singing *bel canto* melody, direction (in the build-up to the storm), formal designation of introduction, theme and three variations, as well as a very definite perfect cadence (dominant-tonic chords) at the end of the work are audible. A colleague music student noted that this composition, performed, came close to commodified music, as Theodor Adorno conceived of it. For this same listener the music provided an emotional listening experience with ‘expected’ answers to ‘expected’ questions.⁹³ *Song of the summer wind* was also



Photo 5: Playing Canon/ Streams, showing rearrangement of chairs (R. Kruger)

Curating as interface: Cultural production

The opening scene on the video recording shows chairs that have been rearranged into a semi-circle, positioned loosely around the focal point from where the musicians first played. This rearrangement of chairs shows that the audience were not willing to sit and look at the art with their backs turned to the musicians, or to move while the music was being played. The opening video shots show the art panels on the wall, and the musicians playing on flute, violin and harp. On the video the art panels are shown as backdrops as well as close-up shots.

Later on in the video the gallery space is shown to be peopled by moving bodies, with some sitting, some standing, some walking and, at times, persons greeting one another, talking to one another, as well as filming via digital phone. One visitor sent me a note afterward saying that the gallery event reminded her of a busy station concourse, with 'people in your face' and excessive movement.⁸⁴ Some persons are even shown to be walking around with their plastic chairs, perhaps something that is seldom seen in an art gallery where objects are mostly moved around with utmost care! The gallery space is therefore not treated with silent reverence, as is usually found in an art gallery.⁸⁵ The addition of music further added to this sense of disorder and over-riding sound, as did the voluntary insertion of applause, somewhat clattering and echoing, at the end of every music composition performed. The video shows footage of the performance of the music compositions (in the order selected and suggested on the programme notes). Each composition is recorded (in sound) in its entirety, and the video shows various shots of either the performers, or the audience, or the art panels, as well as the interaction between the three. The video also shows that the performers placed themselves in different parts of the venue for different compositions, as the video footage portrays differing backgrounds (as a white screen and as art panels) during the various performances.⁸⁶

Two composers were present, and the video shows that at the end of their performed compositions they stood up when acknowledged by the flautist and walked towards the musicians to thank them for playing, and to take a quick bow (to the audience). The programme notes stated websites of composers,

but made no further biographical or laudatory comments on the composers. The notes also did not include musical form or analysis comments unless these remarks could be related to the theme (and interpretations) of landscape, echo or embodiment. It follows from the above observations and video footage that the conventional 'showing' of art work and musical compositions (linked to the names of the creators) was somewhat lessened. The focus of attention was not only on musical compositions (and artworks), created by talented, even 'genius' composers,⁸⁷ and performed by talented and perhaps 'genial' performers.⁸⁸ Instead, the publicity, the posters, the programmes and the general framing of the event shifted boundaries associated with the idea of the musical 'work' and the art 'work'. The exhibition did not abide by rituals such as absolute silence and audience stillness as is expected in a conventional gallery or music concert hall. Lydia Goehr's idea of 'the musical work concept' as embedded in three practices in particular, namely notions of *compliant performance*, *accurate notation*, and *silent reception* were therefore challenged.⁸⁹ The destabilisation of conventional concert practice is discussed below.

Goehr's compliant performance

Compliant performance was challenged in a number of ways. Firstly, and in general, the exhibition was not set up to adhere to mere compliant performance, in that we did not celebrate 'genius artworks' and 'genius artists/composers'. We also did not present ourselves as 'genial performers', or create and suggest distance between audience and performer, or expect applause. (Applause was given, but not invited in customary poses of waiting: After the second composition, I began to move to the other end of the hall even though the applause had not yet ended.)

Secondly, compliant performance was destabilised during the occasions when we were playing 'to the art panels' rather than 'to the audience'. We experimented with this during the Taljaard composition, as well as in the solo composition by Ndodana-Breen, which I began and ended facing the art panel directly behind me, before turning to the score that I needed to read.⁹⁰





Photo 6: Panorama of gallery space (S. Muller)



Photo 7: Woman in a yellow dress (R. Kruger)

the only composition that did not have any extra connotations of embodiment, as it was conceived as a description, in sounds of the flute and the violin, of the wind. This composition was well received by many members of the audience, who remarked afterwards that they could ‘feel’ the wind ‘sweeping’ them off their feet; that they could feel and imagine and hear the wind breathing life and stormy gusts onto Pierneef’s panels. Members of the audience noted that *Song of the summer wind* amounted to a convincing aural depiction of wind, especially in the gentle breeze which turns into a storm that ‘ravages the body.’⁹⁴

Compliant performance was also affected in that I provided dense programme notes, similar in length and argument to a contemporary art exhibition catalogue rather than a brief programme note. These notes included framing of the ideas that informed the exhibition, as well as the referenced sources. The programme did not include composer biographies or analyses of what or how the listeners would hear, structured by words such as ‘theme, motif, section, reprise, cadence, modulation, recapitulation’ or any such words used in conventional programme notes that describe 18th and 19th century ‘music works’. Some audience members commented afterwards that the programme notes were somewhat extensive, as did a review in a widely distributed daily newspaper, saying the notes were ‘very academic’, if ‘understandably so.’⁹⁵ However, most listeners preferred the programme notes and commented that these added to their own informed as well as thoughtful experience of the exhibition.

Goebr’s accurate notation

The partial discarding of the notion of accurate notation was present in our music performance decisions with regard to (1) tempo and dynamics, (2) the choice for improvisation, (3) the adaptation of compositions for different instruments and, (4) the actual adaptation of notational sections. These comments are necessarily made in the context of performing musicians’ accepted alterations of score instructions, but the comments below attest to how our decisions went further than accepted norms of concert convention.

Firstly we decided on slower tempos in order to acknowledge the resonance of the venue. This was particularly applicable to the Jankowitz trio (*Karoo wind*), especially in the final dance-like section. Also in the Jankowitz trio, we decided to present the music on a dynamic level that would aurally illustrate the piercing (inhumane) qualities of the wind in a barren landscape (in the first section), but then retain this level of (loud) dynamic inflection in the middle section in order to convey a sense of intense longing, as well as obnoxious refusal to depart from a landscape that is too harshly arid for comfortable human existence. In addition to this, the third section (the dance) was mostly played loudly as well, in order to signal jubilation and release that comes with dancing (when the spring rains fall, bringing an end to the wind). The composer’s remark was that the performance of the composition (in those acoustics) was ‘too loud’.

From a performing perspective we were probably most ‘non-accurate’ in the execution of the Taljaard composition (*Canon/ Streams*). This work was improvised upon, at our suggestion, and not at the suggestion of the composer. In an earlier conversation the composer indicated to me that his work is often a project in process, which presented me with the opportunity to suggest improvisation to his backtrack recording. I also knew from previous discussions with the composer (about this work, but also about his general approach) that he was interested in music sounding from different spatial angles, as well as that he was exploring ways in which the audience could escape from being a captive audience and make independent decisions on how to receive, respond, as well as terminate ‘sound exhibitions’ during live performance. These ideas seemed to align well with presenting yet another ‘version’ of the composition through improvisation, embodiment by movement and echo. The composer suggested that we improvise ‘from’ the music and not in constant juxtaposition to the composed music. In our improvisation we tried to introduce dissonance, jarring, ‘out of tune-ness’ and movements away from and back to a tonal centre with glissandi, swoops and slides, as well as repeated rushes of notes, timbral trills and trills on overtone series. Our ‘return’ to the tonal centre was often ‘almost a tonal centre’ as the notes we returned to and then retained, or ‘hung on’ to, were often harmonics, and slightly flattened or sharpened pitches. In the wide resonance of the museum this music came across as consonant, rather

than dissonant, despite our improvisations that strove to unsettle the basic folk tune-like material.

A less radical intervention towards ‘non-accuracy’ was to present two of the compositions on different instruments to those specified by the composer. This was done with the respective composers’ agreement, and in the flute-violin duo by Neo Muyanga (*Fofa lenna*) the composer transcribed the original second flute part for the violin. The Ndodana-Breen composition (*Visions*) is originally for solo flute (in C) and I chose to perform this on solo alto flute (in G), therefore sounding a fourth lower than the original. I indicated on the programme notes that my choice was motivated by the lower sounding instrument relating well to the compositional intent of the music, namely landscape in sound thought-of as a far-off and distant memory. For the idea of nostalgia and fragments of memory I preferred the lower, hollow tones of the alto flute, rather than the bright, penetrating and clear sounds of the C-flute. I also thought that the fragments of phrases, as composed by the composer, were better portrayed on the alto flute (that I found is better able to sustain a calm thoughtfulness). By extension, I therefore felt it important to re-direct the ‘sense-making’ of this composition, not relying on the brilliance and sustained technical passages of a C-flute (as if it were to relate to a canonical and 19th century flute ‘repertoire’), but of a contemporary reimagination of memory and landscape sound, posited as a reflection on the G-flute.

A final and radical ‘non-accuracy’ of notation occurred during the course of rehearsals and materialised as decisions taken by the performers. I note two examples.

The harp part in the Jankowitz trio (*Karoo wind*) is challenging to execute, as acknowledged by the composer himself. Jankowitz described the harp part as requiring the harp player to be equally competent in chordal style of playing, as well as arpeggio-style of playing, and according to Jankowitz the harpist whom he first asked to review the newly composed work commented on the difficulty that this aspect of the composition would pose to most harp players. The harpist for our event did indeed find sections of the work technically demanding. She therefore chose to, at times, omit unobtrusive sections of

the music. The composer noted afterwards that he had heard some of these omissions and that, in one case, the chordal structure of the particular section of the work was altered to his hearing.

A second example is that in the Muyanga duo the violin left out a few of the double stopped sections as these were in fourths and fifths, and at a fast tempo. Instead, the violin played the upper part, and relied on the flute part (a combination of humming and playing) to suggest the double stops. Also in this section the flautist played and sang an octave lower than the written score suggested.

Curating as interface: Publics

Goehr’s silent reception

Applause at a concert is usually the only form of bodily reaction that listeners use to respond to music performed. For the rest ‘silent reception’ is the accepted behaviour for audiences.⁹⁶ In the following section I show how this notion of prescribed reception was challenged in my exhibition. Specific curatorial decisions (e.g. the placing of chairs, movement of musicians, and programme note suggestion that the audience move to view all the panels during the course of the hour-long event) initiated these challenges to the audience.

The exhibition manifested as an uncertain space with regard to venue, not providing clear instructions to how the audience members were to act in this venue, beginning with the placement of chairs. For a music venue, the chairs were not arranged in a single block of chairs; and for a gallery, there were far too many chairs (a total of ninety) placed facing the art panels in groups of three to six chairs. Audience members on arrival did, however, not find the chairs facing the paintings agreeable, and immediately fetched chairs from far-off panels, and re-arranged these to face the harpist (already seated) in a semi-circle. After the first two compositions the musicians moved to the centre of the hall and two of us began playing a third composition. (The harpist remained where we had last played, and began to roam amongst the paintings and audience before returning to her instrument for her forthcoming solo.) We

had left the audience behind – they did not know whether they were to follow, or stay in their chairs, listening from far away. The video footage shows this sense of uncertainty amongst audience members, with one person in a yellow dress adamantly carrying her chair to place it in front of an artwork further up into the gallery. The video also shows a very ‘noisy’ and ‘busy’ audience during the first minute of the third work: We had started playing the quiet, hushed introduction to the *Song of the summer wind*, but the audience were still talking, greeting one another, carrying chairs, milling around (as described before), until they finally found us (or stayed put in their chairs).

What does this say about a (concert) audience ‘let loose’, as it were? Perhaps that if an audience is freed from concert hall manners (sitting up straight, listening intently, no talking or much moving, applause at the end only) then they don’t know (at first) how to act, and end up behaving like travellers in a station concourse. One listener found this to be distracting. He commented:

This was mainly because the audience often killed the art for me – often by clapping but mostly by speaking and interacting, and most prominently not noticing what was going on around them. Afterward, I was reminded of quite a prominent thought of Adorno’s culture industry that he extrapolates on in his Philosophy of new music, which is the idea of a reified or capitalistic listening structure.

The same listener bemoaned the fact that the music had somehow become background music to other occupations, as is clear from the comment that follows.

Call me old school and serious but the whole event was ‘the artistic production’ and if I had it my way I would have enjoyed it to experience it with a smaller audience who would have mirrored the fine integrity of the works with their manner of being. I also would have worn socks as to not have made so much noise while walking around. I also would have taken out the installations in the middle of the room to allow for the visual representation of the vastness of the echo.

In contrast to the above opinion, I found that the busyness, as well as flow of audience, added to the event in a meaningful way (particularly because movement suggests live embodiment, and busyness suggest life). The audience, by the third composition, realised that we would be moving, and that they could move as well, or sit down as they wished, and settled into an attentive listening mode, as well as speculative mode, looking at art works, staring at the floor, connecting quietly with co-audience members, relaxed, and free to respond to the exhibition environment as they wished. One person commented to me that, by the time of the solo alto flute’s performance, which was the fifth music composition played, listeners were not moving, as if spell-bound by the drifts of sound that came from the one end of the gallery. Before the music ended, this same person finally stood up and moved towards the sound source, along with a fellow listener. This creation of a voluntary bodily reaction (or not), in response to sound and art, was experienced by many as a sense of liberty (in terms of conventional concert and gallery practice). Several e-mails to me commented on this.

I appreciated that the performers and audience could move around, not needing to sit in attentive admiration. I don’t mean that conventional seating arrangements in concerts are wrong, but that the respectful mobility was a good experience.⁹⁷

It was the excitement of this exhibition/performance that forced us to move around and to interact.⁹⁸

The fact that the audience had to move around may have been taxing for some, but this did add to the success of the concert for me.⁹⁹

Curating as interface: Institution

A press review in a daily paper¹⁰⁰ made observations on the unexpected insertion of sound in an art gallery, as well the audience’s freedom to react as they wanted, whether they ‘moved to follow the artists, remained sitting, talked quietly, remained silent, stared at the panels, or stared at the floor.’

Various comments sent to me by e-mail used strong descriptive words and phrases to describe positive experiences of the exhibition of art and sound. These words and phrases are listed below:

*... a wonderful all round aesthetic experience/ joy/ pleasant/ engulfed by the art while listening to the music, fantastic effect/ very cool concert/ enriching experience/ wonderful performance/ beautiful concert and performance/ glittering/ It was wonderful!/ ...deeply moving: both the concept and the beautiful playing/ unique experience/ it was all there – based on brilliant ensemble playing/ I was so engrossed/ Such beautiful music/ Thoroughly enjoyed...*¹⁰¹

Some of the above are typical of comments delivered after a conventional music concert, especially those that relate to commenting on either the ‘beauty’ of the music and/ or the well-executed performance. However, the excessive use and register of the adjectives made me realise that, for many people, this experience possibly had a more significant impact than merely being pleased by seeing and hearing ‘talent’ of a composer or a performer.

On receipt of some of the spoken, e-mailed and press responses, I probed for further comments on the ideological framing that had I suggested in the programme notes for this event, in part as I wondered about the width of experience that lay between the representational and the non-representational, together with the openness of reception that I had built into the curation. I found diverse reactions: some persons had not read the programme notes, others had, but nonetheless preferred to relate their own experiences not necessarily shaped by my views, and others found the programme notes an apt direction for their own reflections. This diversity of reactions, something I increasingly considered as a strength of the curation, is further addressed in the concluding section that follows.

I was also alerted to the multi-directional infecting and infectiousness that had surfaced, and to the ambiguous ‘use’ of music which mostly sounded consonant in that gallery space, and not only ‘smeared’, but also complemented, perhaps also in an ideological way.¹⁰² However, I experienced my curation as allowing

for open-ended flirtings (smearings, infectings and infectiousness) between visual, aural and contextual material, rather than operating as an inquiry into the music that may have come across as singularly affirming, or a curation in which pertinent matching of timed frames and sounds were orchestrated. These thoughts are similarly addressed in the concluding section that follows.

4.3 Conclusion

In this concluding section I observe and reflect on some of the (what I call) ‘surprising’ aspects that surfaced through this curation. I suggest that the incorporation of uncertainty (of now knowing what would happen in the acoustics, how the audience would act, how the music and art would interact) ‘set loose’ energy. I also suggest that the selection of theoretical themes ‘engendered’ tools towards critical meaning-making and performativity. The energy set loose and the performativity engendered were not only the responsibility of the performers and curator: These occurred due to the destabilising of the music and art material, the novel use of venue, and the unstable and open-ended link between practice and theoretical notions. Finally, the energy and performativity occurred particularly as the audience members were free to respond as they preferred.

4.3.1 Reflections on performativity and uncertainty

I ascribe the sense of significance that this curation engendered to the theme as conceptualised (landscape, reverberation, embodiment, Pierneef, South African composers), but also to the insecure and unstable action of performativity, coupled to the ‘space’ in which we exhibited. This space, intended for art and not for sound, ‘infected’ more than we could have imagined. For, as Caleb Kelly comments about gallery space, the ‘hard, square surfaces of the traditional gallery do not necessarily manage sound well; it echoes around the space, bumping into sound that has crept out of adjoining galleries, and in the process it interferes and merges with it.’¹⁰³

Of further significance was the audience’s capacity (and willingness) to be immersed in a space of ‘art happening’ at which they could then respond as they wished, and engage as they preferred to, during or after the exhibition. The

creation of a space in which art could happen without pre-determining ‘what will influence what’ was, for me, the most uncertain, but also most exciting, aspect of this exhibition.

As some persons in the audience commented:

*The music had an effect of flowing, unboundedness, and these were enhanced by the sound reverberation. The music and art therefore complemented one another richly.*¹⁰⁴

*At first I felt inhibited and I did not want to move around – I preferred the security of ‘having a chair’. Perhaps the flowing and unbounded music and art encouraged me to transcend my own confines so that I could move around later. In this way I became an embodied part of this space.*¹⁰⁵

*The suggestion of giving extra dimensions to music through the notion of echoes, together with the investigation of forms in Pierneef’s art put me in a creative mode! Actually, I wanted to dance! And write!*¹⁰⁶

*[T]he symbiosis of the music performed and the paintings have transposed everyone to a different world, a world of colours, music and thoughts. Your idea worked perfectly.*¹⁰⁷

*I don’t know whether Pierneef was infected by the music, or whether Pierneef infected the music, but the experience of and engagement with landscape and spaces was a strong experience for me. I think that the venue was necessarily a major influence in this experience.*¹⁰⁸

*[T]he commingling of music and venue (space and art panels) ... the amazing (for me three-dimensional) sound ... vibrated in and through me.*¹⁰⁹

At the time of writing a proposal to the Programming Committee (on the conceptualisation of the research concert) I had little notion of how sound would ‘flirt’ in space, or how sound could morph and change shape into visual forms, or how sound could affect skin, and walls. I juxtaposed ‘geometric form’ with what I called ‘echo form’ in order to suggest timbre, dynamics and duration

infecting colour, line and flat surfaces. I noted the geometric art of Pierneef, as influenced by Dutch geometric artist Willem Adriaan van Konijnenberg,¹¹⁰ suggesting that Pierneef’s art sometimes lacked in depth and detail. (Coetzee calls Pierneef’s art a ‘brand of mathematico-religious philosophy’,¹¹¹ whereas Juliette Leeb-du Toit suggests that Pierneef’s influences were more diverse, possibly including oriental philosophy and theosophy).¹¹² The references (at the time) to David Crouch’s idea of ‘flirting with space’, and landscape defined as ‘smudges, smears, kaleidoscopes, poetics and becoming’,¹¹³ had a poetic ring to them, but I did not know how these would ‘really happen’.

On reading Brandon LaBelle’s comments on sound afterwards, I came upon similar notions of possible ‘infecting’. To my surprise LaBelle suggested that the fluid shape of sound, transmogrifying into geometric shape, as an example of interactive work, constituted ‘the auditory turn’.¹¹⁴ La Belle notes that sound has its ‘own current dynamic, which seems both to intensify sound’s capacity while widening its ephemeral circumference’.¹¹⁵ For him contemporary interactive work ‘flirts with leaving behind an actual referent and specific message for an open-ended form where *any* sound is needed to cause effect: sound is both all over *and* particular, global *and* geographically specific at one and the same time’.¹¹⁶ Such (interactive) landscaping then perhaps posits as Crouch’s notions of smudges, smears and becoming, also in sound.

Sound could indeed infect anything, everything. It could be ‘doubly extramural’ and ‘like a giggle, escape’ (in the words of Steven Connor).¹¹⁷ In my perception the sounds surrounded, seeped, swam with, played with, bounced off and travelled, perhaps beyond the Karoo farmhouse in a haze to the *veld* where Khoi-descendant sheep herders watch; perhaps into the Cape-Dutch homestead where a ‘servant’ is baking bread in the kitchen; perhaps through the afternoon storm clouds; and perhaps to nestle in the minute life-sustaining cracks and crags that were not painted, but maybe implied, on these vast panels. The still branches of the famous Pierneef umbrella trees swayed when *Song of the summer wind* brushed past; the water (of the *Vaal River, Parys*, panel no. 18) flowed when *Where the sweet stream* rushed by. But the sound also seemed

to infect the stark gallery walls in a sense which curator Jeffrey Kipnis alludes to when he says that a curator must try to ‘make the venue sing’.¹¹⁸

What I could not foresee, however, was how the music – the compositions – would be infected by the paintings. Afterwards I concluded that the art had provided a localised context to the music, both in the curatorial and historical framing of the compositions. The possible autonomy of the music compositions (as would have been prevalent on a programme presented in a concert hall) was dismantled. The music was reframed into a space of lively possibility, of risk and of open-ended engagement. Art provided a viewable context as visual images and this infected the music by bringing the swirling sounds ‘down to earth’... down to a South African sounding landscape.¹¹⁹ One of the most surprising aspects for me was that the music, as sound, was infused by the sound reverberation, the gallery, the space, the event, but especially by *space*. The compositions *gained* ‘spacing’, in terms of Deleuzian revolutionary terminology.¹²⁰ The compositions also *gained* width, remembrance, history – all embraced within reverberation, and therefore gained in richness of layerings. The compositions became ‘more than’ just depicting the wind or the water or human nostalgia connected to a landscape. Through landscape reverberation the compositions *gained* situatedness in place, in space, and in being. The two art forms had become enmeshed with real life living. Or so I thought, afterwards. One listener commented:

*However, the concept surprised me in several ways. The presence of the audience allowed for Pierneef’s art works to be infiltrated, but even more so, the presence of the audience allowed for the music to be infiltrated by the space. I am now convinced that the event has led to a host of most interesting aesthetic questions.*¹²¹

Writing about sound with and through space Brandon LaBelle comments the following:

Sound thus performs with and through space: it navigates geographically, reverberates acoustically, and structures socially, for sound amplifies and silences, contorts, distorts, and pushes against

*architecture; it escapes rooms, vibrates walls, disrupts conversation; it expands and contracts space by accumulating reverberation, relocating place beyond itself, carrying it in its wave, and inhabiting always more than one place; it misplaces and displaces... sound overflows borders. It is boundless on the one hand, and site-specific on the other.*¹²²

The capacity of sound to reverberate acoustically as well as metaphorically infers my initial link between reverberation, memory and activism, as well as performativity, all registered in the tactile. La Belle contextualises the link between sound (that escapes representational metaphysics) and activism (interactive work, real, concrete materiality) in the tactile as follows:

*That sound has gained momentum as a field within postmodern studies is not without its philosophical, cultural, and social backing, for the auditory provides an escape route to the representational metaphysics of modernity by offering a slippery surface upon which representation blurs and the intractable forms of codified order gain elasticity. For the acoustical could be said to function ‘weakly’ in its elusive yet ever-present signifying claims, its vibrations between, through, and against bodies by slipping through the symbolic net of the alphabetical house and delivering up the immediate presence of the real, in all its concrete materiality. It registers in the vibratory waves of tactile experience.*¹²³

The above comment hinges on the ambiguity of an exhibition such as this which operates simultaneously on human affect and ‘aspects of surprise’, but also on human cognition, the fostering of a critical engagement, and tactile experience. The notion of curatorship, which first set into motion this conceptualisation, comes full circle, leading to the following question: In what ways has curating – as an effect, affect and as a critical approach – been accessed? I suggest that an audience’s diverse affective and tactile engagements, together with an audience’s ‘formation of critical meaning’¹²⁴ cannot be precisely gauged, researched or documented. However, some indication in this direction (of the

totality of perception and reception) can be gleaned from a comment such as the following reaction from a visitor who attended the exhibition.

It is seldom that a concert pushes me to think so much, (and by the same person), Thank you for the absolutely riveting, thought provoking, and justly performed concert!

4.3.2 Questions that surface

As a response to the latter person's comment on a concert event that pushed him/ her 'to think', I formulate the following questions. By way of conclusion I offer comments that are doxic: variable, situated and interested, and important for the knowledges that hereby begin surface.

- *Were the representational and more-than-representational connotations that I initially formulated (as parameters for this exhibition) helpful notions? Was landscape – in its 'tensions' and 'becomings' – an apt frame for this exhibition?*

This question acknowledges an unease with the limits of representation in art and in landscape, and the notion that a 'framing' such as mine could have come across as forced, and narrow. (The press review (and most listeners) for example, did not comment directly on ideological or historically explicit ideas mentioned in the programme notes. The press review only went so far as to refer to 'remembrances of South African landscapes',¹²⁵ but this ambiguous reference could have been understood in many ways.)

In hindsight I am convinced that a thinking through of the implications of an ideologically perceived Pierneef, together with the expressing of my own deep-felt unease at injustice with a country's shaping of the land and landscape, became the 'will', 'energy' and intuition towards the event. I saw this curation as an activist deed that was also artistic, and for me as musician the merging of the activist with the artistic was of compelling importance. And yet I did not only deface, I also lauded, played with and flirted with Pierneef's art in an infectious way, and I would not have done so had I singularly intended harm. The notions of reverberation as real sound but also as lingering memory were therefore significant. Reverberation created ambiguity and a possibility of

not enforcing 'frames'. Reverberation was therefore suggestive of connections rather than a singular interpretation. This in itself is perhaps one of the creative ways of posing this event as 'a flow' (and not fixed) on the continuums between both the representational and the more-than-representational, and landscape as tensions and becomings.

- *How is Jacques Rancière's description of 'relational art' – in which a redistribution of space, time, body (and sound) occurs – a helpful reflection on this exhibition? And, how does Brandon LaBelle speak of a somewhat similar redistribution?*

Jacques Rancière, in his discussion on aesthetics as politics, argues that aesthetics is reconstituted and therefore '(aesthetics) carries a politics, or metapolitics, within it'.¹²⁶ He then discusses (what he calls) relational art (as one example of how current art functions). Rancière describes such a view of art as accessing a redistribution of 'relations between bodies, images, spaces and times'.¹²⁷ In my perception, the reverberation, and the space, in this gallery space, became a significant agent 'redistributing' bodies, imagined images and the displayed images, real and imagined spaces, and the spaces of our memory, past and present times, and, indeed, sounds.

Brandon LaBelle's notions on sound as 'coherent' and 'divergent' and therefore disruptive of difference and commonality do not only reflect on sound as art, but also reflect on the power of sound in 'social mixes'. LaBelle states that

From my perspective, sound operates as an emergent community, stitching together bodies that do not necessarily search for each other, and forcing them into proximity. Such movements in turn come to build out a spatiality that is both coherent and divergent – acoustic spatiality is a lesson in negotiation, for it splits apart while also mending; it disrupts the lines between an inside and outside, pulling into its thrust the private and the public to ultimately remake notions of difference and commonality. All these sonic movements and behaviours must be taken as indicating a particular and unique paradigmatic structure: sound as an epistemic matrix generating specific spatial coordinates, social mixes, and bodily perceptions.¹²⁸

In this process LaBelle notes the politicality of sound also towards allowing participation of marginal persons, groups and practices:

*Acoustic space thus brings forward a process of acoustic territorialization, in which the disintegration and reconfiguration of space [...] becomes a political process. [...] The divergent, associative networking of sound comes to provide not only points of contact and appropriation, but also meaningful challenge; it allows for participation – importantly [...] for the excluded.*¹²⁹

- *Did the experimental nature of this event enhance the occurrence of landshaping/ landscaping?*

I suggest that none of the ‘landscaping’ would have ‘occurred’, (remembering that Crouch remarks, ‘Landscape occurs’)¹³⁰ had these conceptualisations, practicalities and risk-takings, not been proposed and performed. I also suggest that the reflections afterwards, by the audience (and my own remembrances notated) constitute an occurring of embodied landscape for the eyes, the ears, the touch, the mind, the memory and the self.

- *Did the exploratory nature of this event allow embedded knowledge to be accessed as may be possible in and through artistic research?*

I suggest that the exploratory nature of this concert event is significant. With this event we as musicians had almost no perception beforehand of many of the outcomes, for example with respect to our own actions, our audience’s actions, with respect to reverberation, with respect to the art on the walls, with respect to how the art would influence the music, how the sound combined

with art would have a tactile residue, and with respect to the role of the space itself. The event was designed to be open-ended, with all of us as actors in this open experiment, and the outcomes caught us (musicians and audience) by surprise. Perhaps the expression of a thought such as this aligns with what artistic researcher Paulo de Assis suggests when he claims that artistic research accesses embedded epistemic complexity as knowledge but at best it is the experimental nature of artistic research that allows ‘the possibility for epistemic things to emerge or to unfold into unforeseen dimensions’.¹³¹

Several days after the exhibition I commented to someone that I could still feel sound on my skin. And that I could remember listening for the delay of notes as they travelled from the crags in the *Valley of desolation* to the *Swartbergpas* at the other end of the gallery.¹³²



Photo 8: Playing Visions in front of *Valley of Desolation* (R. Kruger)



Photo 9: Playing *Visions to Valley of Desolation*
(R. Kruger)

5. Curating *SAGA 631*



Photo 10: Poster for *SAGA 631* (Photo E. Cachucho)

Landscape occurs.

– David Crouch¹

5.1 Introduction

The second research concert (documented on video)² presented a single composition by South African composer Angie Mullins. This was a composition that was conceived as a collaboration between her and South African filmmaker Eduardo Cachucho. Their joint creation, entitled *SAGA 631: Road landscape*, suggests ‘a surreal journey into the heart of Johannesburg.’³ The composition and film portray urban landscape (rather than natural topography or rural landscape). Through working with the musical and filmatic material it occurred to me that a curation of *SAGA 631* could include several consecutive stages in the form of public ‘playings’, interspersed with ‘thought papers’. In these thought papers (included as an addendum to this dissertation) I took an analytical approach to the music and the film, and I suggested and elaborated on productive links between the writings of architect Lindsay Bremner⁴ (on Johannesburg as Deleuzian critically radical ‘smooth space’) in relation to the music and film of Mullins and Cachucho. These stages were concluded with a question and discussion phase that incorporated responses from the audience and artistic researcher. This process of layered investigation combined with the performances of music and film were to posit as a curated event that would invite active audience participation, not only to elicit comment on the artistic material, but also on the curation, on the audience’s own reception, as well as on some of the theoretical notions within landscape as discourse.

The ‘performing’ of tensions inherent to landscape referred not only to the musical performance and curation, but also to the verbal and public articulations (by myself and the audience, engaging with critical theory in a conventional concert space) and was also enacted within the realisation that conventional classical concert practice could be seen as striated. Tension also lay in the juxtaposition of an artistic ‘sanitised’ presentation that contrasted to real-life living in present-day Johannesburg, together with the material juxtaposition

between Stellenbosch as striated space versus inner-city Johannesburg as risky and uncertain smooth space. These juxtapositions were left with the audience – for them (and us) to ‘fill in the gaps.’ I therefore entitled this event as follows: ‘*SAGA 631: Exploring the gaps of smooth space (in Johannesburg)*’. These ideas are further explicated in this chapter.

When I wrote up the event and a reflection on it for this dissertation, I employed the three competencies of a curator, namely conception, management and presentation as formulated by Nathalie Heinich and Michael Pollak⁵ as a means to structure my observations. The main sections in the following reflection are therefore conception, management and presentation. I also employed these categories to reflect critically on the curation that I had designed and presented. This event, with its critical reflection, ultimately had the aim to proceed from ‘denoting, to interrogating, to activating’ and thereby move overtly from ‘performance’ to ‘performativity’. These exploratory ideas are further described in the remainder of this chapter.

5.2 Exploring the gaps of smooth space (in Johannesburg)

The second research concert combined live performance with the presentation of ‘thought papers’⁶ and invited comments and questions towards the end of the event. The combination of these three strategies was directed towards denoting a music/film composition, interrogating aspects of landscape tension, and activating audience response in the form of discussion. Discussion invited an unspecified array of themes, including the creation (music and film), the performance and curation thereof, but also the theme and tensions of landscape.

My reflection on the successes and failures of the curated event proceeds in three sections with each section relating to an aspect of curatorial competency. I head these sections as follows: 1) Conception / script, 2) Management / acting and 3) Presentation / direction, although I present Conception (with sub-title ‘Performativities articulated’) first, Presentation (with sub-title ‘Performance’) secondly, and thirdly I discuss Management (with sub-title ‘Projectors, click track and equal-tempered harpsichords’). I follow a ‘back to front’ way of engaging firstly with the impact of the material (through conceptualisation and

presentation) and finally engaging with the practicalities that had to be put in place. By doing this my particular reading of the content of *SAGA 631* (as a process of mirroring) also becomes the methodology that I use to document the process.

The headings that I use (in the original order of Conception, Management and Presentation) are also the terms that Nathalie Heinich and Michael Pollak⁷ describe as ‘the three main competencies’ of the curator, as was noted in Chapter 2. Heinich and Pollak draw parallels between evolving roles in curatorship and evolving roles in cinema. They suggest that:

[T]he development and specialization of exhibitions and the increasing tendency to stage a ‘theme’ with attendant historical and cultural resonance instead of simply exhibiting a collection [...] has [necessitated ...] a more specialized and in-depth application of the three main competencies: conception, management of works and presentation.

They conclude that, as in cinema, the competencies of the museum/ arts curator are those of ‘script, acting and direction.’⁸ Hence, Heinich and Pollak argue, the curator becomes ‘*auteur*’ (creative author) with the brief to generate novel curations, rather than mere compliance with conventional and historical roles of care-taking and administrating. They emphasise that it is not function that makes an *auteur*, but ‘the singularity of an author’s production does so.’⁹

Through embracing this metaphor of *auteur* I draw inspiration from Heinich and Pollak’s link between curation and cinema that for me animates the link between curation, music performance and performativity. In this chapter I probe an analysis of the *SAGA 631* event by evaluation of my role as flautist-curator in the design and presentation of the event.

I suggest that my assumed position of *auteur* allowed me to present a novel, layered exhibition that operated at various levels, and thereby invited an audience to engage at the level with which they felt most comfortable. In my project the first level included the live performance of the music (and film) and allowed for engaging with the material as flautist-performer (with

other colleague musicians) and with the audience. This level amounted to a process of *denoting*. A second level included thought papers that followed each performance and that allowed for further investigation of the aural and visual material. This level was a form of *interrogation*. The final level, in which dialogue with the audience in public discussion was encouraged, became the level that facilitated *activating*. On this third level the curator became less the *auteur* and more the facilitator, a term that the authors Strachan and Mackay apply to curating.¹⁰

The stages of *denoting*, *interrogating*, and *activating* are interfaces of engagement between art, musicians and audience that were accessed through this curation. The self-reflexive and critical question that underwrites the documentation and evaluation of this event is to inquire whether the conceptualisation, its management and presentation formed a coherent and convincing curation, an evaluative question that was suggested in Chapter 2. In the light of Heinich and Pollak’s suggestion of ‘a more specialized and in-depth application of the three main competencies’ that curatorial ‘theming’ requires I attempt to provide evidence to the presence of and possible lack of such ‘in-depth application’ of the three curatorial competencies in my curation. An attempt at objectivity is not offered, and instead a reflexive approach reminds that knowledge that emerges can also be ‘interested, situated and varied’ (Rosengren). The documentation itself reveals some of the complexity not only of the process, but also of the co-opted ‘embodied’ participation of me as scriptor, actor, director, and evaluator. This chapter draws together and links curating with concert music practice as a means of critical reflection on music practice.

5.2.1 First curatorial competency: Conception / script (Performativities articulated)

In this section I discuss the multiple performativities that I envisaged would be brought into operation through the curation. Prior to the event I had conceptualised that the positing of a theme – that of urban space in the South African context, coupled to Deleuzian critical ideas of radical, risky and uncertain smooth space – would steer an audience away from comments on ‘how good the work was’ or ‘how well it was performed’ as would normally be

expected at conventional (classical music) concerts. Instead, the audience could respond with comments on the curation (conceptualisation, presentation, management, impact) or air comments situated in urban landscape discourse. The accessing of landscape discourse and the ‘performing’ of tensions inherent to this discourse were therefore not only a musical sounding/ film screening but also a verbal articulation, approached through a process of layered investigation, all as part of a curated event. In this way performativity could operate on various levels: that of privileging a flute composition that takes urban landscape as theme; that of presenting this composition (with film) through the theme of smooth/ striated space; that of opening up strictures conventionally associated with classical music concert convention and, finally, that of performing landscape, so that landscape ‘occurs’ (in reference to David Crouch’s comment, quoted at the opening of this chapter).¹¹ I discuss these notions in more detail, below.

The music/film to be performed on the evening was entitled *SAGA 631: Road Landscape*. This is a composition for eight¹² chamber players (flute, clarinet, bassoon, violin, viola, bass guitar, percussion, piano and harpsichord (both keyboards were played by one musician)). *SAGA 631* was composed by Johannesburg composer Angie Mullins and Johannesburg filmmaker Eduardo Cachucho in 2008. They describe the creation as ‘a surreal journey into the heart of Johannesburg’, and their programme notes to the first performance (that occurred at the University of the Witwatersrand, in 2008) noted that the music and film were divided into ‘eleven interlocking sections, each portraying the frantic pace at which the city moves’.¹³ I chose to perform *SAGA 631* as it is one of the few compositions by a South African composer (that includes the flute) that takes urban landscape as its theme and inspiration. Two more examples of flute compositions that theme the ‘built-up’ are *Things as seen from above*, by Angie Mullins, a composition that takes inspiration from photographs of built structures at various sites world-wide, as well as a woodwind quintet by Stefans Grové, entitled *City serenade*, composed in 1985 on commission of the Johannesburg municipality. The score and three of the parts to this latter quintet are presumed lost.¹⁴

For this research that takes landscape as exhibition theme, the selection of *SAGA 631* for performance became a necessity for its overt connection of the flute to urban landscape. This selection of material therefore constituted a performative choice in order to position the flute as an instrument related to the urban, rather than to the conventionally pastoral. From topic theory and the broader field of semiotics it appears that historical notions surrounding the Western flute have mostly related the flute to the pastoral in a European and mythical setting. The flute (in memory of shepherd pipes and ‘Pan’s pipes’) therefore sounds birdsong, shepherds’ pipes, as well as mythical panpipes of satyrs, demi-gods and gods who roam the forests and mountains. In such a natural setting the flute further sounds emotional states of longing and desire, as Raymond Monelle suggests.¹⁵

The thought papers that were presented in between live performances of *SAGA 631* posited as a layered investigation of the work, and this investigation was coupled to contemporary landscape discourse. I acted as the facilitator that did the ‘uncovering’, as my approach was to imagine myself in the position of the first-time hearer and viewer of this material. In this presentation I was sensitive to imagining that the audience had but brief exposure to the music and film, as well as equally little time to digest theoretical notions that were paired with this work. Through three consecutive performances, as well as papers in between, I hoped to acquaint the audience with the auditory and visual material as well as create space in which to argue for architect Lindsay Bremner’s notions of smooth space that she applies to Johannesburg.¹⁶ I argued that Bremner’s notions of smooth space were *audible* in Mullins’s composition, and that smooth space was *visible* in the film by Cachucho. Furthermore, I then extended my analysis of the music and film to address possible aspects that could be interpreted as being amiss in *SAGA 631* and interpreted these in terms of Wolfgang Iser’s notion of the gap in reader reception.¹⁷ I also incorporated Jacques Lacan’s ‘mirror stage’,¹⁸ as these ideas related to the ideas of mirroring and warping that I located in the music and the film. I hoped to show how the idea of smooth and striated space could reflect critically on and engage performatively with Stellenbosch as location, classical music concert convention as practice, and landscape as discourse.

Below I describe the specific lucrative power of the concepts striated space/ smooth space and their performativity when brought into connection with geographical locality, with concert convention, and with audience participation. Firstly, however, I interrogate the space ‘in between’ striated and smooth space, as this space denotes flux, and is metaphorically significant of the situatedness of my curation within conventional concert practice.

The Deleuzian ‘nomad thought’ of movement from striation to smoothness (and *vice versa*), and therefore of space in flux, is described by Brian Massumi as ‘a force, rather than power.’¹⁹ Gilles Deleuze and Félix Guattari remind us that ‘the two spaces in fact exist only in mixture; smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space.’²⁰

This idea of flux in the in-between spacings perhaps best signify my position as a ‘conventional classical music flautist’ presenting ‘conventional classical music’ in a ‘conventional concert space’, but with impulses towards smooth space (as initiated by various performativities, one of which is ‘theming’). My situation within a possibly striated arena, and my attempts at moving towards the ‘smooth’ would offer a way of understanding the performativity of the event. I describe three examples of such performativity. The three examples are directed by the main interfaces for curating: art, institution, and public.

1) Striation/smooth space as an experiment with geographical locality: A comment on art

Firstly, by referring to Johannesburg as a city striated by apartheid and its aftermath, I could contrast the notion of smooth space in Johannesburg to the striation of Stellenbosch (my home town, and also the location of the *SAGA 631* performance event). I could suggest that if Johannesburg leaned more towards flux and fluidity, then Stellenbosch leans more towards ‘institutionalised, regulated, dimensionally ordered’, and ‘closed spaces’²¹ as Bremner observes of the striated parts and history of Johannesburg. Writings on striated space are applicable to an analysis of Stellenbosch (as a conservative and gridded town) that struggles to move towards ‘smoothness’ of translating its spaces to the

challenges of changing demographics. Examples of this theoretical analytic, observed in practice, abound, one of which I became involved in through a letter of complaint published in the local press.²²

Lindsay Bremner’s notion of striation that refers to both the apartheid inscription on the city, as well as ‘heady redrafting’ of the city by politicians and planners in the early 1990s,²³ is echoed by the vast majority of architects’ writings on Johannesburg that mention phrases like ‘spatial scars’, ‘open wounds’, ‘lines, etches’ and ‘supervening grid’ in their analyses of the city. Such notions of striation are illustrated in the writings of Martin Murray, Cara Snyman, Nick Shepherd and Noëleen Murray.²⁴ By contrast to striation, Bremner’s smooth space operates as ‘an inbetween, unstable, intricate patchwork of overlapping, conflicting trajectories.’²⁵ Her notion is echoed in the writing of Jeremy Foster, who notes ‘overlappings’, ‘crossings’, ‘displacement’ and ‘unsettled links’ in his analysis of the city of Johannesburg.²⁶ The reality of poverty, danger, hopelessness and dehumanised living conditions of Johannesburg is commented on by various writers.²⁷

Earlier on in this chapter I posited that the ‘performing’ of tensions inherent to landscape were not only the musical performance and film, but also the verbal and public articulations (by both me and the audience). I suggested that the performing of landscape tensions were perhaps most strained in two juxtapositions. Firstly, there is the juxtaposition between Stellenbosch as striated space versus Johannesburg as smooth space, as discussed above. Secondly the juxtaposition of a ‘sanitising’ artistic presentation contrasts to real-life living of a derelict and unstable inner city life, of racially inscribed spaces, of terror, and of architecture that suggests the unattainable in a capitalist regime. The analytics of ‘immaterial architecture’ that includes the blatant discrepancy of themed shopping malls with exclusive customers in an environment of poverty, and ‘terror’ are located by Bremner, in addition to smooth space, for this city.²⁸

For my conceptualisation I realised that the curation of an artistic event such as *SAGA 631* (with emphasis on smooth space) may seem to gloss over the desperation of the city, especially as Bremner’s remaining two analytics of the

city are not accessed in this curation. These two juxtapositions (of Stellenbosch; and of an art event as possibly sanitising) were left unresolved.

The theme of art as ‘sanitisation’ was taken up at question and comment time, as will be discussed later on in this chapter.

2) *Striation/ smooth space as an experiment with conventional concert practice: A comment on institution*

A second performative link that striated space could offer my research concert was that the concert space and coded conduct of conventional classical music concert practice could be challenged to move along the continuum *from* conservative striation *to* fluid and experimental smoothness. I ended my third paper with the suggestion that the striations of conventional concert space and conduct could be influenced by notions of smooth space, thereby implying that concert space was a Deleuzian ‘striated’ arena.²⁹ I suggested (but did not elaborate) that through making this connection, music space (such as concert halls, but also classical music concert practice in general) could open to the flux of experimentation. Experimentation could happen with the intentional curating of discursivity as dialogue in and with institution. This could have a possibly transformative effect on institution as space and institution as practice.

3) *Striation/ smooth space as an experiment with cross-disciplinary discursivity: A comment on audience*

A third performative link between striated space and concert convention is similar to the one mentioned above, but alludes more pertinently to the audience. The broadening of a striated concert approach through the technique of theming as well as the sourcing of lucrative intersections between disciplines that do not necessarily overlap could perhaps lure an audience into comment. I therefore hoped that my presentation of analytic ‘thought’ papers that included information from ‘extra-musical’ sources brought into connection to music and film, as well as the creation of a question and comment time after the music/film presentation, would invite comment from the audience. This could challenge

the notion that striated concert space maintains one-directional performance, after which the audience are expected to applaud and then depart. Furthermore, and instead, concert space could become more smooth, inviting influence from possible intersections with architectural reflections (Bremner), and critical theory (Deleuze and Guattari), and therefore landscape theory in general. In this way, an audience (not necessarily educated in conventional music analysis terminology, or perhaps *not* having come primarily for the ‘appreciation of music’) could contribute to the discussion from their own background and sources. These sources could include *their* knowledge and opinion from diverse fields that relate to landscape theory, architecture, critical theory, personal experience, and so forth. In this type of smoothed out and opened up concert space and in this intervention created through curation, the audience could have ‘even more to say’ than the music performers (and curator) themselves.

5.2.2 Second curatorial competency: Presentation / direction (Performance)

This section on the presentation and performance presents the event chronologically as it unfolded: from the welcome/introduction, to the first, second and then third playing(s) and paper(s). (The thought papers are included as Addendum 6 to this dissertation.) This section also describes the platform created for audience comment. The content of the thought papers are presented in more detail than has been mentioned thus far, as a way of including comment on the argument that linked my ideas in this curation. The discussion of and reflection on the question and comment phase of this event serves as further evaluation of the curation.

Programme notes handed out at the event included an outline of the unfolding of the event, indicating that the audience would hear the *same ‘piece’* three times, interspersed with thought papers, and also that only the final playing would include the film. Also on the programme note I inserted nine quotations from writers on Johannesburg that were not necessarily quoted in my thought papers, but that were relevant to the content of the particular thought paper under which it was inserted. These quotations served as a summative gathering of words and images that relate to Johannesburg as smooth space.³⁰ My strategy

for the event was to present the music in an aural medium, first, even though the creation was conceived as a composition for music instruments together with film. We therefore presented the composition without film in a first and second hearing. The strategy of privileging the aural over the visual was a performative choice towards attempting to sound an aural landscape. Landscape has traditionally (and historically) operated as a visual terrain. My strategy put to practice a suggestion by geographer George Revill who notes the importance of addressing 'the alterity of sound' in relation to landscape and environment.³¹

During the event, the first playing/hearing was followed by a thought paper in which I described what 'I heard' in the music. By focusing on pitch combinations, melody direction, rhythms, unexpected insertions, instrument timbre, tensions of certainty and uncertainty in sound, minimal and maximum form structures as well as background and foreground sounds, this first paper (and four relevant extracts played by the musicians) highlighted concepts of mirroring and warping in the music, coupled to the hearing of uncertainty, fluidity, flux and risk. By referring to mirroring and warping as techniques I wished to access emotional experiences of the insecure, the unstable, the anxious, the hovering and the non-rootedness of the real and its image, and of continuous movement in relation to space. Through both the aural and the articulated descriptions I suggested that Johannesburg, described as 'the elusive metropolis', was perhaps an apt descriptor devised by Sarah Nuttall and Achille Mbembe.³²



Photo 11: *SAGA 631* inperformance, with 5 of the 8 musicians visible (D. Goodrick)

Elusiveness for me suggested uncertainty and risk, rather than a romantic or utopian view on space as fluid. Uncertainty, fluidity, flux and risk are equated with notions of 'looseness, deregulation, de- and re-territorialisation' all of these terms used by Bremner to relate smooth space.³³ Bremner traces the origin of these four terms to Deleuze and Guattari.³⁴ By referring to the preference that R. Murray Schafer had for (rural) 'hi-fi' landscape sounds, as opposed to (urban) 'lo-fi' landscape sound,³⁵ I suggested that the ironic role of instruments such as the pastoral flute and tubular 'village' bells in the urban, as well as the urban bass

guitar inserted into an environment of 'classical' instrumentalists each suggested de- and re-territorialisation in this composition.³⁶ I observed that our performance, and my analysis, had no intent of providing a Schaferian moral analysis of sound.³⁷ However, I proposed that our 'unguarded' hearing of city sound may still be influenced by what Revill calls Schafer's 'seeking to aesthetise the aural environment'.³⁸ This reminder acknowledges David Matless's comment that 'the auditory landscape' operates within 'an inescapable moral geographic terrain'.³⁹

In the second paper I presented Lindsay Bremner's explication of smooth space as applied to Johannesburg. Smooth space was presented (as a term, for the first time in this paper), and linked to ideas and photographed images that Bremner uses to locate smooth space in the city.⁴⁰ In this way a Johannesburg of 'radical uncertainty, unpredictability, ethereality and insecurity' was indicated.⁴¹ The symbol of the 'nomad' as human figure that moves through space showing that 'travel is more important than destination' was expressed articulated.⁴²

In the second paper the notion of smooth space was contrasted to striated space, based on the Deleuzian view of the city as smooth and striated.⁴³ Bremner's reflections on these ideas reminded that the in-between becomings and the movement from striation to smooth space and from smooth space to striation are the constant reality, rather than one or the other.⁴⁴

Thereafter, a third playing of the music finally companioned the first screening of the film. Notions of smooth space were, for me, articulated visually in this third and final performance as the filmmaker's camera uses techniques of gliding, echo, tempo changes, abrupt endings, and hoverings and mirroring and warping of images. I chose to present the film on the third playing (only) as I experienced the visual impact of the film as surpassing the aural impact of the music, not for lack of compositional construction, but perhaps as the visuals capture significant attention more easily. The film therefore showed visuals that could easily be interpreted as notions relating to smooth space. Through this third playing and film the notions of continual flux, change, non-closure and the sense of indeterminacy that drive *SAGA 631* brought Bremner's notion of ethereality, unpredictability and risk to the fore.

My final thought paper interrogated the absence of well-known visual tropes of Johannesburg that we perceive as amiss in the film.⁴⁵ I suggested that these absent tropes invited an audience to fill in the gaps creatively. I relied on notions of reader reception theory as indicated by Wolfgang Iser to suggest that the

audience to the music and the film were invited to fill in the gaps themselves in the dynamic and creative process of reader reception, with the process of gap-filling situated somewhere between 'creation' and 'aesthesis'.⁴⁶ The gaps in the film and composition are therefore not evasive or elusive, I suggested, but activist. I finally suggested that the open-endedness of smooth space – its notions of flux, possibility and risk – were vital and viral in enabling such creative participatory completion.



Photo 12:
Delivering a
thought paper
(D. Goodrick)

In this final paper I also suggested that Jacques Lacan's mirror theory⁴⁷ illuminated the process of the transformative effect that an artistic event such as this could have on the concert-goer. Lacan's mirror theory describes the 'drama' of an infant's 'insufficiency' to 'anticipation' and finally 'alienation'.⁴⁸ I suggested that this process brought in relation to the artistic process (that we as audience had undergone during the course of the event in the given concert space) could perhaps be productive. The notion of the mirror stage debunked the mere viewing (as appreciation) of art. Instead this mirror stage reminded us that we could be immersed into critical contemplation

of (and thus alienation from) the concert space and concert event itself. I wished to show that through a process of recognition *followed by alienation* we could nurture a critical gaze onto the art itself, the curation itself, and therefore onto conventional classical music concert practice itself. The notion of mirror theory was also introduced as a way of connecting my analysis of the music and the film (warping and mirroring) with an audience's experience of the immanent material and the curated event.

I further suggested (as has been discussed before) that conventional concert space was in fact striated, as was the geographical locality in which the event was taking place, namely Stellenbosch. I suggested that an audience's awareness of striations and juxtapositions was able to relate to tensions in concert space, in broader location, and to art curation. An event such as this enabled an interface between art, audience, institution towards critical reflection. I also did not hesitate to add that the process of recognition and alienation could result in Lacan's traces of 'malaise' in mirror theory. I suggested that our critical gazing at a myriad of aspects (such as art, music, film, concert space, concert convention, curation, landscape discourses and personal connections to these topics) may well risk invitation of dysfunctional states such as Lacanian 'inversion, isolation, reduplication, cancellation, and displacement'.⁴⁹

A chaired comment and question phase followed the three performances and thought papers. The questions and comments discussed below are by theme and not by chronological occurrence. Some of the topics may already have been introduced in previous sections of the discussion and are presented below as a summary. I use the video as source material. The summary is required as much of the discussion took place in Afrikaans.⁵⁰



Photo 13:
SAGA 631, now
played with film
screening
(D. Goodrick)

Analysis of comment, question and answer phase of the event

(i) Three performances of the same piece... and its activism

The first question was addressed to me by the chairperson. Although it was posed as a 'practical' question it allowed me to elaborate conceptually on the event. The question was formulated as follows:

(Chairperson) (...) I'll ask you a question not about the conceptual things but about the practical stuff. Why did you decide to give us three concerts of the same piece interspersed by papers? What did you hope the audience or the players or you as a performer would glean from it?

My answer suggested that the triple performance with papers posited as a journey that uncovered layers in which I, with my ensemble, wished to take the audience into an increasingly deeper understanding of the music, the

theoretical concepts, the film, and ultimately the uncovering of Johannesburg as smooth space. I reminded the audience that the event had the aims of *denoting* and *interrogating* and *activating*. I noted that the first performance of the evening had perhaps come closest to a conventional concert setting in which a music composition (in this case an urban landscape composition that included the flute) was denoted, and in which performer skill was displayed. Thereafter, I suggested, the curation initiated an active process that involved the audience more directly. Such involvement included an interrogation of the music (through my analysis in the first thought paper) and the connecting of this analysis with broader landscape theories. In this answer I deliberately mentioned the phrase 'active interrogation' in order to differentiate between

active and passive interrogation. The latter happens in conventional audience listening (to a lesser or greater degree) whilst hearing music, whereas active interrogation for example summons forms of discursivity. In this way I wished to link an active interrogation with practices of performativity for me and the audience alike.

Finally, I indicated that ‘activism’ (by the musicians and the audience) operated on various levels, including musicians’ non-conventional actions (described by me as ‘the way we sat; the way we acted’). Such activism played into the activism of ‘the project as a whole’. I also referred again to the activist agenda initiated by the connotation between striated space and conventional (classical music) concert space. However, I conceded that I was not able to generalise about classical music concert space (as there were examples of classical music concerts that were less striated than others). I ended by referring to Stellenbosch as a striated space in relation to Johannesburg as smooth space.

(ii) Academe in the context of the concert hall and vice versa

My presentation of both artistic material and academic material in concert space prompted comments on the ‘breaching’ of concert space by academic papers and reflection. The chairperson asked of the audience whether *they* felt uncomfortable with this dual combination in such designated space.

(Chairperson, translated): Were you (as audience) interested? Surprised? Irritated? Did you feel the academic reflection continued for too long? That academic discourse in a concert space was disruptive? Or were aspects of possible ways of hearing the music clarified?

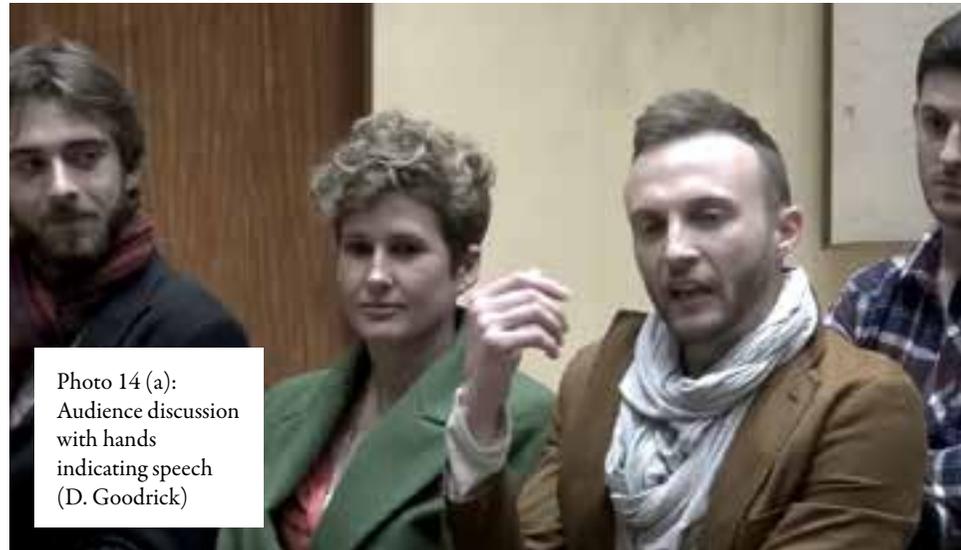


Photo 14 (a):
Audience discussion
with hands
indicating speech
(D. Goodrick)

Responses from the audience to the above were abundant, with three persons replying that they welcomed the provision of information (through prior publicity, programme notes and thought papers), giving them as audience a chance to ‘come prepared’, and to then take part actively in the discussion. One person mentioned that it was good to hear an analysis of ‘new music’⁵¹ that directed her hearing towards what she ‘should’ hear. (I responded by suggesting that my analysis was based on my hearing but was not offered as a final or closed reading.)

In contrast to comments such as these one person commented that this programme with its performances and papers was no different to a ‘music appreciation class’, thereby implying that I had not introduced novelty to concert space.⁵² I was surprised by this comment, as I had, up to that time, seldom experienced such a (rigorous) presentation of papers by a performing musician (who also performed) in the context of public performance and therefore in concert space. I responded in jest by thanking the audience for not ‘behaving’ like students in a music appreciation class. I then pointed out that a music appreciation class (of conventional classical music) was usually focused on analysis of the

music itself, for the music’s internal structures, and for the music’s own worth, and that students in such a class were usually expected to be introduced to (or be proficient in) conventional Western classical music analytical terminology that applied to the music (if Western) under discussion. I emphasised that my presentation wished to perform and discuss music (and film) in and through wider topics not necessarily previously brought into relation with music, as a way of exploring the music, the film, but also as a way of accessing wider discourses.

I repeated these topics (noting the architectural analyses of Lindsay Bremner, landscape theory and critical theory of Deleuze) commenting that I did not have ‘prior permission’ (from the composer or filmmaker) to subject their art to this thematising. I also confirmed that, to my knowledge, neither of the creators had worked with ideas of ‘smooth space’ in the conception of *SAGA 631*.⁵³ I concluded by stating that I would not choose to describe my curated event as a music appreciation class. I suggested instead that the event was an artistic event that actively invited reflection wider than the music itself.⁵⁴ In support of my observations the chairperson commented that a music appreciation class would in all probability not have explored ‘Johannesburg’ in the first place.

(iii) *Politics of Space*

Issues surrounding the politics of space were taken up in the subsequent discussion, with space referring firstly to the concert hall as conventional artistic setting.

A comment from the audience critically evaluated the choice of venue in which to present this event. A member of the audience articulated his extreme discomfort at experiencing music, film and a discussion on Deleuzian smooth space, presented in a striated concert space of the ‘conservativity’ of a conservatoire where audience members ‘sat and listened’ in rows.⁵⁵ He wanted to know whether this was an intentional juxtaposition, and if so, suggested that my curation should have made the juxtaposition a pertinent aspect of the curation.

In my conventional training *acoustics* had always featured more strongly than either *ideological messaging* of space, or *physical seating* and *physical reactions* of an audience. I stated that I had selected the venue for its capacity to

simplify technical challenges (its immediate availability of a serviced piano, an adjacent sound studio, available seating and favourable acoustic properties for music). In reply to the intentionality of the juxtaposition I suggested that an audience’s imagination could perhaps cope with the striation and ‘smoothed-out’ juxtaposition between material and space. Afterwards, I realised that what this person had felt was indeed not ‘against’ what I had already articulated in mention of ‘concert space’ as striated. I could simply have replied that he was right, and that I could have taken the politics of physical space and its many possible significations into activist consideration.



One other person then replied to the critical comment on space by stating that the concert space was, for him, a ‘neutral’ space and, by implication, that the space had no impact on the material, thoughts, or curation that I was presenting. For this person concert space was neutral, for concert halls were, according to him, ‘all the same’, and not affected by a ‘Stellenbosch-ness’ or a ‘Cape Town-ness’ or a ‘Johannesburg-ness’. This comment provoked a short e-mail discussion between the two of us afterwards, in which the position of classical music in postcolonial

South Africa informed my line of argument.⁵⁶ A subsequent comment from a concert-goer reinforced my arguments.⁵⁷ I also then engaged with subsequent research into the politics of space, resulting in observations as is presented in the paragraphs below.

What this discussion highlighted is the tension that space in connection to ‘museum material’ can generate, depending upon the terrain within which these objects operate and are displayed. At the core of this tension lies the difference

in approach between the practices of the contemporary visual arts curator, as opposed to the conventional music practitioner, especially practitioners who operate within the confines of a classical music tradition. The displayed material itself also poses a problem, for 'sound' is conventionally heard in favourable acoustics found in designated buildings, whereas visual display requires space and lighting, providing more potentially usable spaces.

Critically focused contemporary curators are trained to be aware of the 'rhetorics' of exhibition. Such rhetorics can be summarised in a phrase that curator Bruce Ferguson interrogates *re* 'WHO speaks TO and FOR WHOM, and UNDER WHAT CONDITIONS as well as WHERE and WHEN?'⁵⁸ Ferguson subsequently asks, 'What are the social spaces in which it [the curation] is heard or in which it remains silent?'⁵⁹ It follows that contemporary curators are trained to select (or manipulate) the space they use, and reflect critically on whether the space they select enhances the theme curated, or whether the space juxtaposes the theme and thereby highlights aspects of the curation's tensions. From this notion I conclude that no curatorial space of display is termed 'neutral' in contemporary curatorship. Curator Judith Barry maintains that even 'the assumed neutrality of the exhibition space' [...] can be 'forced' and made 'threatening' 'through the agency of discourses [...] that channel the body through that space.'⁶⁰ The implication here is that the especially designed acoustic buildings such as concert halls are not neutral, given the penetration of content, context, the space's own history, critical debate and a situated audience.

(iv) The one or the other: Music, then film; or film, then music, or always both?

Questions were posed on the intentions of the creators of *SAGA 631* for public performance, as well as on my choice for the order of the presentation of the music, twice, and thirdly with film. Opinions from the audience differed on the effect that my preferences had on their experience of the art and the papers that these resulted in. One person commented that the prioritising of music above film (in the first and second playing) constituted an uncomfortable extraction

as the art work was not conceived in this way. Two other persons commented on how the film's strong visual material over-shadowed the impact of the music. Another person commented that the hearing of the music (first) encouraged an increasing aural familiarity with the music. When, thereafter, the film was 'added' a focus on the visual images as well as the connection between the two was made saliently. Another person offered a view stating that the music could have been offered first, then both the film and the music, and finally the film *without* music.

I responded to these comments by acknowledging that the creators had approached and intended the artwork as collaboration, and that my preference towards extracting the music from the film was not solicited by the creators, but that I had done so in an effort to respond critically to the overtly visual interpretation of landscape. I suggested that a privileging of the aurality of landscape required hearing before seeing. I explained that my analysis had also been motivated by 'what I heard' (or would have heard as an audience member) in the music (in an attempt to *hear* rather than analyse the notes and signs on the *written* score). I agreed with various persons that the film material was visually compelling and that the idea of smooth space emerged easily from the visual. For me it was therefore a challenge to locate smooth space *in the aural, the music*. I had also wanted to present music in a singular role having a strong voice, in opposition to conventional film music models that consider music as subjected to visual images or the actual narrative. I ended with the suggestion that this opinion (of music's subordinate role in film music) was my personal perception.

(v) An audience's freedom to respond; Curatorial control as 'auteur' and facilitator

The above debate on curation, and means of presentation, as well as the positing of diverse opinions on the matter, was heartening for it showed that a 'concert' audience was willing to engage in debate, express alternatives and criticisms, and not only give approval. In this way discussion occurred, not only from me presenting and performing to the audience, but also from the audience

returning their ideas. Comments that related to the theme itself (of smooth/striated space, and within landscape theory) were less pertinently offered, although one person commented to me in an e-mail afterwards that he had not had a chance to respond at the time and subsequently offered a different reading of the music and film to me.⁶¹ Two audience members offered their experiences of Johannesburg and their preference for ‘filling in the gaps’ from their own histories. Other audience members commented on the impact of the film as having left with them a feeling of ‘wonder’,⁶² and someone noted that both the film and music elicited an ‘amazing experience of movement’.⁶³

I suggest that my role of *auteur* had, at times, also operated as facilitator, thereby moving from more curatorial control to less control. Contemporary curatorship acknowledges that the task of facilitating requires pertinent training, particularly where contentious topics are at stake, according to Aileen Strachen and Lyndsey Mackay.⁶⁴ In the light of these findings I cannot claim that I ‘acted as’ a (trained) facilitator, but merely that the event as a whole encouraged more multi-directional dialogue than is normally invited in concert space. I therefore conclude that I encouraged ‘audience participation’, where ‘users’ voices’ can inform and invigorate project design and public facing programs’, as Nina Simon suggests.⁶⁵ This allows for a lessening of control from conceptualisation to performance, and allows for a somewhat open-ended design that welcomes unexpected responses from audiences.

However, and as a critical observation, I felt afterwards that overt control had been kept by me as curator. For me, ‘the show’ had been ‘crass, too strong, too long and (still) too one-directional’. The ideal of a curator who designs and presents, but then steps down from a powerful role as single presenter had not been realised, even though I would have preferred this to be so. An interview conducted by curator Daniel Birnbaum with curator Suzanne Pagé contains the following comment on the power of the curator (as dervish dancer):

Interviewer Daniel Birnbaum: ... You can't deny that this involves great power.

*Suzanne Pagé: The curator should be like a dervish who circles around the artworks. There has to be complete certainty on the part of the dancer for it all to begin, but once the dance has started it has nothing to do with power or control. To a certain degree it is a question of learning to be vulnerable. It's about forgetting everything you think that you know, and even allowing yourself to get lost.*⁶⁶

Afterwards one person in the audience commented that the curation was almost ‘too pretty and neat’, with too little ‘mess’ and ‘ensnarement’ that could lead to open-ended unravelling.⁶⁷ At the end of my papers I had suggested that the presentation had posited as a curation that attempted ‘to unravel and re-entangle’ (using Bremner’s words), but comments such as these reveal that the curation had been too strong and too directed; not inviting failure.

I suggest that the combination of presenting an event such as this (performing the music, performing the papers), and not only acting as the designer and director, made the ‘stepped down’ position of the curator as facilitator and dervish dancer perhaps impossible. The research concert had, indeed, played out over a managed time schedule, with phases of the event occurring one after the other. This process necessitated the flautist/ curator’s ‘control’, although some audience participation was programmed.

(vi) Johannesburg: Romance, or risk?

My reading of smooth space in Johannesburg (coupled to Bremner’s remaining two analyses of immaterial architecture and terror) is not equatable to a ‘romantic’ or ‘utopian’ option. However, at question and comment time some members of the audience suggested an alternative reading. To these listeners and viewers *SAGA 631* evoked an experience of Johannesburg as a romantic and utopian space, rather than a dizzily-speeding, frantic city of insecurity and risk. This reading from the audience was perhaps made in the film’s absence of overt depiction of ‘dehumanisation’ and ‘terror’. My prior reading of the music and film had identified risk and uncertainty in relation to smooth space as well as the non-secure existence of the city nomad.

In reply to comments such as these I reminded that ‘frantic speed’ in the music occurred (for me) in the never ‘letting up’ of tempo, even though the music did not play out at great speed.⁶⁸ I suggested that Bremner’s register of anxiety in relation to smooth space lay in the fast pace of change, flux, and therefore in uncertainty. I noted that this observation was substantiated in the figure of the nomad, typical of the many persons in the present-day city who come and go (more than often desperate and destitute), rootless in their many transits. I notioned that ‘the gaps’ (and an audience who experience music and film, but then fill in their own gaps) was a productive option towards inviting an audience’s *imagination* in order to not only see the romantic, but also to translate to powerful activating *images* of risk, uncertainty and deprivation. An activation of the gaps may be a process that features more powerfully than *had* the music and film denoted ‘the unsanitary’ in explicit visual and aural renditions. The gap then becomes what literary scholar Megan Jones describes as ‘full of movement and change, a space celebrating the possibilities of intervening in our own stereotypes’.⁶⁹

Final observations on performance, performativity, and activism

The previous section that articulated ‘Performativities’ referred to the notion of the artistic sanitising of a city, and suggested the idea of ‘the gaps’ as a possible refuting of such an allegation. The discussion (immediately above) calls for a more pertinent response that relies on landscape theory in order to situate this artistic event as more than ‘sanitising’ a harsh reality. In the argument below I use notions of (i) musician embodied involvement, (ii) ‘embodied landscape’, as well as the terms (iii) ‘kairos’ and (iv) ‘landscapeness’. The argument follows from performance, to performativity, to activism. I suggest that a work of art such as this can access much more *through* our active engagement with it and *through* our creativity of reflection as a form of activism itself, as well as real-life activist measures.

- (i) Real-life performance brought about a type of performativity through its own bodily-involvement, and such involvement works against the sanitary. For a performing musician such as myself my everyday activity of

fluting was in itself transferred from performance to performativity and this process made possible an interplay between theoretical (sanitising) and practical (unsanitising) processes of music making. Musician muscles, lips, fingers, counting, hearing, playing, energies; technician hours and knowledge, together with the time taken; the financial commitment and the sizeable ‘acting company’ (a team comprising twenty people) all morphed into some form of performativity. Wylie suggests that ‘everyday embodied practices of interaction with and through landscape’ constitutes landscape.⁷⁰

Real-life performance also brought to the fore a type of sound activism. The only other existing version of this work (before our video was made) is available on *YouTube*, with a one-dimensional sounding *MIDI* rendition of instrumental sound to accompany the live film. Our facilitation of ‘real’ sound would allow for the ‘grain’ of sound⁷¹ (especially of timbre) to facilitate activism in *sound*.

- (ii) Such an activism that willingly involves bodies *and* sound relates to the becoming-performative of an ‘embodied landscape’. Embodied landscape, as introduced in Chapters 1 and 4, is here extended to include the corporeal involvement of the musician. For Wylie, embodied landscape acknowledges the ‘gazing subject’ (in this case the performing musician) *as* ‘a self assembled and performed via bodily practices of landscape’.⁷² Embodied landscape *as* Tim Ingold’s ‘enwindment’, ensoundment⁷³ and embodied landscape *as* Daniel Grimley’s ‘attunement’⁷⁴ are examples of landscape refolded through connotations of landscape *as* human involvement and the mutually reverbing impact of (en)weatherment. For me as performing musician, working in a sound environment, selecting landscape as theme, concentrating on embouchure, fingering and energy all became an embodiment (and an ensoundment, as well as attunement) of landscape-in-crises.
- (iii) The term ‘kairos’ adds an urgency (of body and timing) to the notion of performance. Kathleen Coessens describes performance as a process of rhetorics that claims knowing *how and when* to relate to an audience. For Coessens this moment of knowing (how-and-when) *is* the ‘kairos’

of performance.⁷⁵ For Coessens *kairos* is also moral and activist. My suggestion is that landscape as performance happens through such a *kairos* of human (musician/curator) energy, delivered timeously and knowingly. In this way a form of activism is accessed.⁷⁶

- (iv) Visual arts scholar Irene Nierhaus uses the term ‘landscapeness’ overtly to connect landscape to that which is activist.⁷⁷ For her, the term *landscapeness* portrays embodied landscape as a ‘biopolitical’ ‘intervention’. Her phrase signifies, for me, an ongoing ‘being’ (as process of biopolitical intervention) that occurs when we engage, in our performances and reflections, on the three levels of *denoting*, *interrogation*, and *activation*. It reminds me that we are bodily a part of an ongoing political intervention given the theme of landscape. In this way landscape does not exist, but it *occurs* (to use David Crouch’s phrase).⁷⁸ It occurs through our mediation in sound and in words.

I now ask, by way of recapitulation and summary, how some of the performativities conceptualised played out in performance? I suggest that performativity occurred from *denoting* to *interrogating* and *activating* through the choice of composition and its connection to a theme, as well as the laterality of wider discourse. In the process conventional classical music concert practice was also destabilised. Such destabilisation occurred through adaptations of conventional publicity, stage behaviour, the privileging of theme over ‘repertoire’, as well as measures towards discursivity. I discuss these briefly.

Publicity included a poster that showed a photo of a building, rather than composer or performer portraits and their instruments. (The photo of a building did, indeed, look out of place on billboards at the Stellenbosch Conservatoire where accompanying posters displayed faces!)

On stage musicians acted like pit musicians: We had arrived to make music along with a film, and not firstly to invite the applause and admiration for our singular focus on music as skill or for our selected composition. Furthermore, after every playing of the music (with or *without* the promised film!) the flautist *got up and spoke* over a microphone. In addition, the audience heard the same music three times.

Contemporary curating, in the form of *discursive curating*, occurred. Prevalent in this event were traces of what visual arts and museum curators Paul O’Neill and Mick Wilson⁷⁹ term ‘the discursive turn’, here applied to a conventional classical music concert setting. This turn includes the positing of theme ‘over and above’ art on show.

Lydia Goehr reminds us that the classical work thrives in an atmosphere of ‘compliant performance, accurate notation and *silent reception*.’⁸⁰ However, with audience response invited as part of the *SAGA 631* presentation, the nature of this concert event changed from that of a one-way directional recital (or a music and film lecture performance) to a *public discussion* with theme as primarily important.

Furthermore, such *positing of a theme* – that of urban space in the South African context, coupled to Deleuzian and Brechtian ideas of smooth space – could prevent an audience from merely applauding and going home, or feeling compelled to comment on ‘how good the composed work was’ or ‘how well it was executed’ – all of these observations that are typically heard in classical concert settings.

Audience manners were therefore challenged. The audience were invited to consider and then comment on urban landscape in relation to critical theory. In this way, an audience could speak from their experience and expertise and could possibly have ‘even more to say’ than the music performers themselves.⁸¹

Finally, I suggest that *physical space* became crucially part of the *tension* of this event. The converse of smooth space, namely ‘striated space’, became an apt term for the space in which the event took place. Without here providing substantial detail I suggest that Stellenbosch as town, as well as the Fisser concert hall, as well as conventional classical music concert convention in the broader sense, are all non-neutral (and striated) spaces, given their historical, political and aesthetic alignments. To perform this art in Stellenbosch, but then to welcome audience comments is performative, but also radically so, as activism could surface through the

topics commented on by the audience. These topics included the striation of Stellenbosch and its concert halls, in contrast to the smooth risk and anxiety of Johannesburg, as well as the non-neutrality of the concert hall. In reflection on this performance event I realised that the smooth-striated continuum had carried an activism within itself, for, as literary critic Ronald Bogue comments on Deleuze and Guattari: There is a 'pervasive political dimension' present in Deleuzian nomadic flows.⁸²

Following on from observations such as these I suggest that the event became not only an activist *interrogation* of concert convention, but, also, through the selected theme of landscape, an *activist* immersion into the embedded tension of landscape.⁸³ I suggest that theory and practice became integrated in a performativity of *both* concert convention tension and landscape tension.

5.2.3 Third curatorial competency: Management / acting (Projectors, click track and equal-tempered harpsichords)

The third curatorial competency of management / acting is here considered briefly, remembering that the discussion of the administrative and technical preparation required by an event such as this is capable of generating numerous pages of writing. In order to give the reader some sense of the managerial aspects that had to be manoeuvred, I list the tasks in the format of a 'to-do' list, written in directive verb tense. Footnotes denote specific problems encountered, or provide comments that relate to the process. The list follows in rough chronological order. The list contains five entries (in square brackets) that were not part of the design for the event of 6 August 2014, but that contributed to the development of the conceptualisation of the event.

The aspects relating to this event as 'integrated' research project are not included on the list below. These latter aspects include three facets in particular. (1) A request for permission to present the research concert, with a detailed explanation of its conceptualisation and practicalities to the Programming Committee was required by the Programming Committee. (The committee consisting of four persons who screened the selection of material and design of my research performance projects.) The first proposal was not accepted

(November 2013), but a subsequent proposal submitted in April 2014 was accepted in May 2014. (2) The research concert event had to be supervised and examined by an internal examiner from the Music Department, and this person had to be notified of the event by one of my supervisors.⁸⁴ (3) Finally the public had to be notified of the parameters of this project *as research*. This explanation was provided as part of an introduction that was presented by my supervisor.

A 'To-do' list of managerial aspects that related to the 'SAGA 631' research concert

Prior to final selection of compositions

- Contact composers (agencies, libraries, flautists, etc.) for information on South African flute compositions;
- Contact composers (etc.) for information on landscape inspired compositions;
- Compile a list of 'urban' landscape compositions for flute by South African composers;
- Order score of *SAGA 631* from composer Angie Mullins (electronic score version);
- Access an internet link (now defunct) that provides the sound material of *SAGA 631*;⁸⁵
- Analyse music (recording and score) on various sessions, one of these with supervisor;⁸⁶
- [Write proposal for 'LAND', *Gordon Institute of Performing and Creative Arts* initiative;⁸⁷]
- [Submit *SAGA 631* as one of the compositions for a programme that sounds landscape (on the flute) on the *Hearing landscape critically* international conference in Stellenbosch, September 2013;⁸⁸]
- Access an online *You Tube* posting of *SAGA 631* (film with MIDI generated sound);⁸⁹
- Decide on *SAGA 631* as material for a second research concert event to my PhD research;
- Design an initial budget;⁹⁰

Preparation for public event

- Prepare conceptualisation by accessing diverse readings on Johannesburg;⁹¹
- Select architect Lindsay Bremner's *Writing the city into being* (and specifically 'smooth space') as productive theoretical approach for *SAGA 631*;⁹²
- Locate traces of smooth space in music and film;⁹³
- Write conceptualisation (including final budget);⁹⁴
- Write thought papers;⁹⁵
- Book seven musicians for event and three rehearsals;⁹⁶
- Send score and parts to musicians electronically;
- Compile information for programme notes;⁹⁷
- Design poster;⁹⁸
- Finalise edits of programme notes and poster via technician's help;⁹⁹
- Arrange for printing and dissemination of posters and programme notes;
- Send conceptualisation and programme notes to colleague musicians as a courtesy;
- Book venue for event and rehearsals from Senior Facilities officer at Music Department;¹⁰⁰
- Book technical apparatus from Senior Facilities officer at Music Department;¹⁰¹
- Print and prepare a set of parts for musicians for first rehearsal;¹⁰²
- Prepare (by rehearsal) own flute part;¹⁰³
- Notify composer and filmmaker of live performance date;
- Book videographer and meet him in the venue;¹⁰⁴
- Book film projector;¹⁰⁵
- Arrange for tubular bells to be hired and/ or borrowed;¹⁰⁶
- Consider (and address) the process of tuning piano and harpsichord to tubular bells;¹⁰⁷
- Manage publicity;¹⁰⁸
- Order film from filmmaker;¹⁰⁹
- Secure sound technician to incorporate click track on film;¹¹⁰
- Book sound studio and rental of 8 earphones and cables for musicians;¹¹¹
- Participate in first rehearsal;¹¹²
- Participate in second rehearsal;¹¹³

- Pay deposits and/ or full invoices;
- Rehearse the papers without microphone at home;
- Rehearse the papers with microphone in the venue;¹¹⁴
- Send thought papers, programme notes and poster to composer and filmmaker;¹¹⁵
- Send thought papers, programme notes to author Lindsay Bremner;¹¹⁶
- Print final version of thought papers to be delivered on the event;
- Print bar numbers of four extracts requested of musicians during the first thought paper;¹¹⁷
- Print score and thought papers for internal examiner, Programming Committee members and supervisors;
- Reflect on possible questions suggested by my supervisor in the event of a lack of questions offered by the audience;¹¹⁸
- Set-up the stage;¹¹⁹
- Participate in final 'dress/ seating' rehearsal;¹²⁰
- In performance sequence: Play the compositions three times, speak the papers, welcome and answer questions and comments from the audience;

After the event

- Pay outstanding invoices;
- Initiate discussion with Music Department financial Senior Administrative Officer *re* partial financial subsidy;¹²¹
- Fetch video from videographer;¹²²
- Send video material to composer and filmmaker;¹²³
- [Write thoughts down to initiate a chapter of dissertation in the month following;]
- [Apply for a university travel grant to present a paper at Harvard, Boston, MA, based on the *SAGA 631* event;¹²⁴]
- [Write paper for *Hearing landscape critically* conference, Harvard, January 2015.¹²⁵]

What was different about management aspects of this (research) concert?

The above list denotes activities that are often taken care of by administrative networks in professional concert music settings. The specific novel approaches that my curation required, that would not usually be managed by professional networks of conventional classical music productions, are not that many, although the theoretical preparation for the content of the curation (that included academic reflection and response on concert space), as well as the type of content on the poster, programme notes, etc., was novel.

What of the above would have played out differently had this been a conventional classical music concert with no theming, with no 'thought papers', and with no publicly articulated (spoken) audience response? I suggest the following options: The composition would have been played once, possibly in contrast to a wider diversity of compositions. The posters would have shown faces of the composers or of the performing musicians. The programme notes would have included details on the art itself, but not on a wider theme such as tension in landscape or Deleuzian theory. The 'concert' would most probably have had entertainment of an audience as its main focus. With no theming, the audience would have been attracted by coming for 'new music/ a new film' by a contemporary composer and filmmaker. Audience would have been attracted to see and hear *SAGA 631*, but audience members would not have been lured into engaging with 'Exploring the gaps of smooth space in Johannesburg'. Some of the technicalities would have been less intricate (no microphone with 'coomber'). The conceptualisation (if any) would have included only a denoting of the significance of the selected composition(s) and the importance of the composer creator (with little or no further interrogation, activism, or application suggested). This means that, in all probability I would not have read Lindsay Bremner's riveting book, and I (already) deeply regret this possibility!

5.3 Conclusion

At the outset of this chapter I suggested that an evaluation of 'the link' between concept and materialisation of such concept with regard to the *SAGA 631* event would be attempted through the process of writing about the event. I

also noted that Heinich and Pollak suggest 'a more specialized and in-depth application' of the three main competencies of the curator as *auteur*. Below I reflect on the three competencies by way of conclusion.

5.3.1 'The' link; the competencies evaluated

In the competency of writing a script / conceptualisation that pre-meditated performativities, I sensed that a clear document had been drawn up. In the competency of directing / performing this concept the event played out, to a large extent, as was designed / programmed. In the competency of managing the 'to do' list was 'ticked off' according to schedule. These could count as 'strengths' that postulate as examples of sounding a theme and 'infecting' and infusing concert practice. I therefore suggest, that within the confines of what I aimed to present and achieve, I was able effectively to put into practice what I had conceptualised.

However, the more-specialised application of competencies of the curator (as is suggested by Heinich and Pollak for 'theming') could have required of me to incorporate specific measures towards realising outcomes in the course of the curation, thereby exposing juxtapositions (of geography, of landscape tensions, of concert convention, of audience self-reflection, of space, etc.,) more forcibly. For this reason I suggest the following alternative options.

... 'dit werk nie': Alternative options

After the event one of the audience members commented that the presentation, however 'interesting,' 'just did not work.'¹²⁶ This person commented on the challenges of curating sound, noting that such a curation had to engage in the 'curating of time' and that whereas visual curators could work with space, and an audience's agency to engage or disengage in that space, sound curators (in concert space) had a captive audience. This created a tension as the 'timed' programme had to play out in consecutive phases with a regimen of playing and papers. An audience could not willingly disconnect or 'move on' in this regard.

In addition someone else remarked that this curation could have ‘rebelled more’, juxtaposed more, created greater discomfort and challenged an audience further to take the immediate surrounds into account against what was known and experienced of Johannesburg (or of Stellenbosch). Exhibitional techniques such as the use of maps, the invitation for an audience to walk around, to travel to other parts of town, to watch internet-screenings, or to have mirrors placed around themselves (as gesture towards subjective reflection) were a few of the many suggestions that came to mind as we informally discussed the options available.

Another suggestion made included that a second composition (or music and film) be performed in order to contextualise the first, whether as complement or as contrast. In this way I would not only denote a flute composition, but would also have been able to contextualise this composition within a wider selection of compositions as a critical measure. One possibility would have been to play and screen the companion creation to *SAGA 631*. As mentioned, it had transpired that *SAGA 631* was indeed written as companion composition to *Vox populi* (2008).¹²⁷ This was confirmed with me by the filmmaker on the day of the *SAGA 631* event.¹²⁸ A curated exhibition showing both *SAGA 631* and *Vox populi* could possibly have poignantly directed the discussion on the absence of humans and my suggestion of ‘the gaps’.

5.3.2 A set of questions that ask ‘What if?’

‘What If...’ is the title of an exhibition series that curator Maria Lind designed and presented in collaboration with the artist Liam Gillick. Paul O’Neill describes this curatorial approach as ‘performative’ and offering ‘a new paradigm for experimentalism’.¹²⁹ Elsewhere, O’Neill notes Maria Lind’s observation that the exhibition ‘is the statement or a question which is meant to be a cultural conversation’.¹³⁰

‘What If...’ is also the premise that undersounds much of the work of *Music Experiment 21* that is being conducted at the *Orpheus Institute* in Ghent.¹³¹ In this artistic research programme the investigation and portrayal of music becomes a site of experimentation. The programme includes a team of researchers working

in as diverse fields as Schumann’s piano compositions to questions relating to the epistemology of interpreting music as text. In a document (that serves as project outline) the ME21 research group explicates on their Deleuzian approach ‘to experiment’ (rather than ‘interpret’). The document also states the project’s recognition of the ‘complexity, contextualization and use’ of Lydia Goehr’s musical ‘works’ when taken out of their conventional contexts in order to access the same works ‘within a transdisciplinary horizon’.¹³² ME21 states the following:

*By clinging to an outmoded paradigm of interpretation, musical performance practices are becoming isolated from the wider fields of artistic research. By extension, musicians risk becoming less intellectually engaged within contemporary culture.*¹³³

Early in the conceptualisation phase of designing *SAGA 631* as event I was eager to formulate a research question (or questions) to direct this research concert. Broader questions that applied to the project as a whole had been formulated, and could be addressed through the event, but I suspected that more pertinent inquiry was required. Due to the exploratory nature of this research concert I designed the phrase ‘What if...’ in order to reflect on the myriad of possibilities that an experimental site such as this could generate. ‘What if...’ became the research question. For my research the ‘What If...’ approach therefore became a means that opened avenues for the conceptualisation, management and presentation of the *SAGA 631* event to access an experimental approach, as well as operate between disciplines beyond that of music (only).

The ‘What if...’ set of questions below sketches this surreal (and real) journey into the frantic pace of Johannesburg as smooth space – and beyond. I ask:

‘What If...’

We programme *SAGA 631*?

We play it three times, with thought papers in between?

We only show the film for the third playing?

We analyse smooth space in the music?

We analyse smooth space in the film?

We allow smooth and striated space to infiltrate our spaces?

We allow for landscape as tension – to occur?

We play, hear, view, discuss Bremner's 'city into being' – in Stellenbosch?

We invite the audience to talk along; to disagree?

We embrace the concert site as catalyst; as site of contradiction?

We are smoothed into the discursive turn?

We find that our music becomes engulfed by the discursive turn?

We face risk, uncertainty and change at a frantic pace?

We fail?

We find that we have become transformed?



Photo set 15: Publicity posters on billboard (H. Conradie)

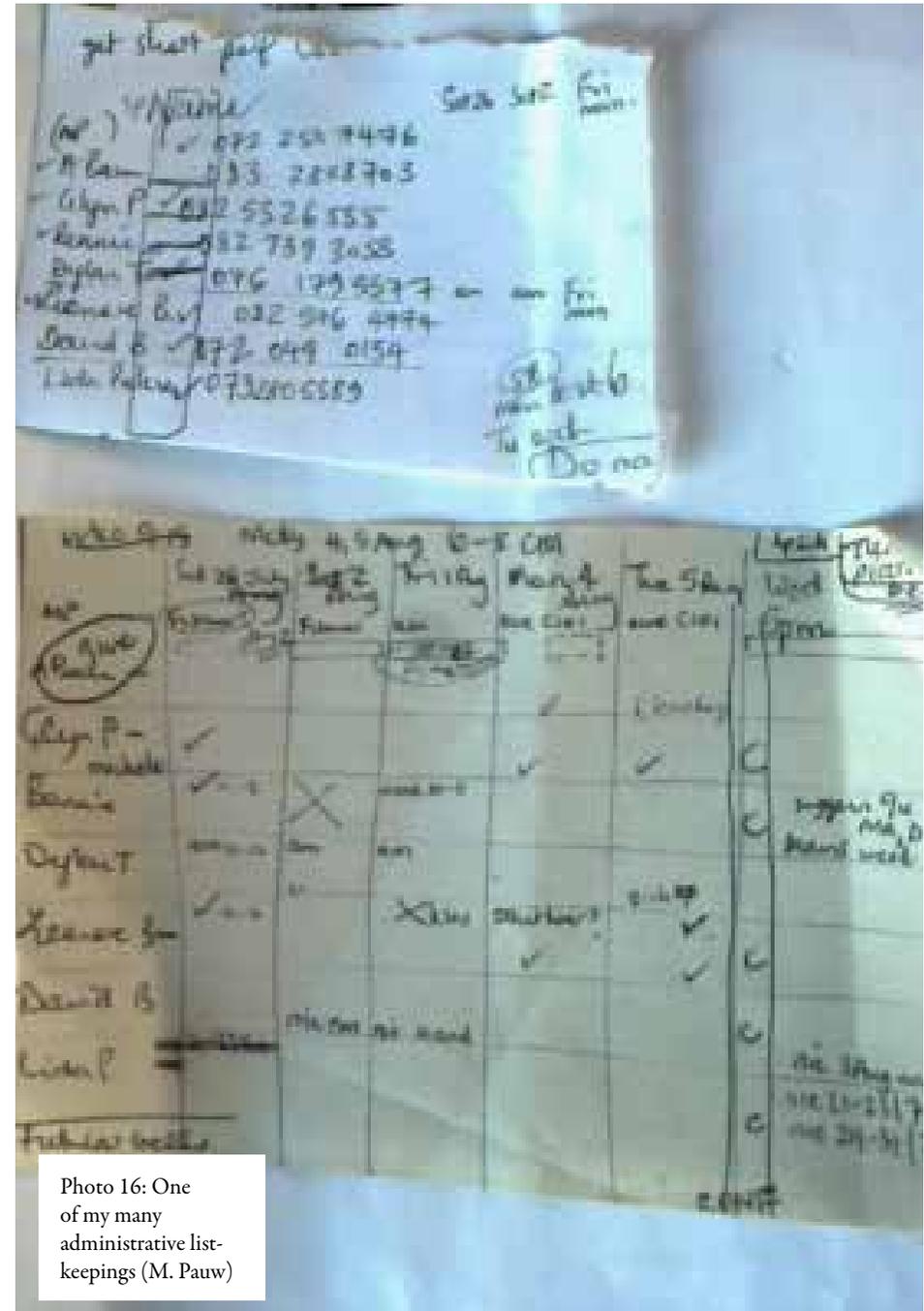


Photo 16: One of my many administrative list-keepings (M. Pauw)

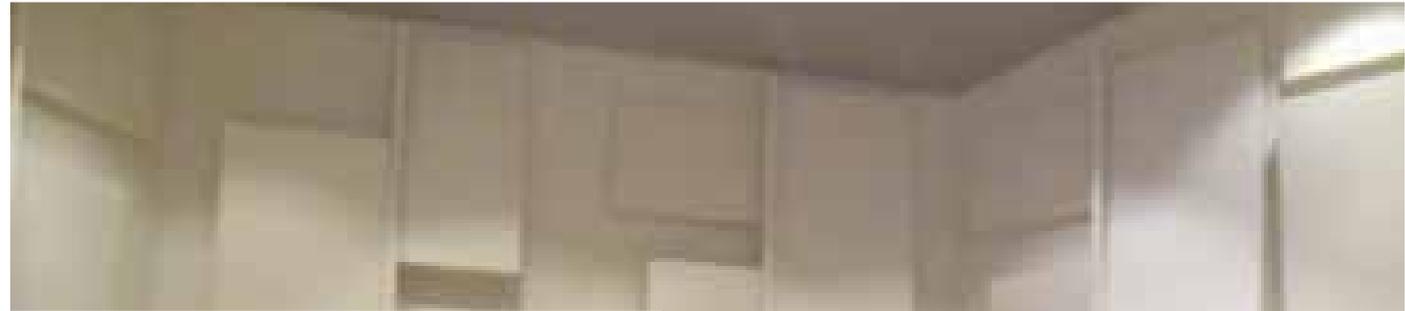


Photo 17: Fisser Hall stage showing screen (M. Pauw)



Photo 18: Fisser Hall, rows of chairs – striated space? (M. Pauw)

6. Curating *Bones, bricks, mortar and souls*

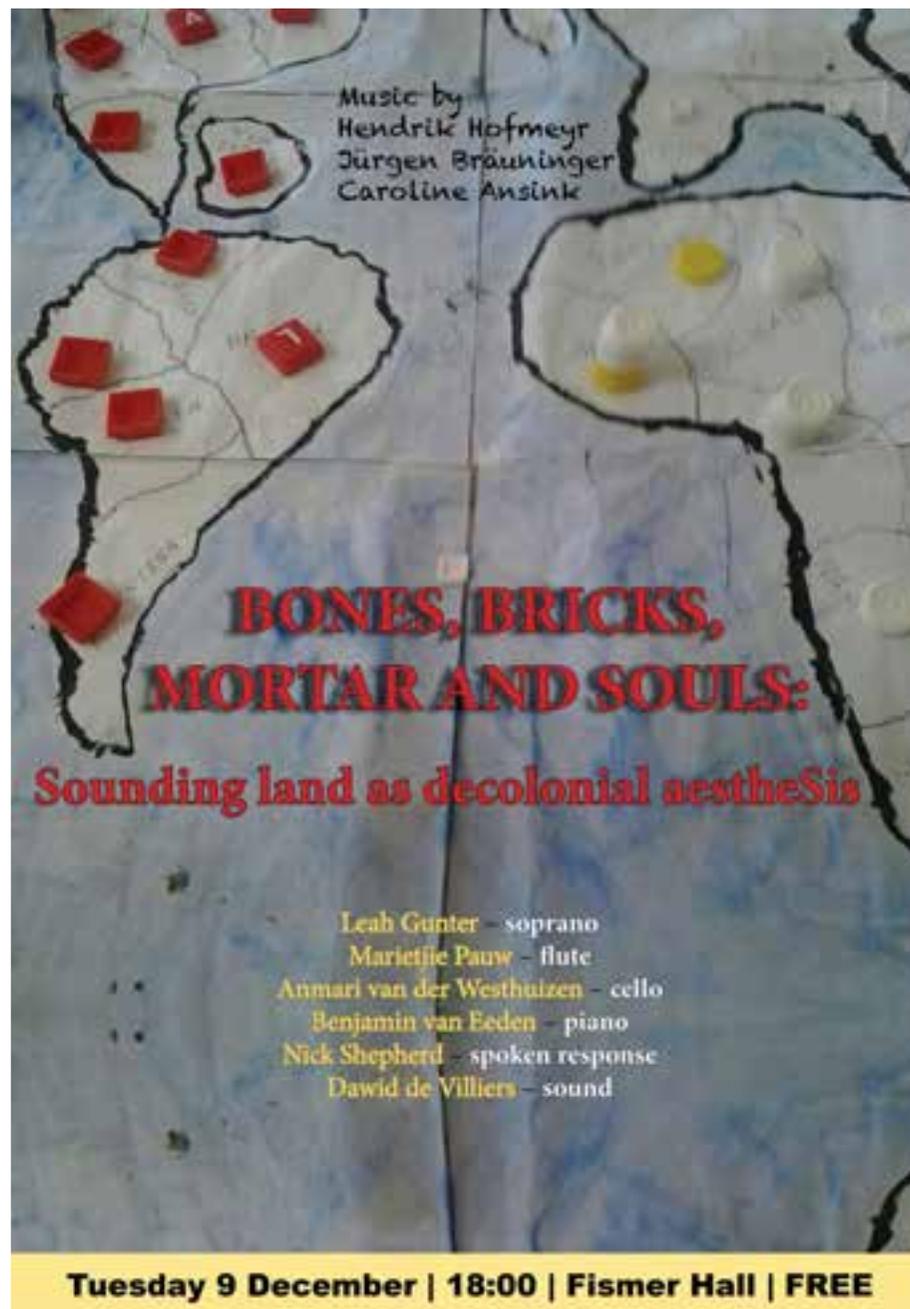


Photo 19: Poster of *Bones, bricks, mortar and souls* (Photo H. Conradie)

*An other tongue, an other
thinking, an other logic...*

– Walter D. Mignolo¹

6.1 Introduction

With the third concert event (documented on video)² I engaged with conflict and harm in and on landscape. The specific locality of South Africa, informed by decolonial theory as has emanated from Latin America over the past fifteen years, directed the curation. On the curation I programmed three compositions that each sounded a layer of conflict and harm that related to the South African landscape. These three compositions included a composition for chamber ensemble by South African composer Hendrik Hofmeyr and a flute solo with electronic tape by Jürgen Bräuninger. As an unconventional measure I also incorporated a composition for chamber ensemble by Dutch composer Caroline Ansink. This latter inclusion is motivated by Ansink's setting to music of an Afrikaans (i.e. local) text. The decision was also necessitated by relatively few (other) available compositions that could be curated into this theme. I identified five other such compositions, but found that these compositions were less fitting for this particular curation for various reasons.³

During the curated event I included a 'delinking' listening ritual as a means of connecting theory to practice. This ritual is explained in the current chapter. For the event I also incorporated a short lecture by an invited speaker, Professor Nick Shepherd, an archaeologist who spoke eloquently on decoloniality and critically on its relevance to the particular curation that I had designed and presented (see Addendum 8 for Nick Shepherd's response). In addition an audience question and comment phase was curated into the event.

Finally, when I wrote up the event into the current dissertation, I employed an integration of subjective reporting and self-reflexivity together with somewhat more factual and objective writing. I used this integrated approach in order to 'make sense' of an event that had touched me deeply for its closeness to harm, pain, injustice and complicity. I also used this approach as a method inspired by current artistic research procedures. Such a means of reporting and reflexivity

was also instigated by rebellion that emanates from decolonial theory itself. The remainder of this chapter observes and reflects on some of these processes.

6.2 Sounding land as decolonial aestheSis⁴

In the following section I present and reflect on the theoretical aspects of decolonial aestheSis that informed and inspired my curation of the third landscape-directed concert event. For my research and concert event, the writings of Walter Mignolo and other scholars of decoloniality associated with the *Transnational Decolonial Institute* (TDI), inform much of my understanding and application of decolonial theory.⁵ I also present and reflect on the curation itself, thereby approaching integration between theory and practice.

I view the curated event as 'artistic work', the latter a term used by Henk Borgdorff.⁷ This artistic work was an exhibition that employed conventional artistic 'works' (in this case music compositions, scores, recordings), as well as discursive strategies (short introductions and papers delivered). The exhibition (as artistic work) also made use of interventionist strategies, for example in a delinking listening ritual, as well as the inclusion of audience comments curated into the concert event.

My reflection attempts to integrate various suggestions on the

*i think back now
weeks after the concert event
and articulate the memories of a
musician's body producing sound
immersed in the harsh reality of a
landscape that is inscripted with
so many layers of harm
i am unable to separate theory
and practice, experience and
doing
i work within the confines of
chosen repertoire
chosen venue and a conventional
(western) concert practice
that constitute the event
however
through the tensions that emerge
from this event
i am rendered vulnerable by
processes and realities that were
too raw
to curate on a concert stage
– 26 January 2014⁶*

documentation of artistic research as expressed by Henk Borgdorff. Borgdorff suggests that the documentation of artistic research can, for example, be 'a reconstruction of the research process', and/ or 'an interpretation of the "material" research outcome', and/or 'also present a discursive approximation of or allusion to' the artistic outcome.⁸ The integration of theory and practice (in this reflection) is therefore encouraged by the paradigm of artistic research that also informs my research. I am moreover encouraged by a poignant definition for artistic research that states the following, '[a]rtistic research is research where the artist makes the difference.'⁹ However, such an integration of theory and practice is also mandatory, for 'decolonial music' as decolonial aestheSis emphasises a process of 'thinking-doing-sensing-existing', and not only theory, separated from practice, or practice separated from theory.

6.2.1 Title of event, poster, publicity

The title of my third research concert event was formulated as '*Bones, bricks, mortar and souls: Sounding land as decolonial aestheSis.*' This title was borrowed from the poetry of Ari Sitas. Sitas refers to the government-initiated programme of 'reconstruction and redevelopment' in postapartheid South Africa. He describes his own poetry as 'a harsh process of reconstruction: of bones, bricks, mortar and souls. [The poems] are a serious reflection of all that the poet feels is wrong with 'his' revolution and in this, he neither stands above, to the side or abreast of what he describes. He remains at the centre of what is wrong with a candid sense of pain and self-irony'.¹¹ The event took place on Tuesday evening 9 December 2015, at 18h00 in the Fisser Hall, Music Department, Stellenbosch University. Musicians that performed were Leah Gunter (soprano, a student of the University of Cape Town), Marietjie Pauw (flute, a student of Stellenbosch University), Anmari van der Westhuizen (cello, a lecturer at the University of the Free State) and Benjamin van Eeden (piano, a lecturer at Stellenbosch University).

A short public address (as response) was delivered by Professor Nick Shepherd, who currently heads the African Studies Unit, New School of African and Gender Studies, Anthropology and Linguistics at the University of Cape

walter mignolo wants to know what i want to know about decolonial aestheSis
 i sense my heart beating faster
 my immediate discomfort
 i explain that i will present a concert event that does not present indigenous
 flute music
 on stage
 instead presents occidental style music
 i don't articulate this but he knows that i also mean that i am still colonial-
 white
 still privileged
 and that i don't play indigenous flutes
 i want to know how i can present such a decolonial aestheSis concert event
 with some integrity
 my privileged skin and classical music education are visible
 my metal flute is part of the problem
 he gives me a quizzical look and talks about performance and discourse
 how these, when brought together need not be 'application' or 'propaganda'
 but 'interaction'
 mignolo tells me about an art installation in which the actor throws down
 his watch
 his passport
 his western clothing and stands tall clothed only in mayan indian body paint
 with a cloth covering his private parts
 in this way the past is put in front
 the west is disinherited
 reidentification becomes possible
 it is a delinking ritual that recodifies human worth
 decolonial aestheSis as discourse performed
 but the indigeneity of that mayan act continues to haunt me

– 22 August 2014¹⁰

Town. This was programmed at the end of the event as a means of providing context to what had happened.

The publicity details were summarised on a poster that included the visual of a map showing the Atlantic Ocean, bordered by coastlines of South America and Africa. The map was hand-drawn and painted in water colours, and the photo that was generated from the A6-sized map included playing tiles (red, white and yellow squares) as well as visible folds and overlaps of sheets of paper.¹⁵ This map was chosen to show a radicalised understanding of geography and history within the analytic of what decolonial scholar Anibal Quijano calls 'the coloniality of power' so that the concept of 'a modern world' is shifted to the critiqued concept of 'a modern/colonial world'.¹⁶ Such an analytic makes possible 'thinking beyond' (for Walter Mignolo) 'Western geo-historical mapping'.¹⁷ As I understood this, and as my map showed, 'the point of view' becomes the postcolony. My map displayed regions such as Latin America

*the wounds are mostly too deep to reconstruct and redevelop
and the complicities too multi directional
my curation in sound engages buried bones
layers of bricks
live mortar
and dehumanised souls
i do not know whether sound is able to carry the burden of bones
bricks
mortar
and souls
the event has the potential of exploding under the strain of this pain
a private body pain
a public societal pain
decolonial aestheSis provides a way into this pain
perhaps?*

– 9 October 2014¹²

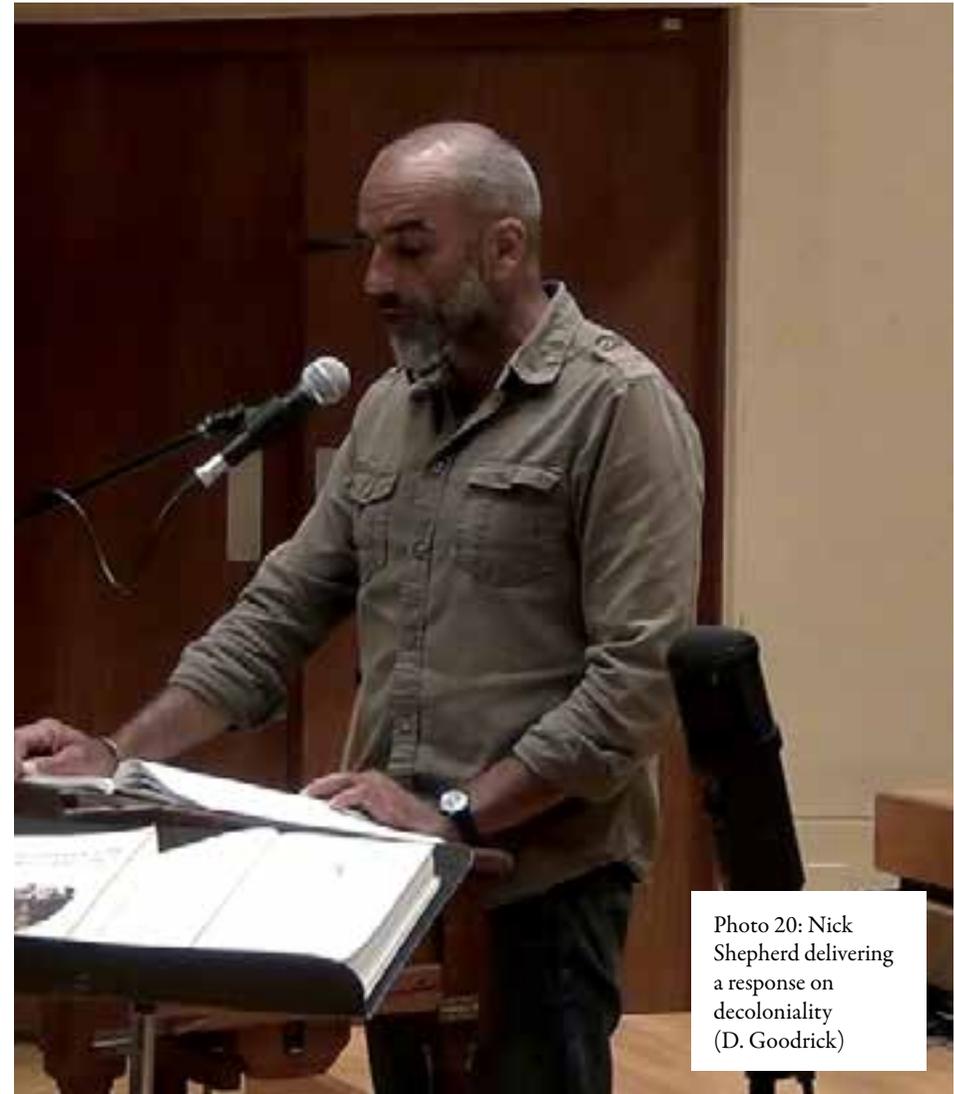


Photo 20: Nick Shepherd delivering a response on decoloniality (D. Goodrick)

and Africa (although Australasia and the Orient are included as subaltern postcolonial subjugated regions in decolonial thinking).¹⁸ The map was a photograph of a game in process, and this referenced the real-life grabbing and dividing of the world as 'a game'. The map also referenced the human element of playfulness (even though ironic). I further took inspiration from three of

I remember a tiredness as I was faced with the basic task of locating willing and available co-musicians. I had approached my concert events through the confines of considering a South African body of compositions for classical flute. This third concert had a limited amount of compositions available, for there is very little that has been composed for the flute that connects with conflict and injustice about the land. (The flute is, after all, mostly pastoral; mythical.) I had approached my three concert events through various understandings of landscape, and was compelled to also address landscape as injustice, conflict. I was limited to a choice of three compositions, and these determined what instruments I required: a soprano, a cello, a piano (and my flute). Over a period of six months and by the end of August (with three months to the concert date) I had contacted four such sopranos, two of whom had sung some of the compositions previously. Each time the contact made, the negotiation put into process, the e-mailing of the scores, the sending by slow mail of a CD recording with the music on it, the wait for the response – often two to six weeks or more later, then the reply that she was not able to do this. I was finally referred to a University of Cape Town Opera School soprano whom composer Hofmeyr mentioned had already performed *Gebed om die gebeente* (*Prayer for the bones*). I remember the wave of disbelief when Leah Gunter accepted. Leah was enthusiastic about the Ansink composition as well, but was only available for rehearsal on the weekend right before the event. Likewise, the cellist, Anmari van der Westhuizen – the third cellist I had approached – was available close to the concert date as she had far to travel. Anmari also knew the music to *Gebed om die gebeente* as she had been the cellist for the *Collage* ensemble when we had premièred the composition.¹³ Pianist Benjamin van Eeden accepted my invitation to participate a year in advance of the concert event.¹⁴

– 26 September 2014

Walter Mignolo's books that use either a map or a depiction of the globe on their cover pages.¹⁹ By comparison to these maps and globes, however, the element of conquest, as well as playfulness, came to the fore more strongly on my game map.

A publicity note circulated on e-mail, some daily newspapers and on selected online sites invited prospective audience members to an event that would frame 'the centuries-long justice/ injustice of the South African embodied landscape' through decolonial aestheSis. Publicity noted that Latin American thought on decoloniality (and Walter Mignolo's contributions in particular) were to be taken to a conventional concert stage (of Western art music) 'in order to sound tension, and thus engage in decolonial "border thinking", but also "border dwelling"'.²¹ Publicity material indicated the enactment of border dwelling through 'a ritual of listening to archival recordings of the repertoire that we then perform live.' The listening ritual was noted as 'a decolonial "delinking" from Western modernity's hegemony of aestheTics, knowledge, and power'.

Publicity also gave brief information on the compositions that would be performed, in the following way: 'Compositions in this concert event (situated in a concert series that takes landscape as theme) consist of quartet compositions *Gebed om die gebeente* (Hendrik Hofmeyr/ DJ Opperman) and *Die Kind* (Caroline Ansink/ Ingrid Jonker). *Fractal shapes* (Jürgen Bräuninger/ Ari Sitas) will also be presented in live performance for the first time.' For the latter composition further mention included: '*Fractal shapes* is a composition for solo flute and electronic soundtrack with text *Times of deliverance* from *The RDP poems* by Ari Sitas.' Publicity noted that the composition had been recorded by flautist Evelien Hagen-Ballantine and sound-engineered by Jürgen Bräuninger on the CD *d'Urban noise and scraps works* and that this composition would be performed live for the first time. The inclusion of the Ansink composition was motivated through selection of text rather than composer nationality.²²

I wrote the publicity material so as to access the importance of theme over and above conventional classical music performance tropes. Therefore evident from publicity such as this is the lack of adjectives that describe an impressive performance career of musicians; as well as the absence of mention of 'masterpieces' created by composers. Instead, a theme (decolonial aestheSis) was posited at first mention of the event, without explanation of the terms I referenced, namely decolonial aestheSis, decoloniality, border thinking, border dwelling or delinking. I had decided that these terms were left to the audience



Photo 21: Willing musicians: At the end of the final chord of *Die Kind*, we performed a long silence (D. Goodrick)

to explore in their own research time, or to learn more about at the event itself, should these terms not have been familiar to them.

For this third research concert I therefore transplanted themes of injustice in relation to a South African landscape into the conceptual framework,

methodology and practice of decolonial aestheSis. With this concert event I explored the ways in which decolonial thought could operate as a productive way of engaging with the aspects of a harmed South African landscape.²⁵ I approached this concert event as an exploration into the possibilities that

*a memory located in my ears
 the grained voice of nick shepherd speaking easily
 with immense conviction and with humility and graciousness
 his performance is beyond his own and my disciplines
 his own energy conveyed into this concert event burst open a striated concert
 space
 and enabled so much more
 in an 8-minute delivery nick reminds of decolonial aestheSis as three things
 1) as theory and practice integrated
 2) as locality of this time and this place countering false universality
 3) as decolonial aestheSis's radical understanding of history as continuity,
 recapitulation, afterlives
 asking questions as to what the stories are that lay in this land
 he reminds us to remember
 a San genocide
 wealth-building racial slavery
 apartheid forced removals
 he asks how these pasts are still present in our presents and futures
 he contextualises the concert event's proceedings;
 draws the event into current scholarship, practice
 – 8 January 2015²⁰*

decolonial aestheSis could offer for my land-focused curations, with the limitations and tensions that the chosen compositions and concert space put into place.

6.2.2 Decolonial theory, decolonial aestheSis

Decolonial theory operates as a way of thinking, scholarly documentation and rebellious practice as is exemplified in the work of scholars like Walter Dignolo, Arturo Escobar, Enrique Dussel, Santiago Castro-Gomez, Nelson Maldonado-Torres, Anibal Quijano, and others.²⁶ These scholars have been associated with

Smell I cannot remember; but the warmth of the hall I can, perhaps the excitement of some of those who attended, as well as the skepticism together with the awe that registered with me when the delinking ritual took place and people were free to move to and from sound.

A memory here of the resistance to move; the awkwardness of it all. I remember especially the sounds from three directions merging-swirling-swimming-layering onto one another; fragments of lyrical and rhythmical sounds happening out of place and therefore in place. I remember people noises (footsteps, shoes, brushings) jarring into the sounding spaces emanating from the speakers. People going forwards, backwards, linking and delinking from a speaker; delinking from a way of being expected to listen to concert music; delinking from a way of having to act. Towards the end of this ritual people became very still. The flute weaved continuity between the layers of sound.

– 26 January 2015²³



Photo 22: Audience in *delinking* ritual: *Die Kind* played from this speaker (D. Goodrick)

a memory located in my eyes:
 a well-lit fismer hall in which the electricity power had not been subjected to
 load shedding
 a memory of the spine:
 what it felt like to bow with colleagues who had performed into the black
 child's dignity
 a skin-touch memory:
 how it felt to have the flute on my chin sounding harsh sounds
 dull low notes
 accompanying a backtrack of words 'stop that shit collect copper wires!'
 in front of an audience
 a memory of how a text such as this:
 acknowledges degraded human lives who have given up on honourable
 earning
 of an asphalt-warm chemically-polluted small town left to rot
 – 15 January 2015²⁴

the *Transnational Decolonial Institute* (TDI), a Latin American study group that has worked in decoloniality since 1998.

Decolonial aestheSis is a term coined by scholars such as Walter Mignolo and Rolando Vázquez. The non-standard capitalisation of the final 'S' in aestheSis is a more recent performative way of writing the term in such a way that it poignantly contrasts aestheSis (of decolonial thought) to Occidental aestheTics, the latter a term that is critiqued by aestheSis.²⁷ Mignolo differentiates between 'aesthetics', a term that he calls 'a philosophical discipline constituted toward the second half of the eighteenth century' from *aiesthesis*, whereby he refers to 'the domain of feelings, sensing, affect'.²⁸ Mignolo advocates the 'decolonizing [of] aesthetics to liberate aiesthesis'.²⁹ A scholar such as Pedro Lasch further differentiates between aestheSis and aestheTics by noting that aestheSis is 'an enacted critique' of aestheTics. In this regard Lasch notes that aestheSis is 'a term reinvented by decolonial movements' and that it is a term

that embodies activism against hegemonical mechanisms of colonial 'beauty' and 'representation'.³⁰ For Lasch aestheSis 'rebuilds the world from the ruins of the modernist/colonial system'. For him aestheSis as art form emancipates 'experience', 'the body' and 'the senses' from a Kantian dichotomy of mind and body.³¹

Recent publications by Rolando Vázquez (together with Walter Mignolo) provide a manifesto of decolonial aestheSis,³² as well as situate decolonial aestheSis as theory and practice.³³ These texts acknowledge 'wounds' caused by coloniality, and encourage rebellion as a process of 'healing', and plead for a 'pluriversality' of existence.³⁴ Of the latter, pluriversality is paraphrased as 'an open space' in which '[t]here is no single universal – there are multiple universals' and 'each local history is pluriversal'.³⁵ Pluriversality is not 'cultural relativism', or 'anything goes'. Instead 'differences are played out' so that 'distinctive locations, particular horizons, their commonalities and their tensions' are articulated and performed.³⁶ The application of pluriversality to the ideals of decolonial aestheSis include a recognition that there is 'a world of art in which many options can co-exist'.³⁷ For decolonial thinkers such a notion of equal co-existence (in for example the arts) is radical and novel. These thinkers claim pluriversality (also in the arts) as 'the only option so far' that is committed to a notion of (global) co-existence.

An attempt to further discuss the terms decoloniality and decolonial aestheSis is perhaps most productive if sketched in a context of origin, as well as in the context of what these approaches rebel against and endeavour to achieve.

With its origin in Latin American countries, decoloniality operates within the knowledge that the geographical regions of Latin America (and other subaltern regions) are a 'postcolony' (to the Occident). However, decoloniality goes beyond the approach of conventional postcolonialism (or post-Occidentalism, the latter a preferred term that Mignolo uses for post-colonialism in order to reference 'the singularity of each colonial history and experience').³⁸ Decoloniality is a radical positioning *away* from postcolonialism. Decoloniality takes an active stand from the colonial *margins*, whereas postcolonialism gazes

from the colonial *centre* to the peripheral (former) colonial sites and analyses processes of power in their past and present histories.³⁹

Given the above contexts of origin, decoloniality rebels against and also posits alternatives to colonial power that still exudes an aftermath of control in relation to economy, state politics, culture, knowledge, and a sense of human worth.⁴⁰

An alternative term that is used for decoloniality is phrased as ‘modernist(de) coloniality’⁴¹ in order to indicate inherent tensions. The single concept modernist(de)coloniality underscores decolonial aestheSis as analysis (of colonial modernity) as well as heralds active ‘delinking’ from such coloniality. Decoloniality understands and senses modernity to be a ‘false rhetoric of salvation’⁴² and therefore, instead, poses as ‘an opening’ towards ‘delinking’, but also ‘disobeying’.⁴³ Mignolo adapts the term ‘delinking’ (originally coined by Egyptian Marxist sociologist Samir Amin *re* capitalism)⁴⁴ in order to show the active rupture that decolonial theory can create from an otherwise coerced system. Delinking is a radical stance. Delinking stands ‘dwars in die weg’ (broadly in the way).⁴⁵

For Mignolo ‘de-Westernization of art’ and ‘the decolonial option’ both delink from aestheTics. Decolonial aestheSis postulates a radical break from Occidental aestheTics where aestheTics refers to a hegemonic view by the Occident on its own worth of culture and cultural products. AestheTics deposits onto the colonies a notion of Occidental reason, coupled to Mignolo’s reference to a false sense of salvation, ‘education’, ‘development’ and ‘betterment’. The result of such a deposition of ‘knowledge’ is a subjugation of culture and cultural products emanating from the colonies, for culture and cultural products are classified, by reason, as being of lesser worth than the culture and cultural products that emanate from the colonial centre.⁴⁶ With his analytic of ‘geopolitics of knowledge’⁴⁷ and the critique of decolonial aestheSis, Mignolo adapts Aníbal Quijano’s social classification (of humans) in the context of the geopolitics of knowledge and observes a similar process of classification in culture and cultural products.⁴⁸

In order to critique Occidental ‘knowledge’ as universal, Mignolo reverts to terminology such as ‘wounds’ and ‘healing’ when referring to decolonial aestheSis. He locates decolonial aestheSis as a way of ‘thinking-doing-sensing’.⁴⁹ He extends the term to include ‘existing’, i.e. ‘thinking-doing-sensing-existing’. For him, this term operates as (an) aestheSis that broadens the emphasis on the ‘rationality’ of aestheTics. It is therefore a term that delinks radically from Occidental modernity as a way of classifying value in relation to art, and also to humanity.

Decoloniality as stance embraces the pluriversal value of arts, and the pluriversal value of human life, and therefore advocates a dignity to arts, and also to humanities, that modernity, through systems of colonial classification, has corroded. Mignolo advocates ‘border thinking’ as a type of thinking-doing-sensing that delinks and decolonises ‘knowledge, and in the process, build[s] decolonial local histories, restoring the dignity that the Western idea of universal history took away from millions of people’.⁵⁰ Decolonial aestheSis as a directive for the design and presentation of exhibitions therefore privileges a recognition of humanity within the locality of geography, and embedded in history linked to that geography.⁵¹ It projects against a European ‘colonization of time and space’, a hierarchical position that Mignolo observes continues to influence present-day contexts.⁵² Instead, decolonial aestheSis advocates a local stand by (its) people and (its) arts in the contexts of pluriversality.

‘Land’, as the physical location of locality, is a central notion that platforms decolonial aestheSis into action. For Mignolo land is central to decoloniality, as capitalism is central to land.⁵³ Arturo Escobar’s discussion of ‘place’ as ‘territoriality’ advocates a regained human worth and ‘self-determination’ in relation to centuries-long globalism of economy, ecology and culture. Escobar explores case studies of the South Pacific region as a notion of place that enacts decoloniality projects. Such a decoloniality stance operates ‘in the cracks’ of modernity/coloniality, and believes that ‘another world is possible’.⁵⁴ The geography and history of land therefore translates into ‘geopolitics of knowledge’, with scrutiny of Western control of knowledge in relation to

knowledges that each have individual knowledge to contribute in a pluriversal sense.

Practical application of notions from decolonial aestheSis have directed various art projects within the work of scholars and artists that associate with the *Transnational Decolonial Institute*. Other than a recent manifesto on aestheSis, several exhibitions in visual and video arts have been created.⁵⁵ The exploration of decolonial aestheSis through music and sound has, however, been a latecomer in decoloniality projects.⁵⁶ Decolonial music projects have, to date, emphasised indigeneity of musical practices.

6.2.3 Towards an integration of theory and practice in performance

At the risk of attempting to curate a modernist(de)coloniality project that could well be too explosive to present on a stage, I chose compositions that added to these tensions rather than evaded these tensions. I chose compositions that were Occidental, and not indigenous.⁵⁷ I curated these tensions by using Occidental material in a concert space to access postOccidental decoloniality. I did so, reasoning that the alternative to such a risky endeavour as this would be (for the musicians concerned, myself included) non-participation and a silent continuation of partaking in a narcissism in which we ‘performed’ our modernist colonially-gazing repertoires with no sense of paradox. The curation supported a notion that artist and scholar Pedro Lasch suggests, namely that decolonial aestheSis analyses the art of the present, and in so doing ‘the past must also be infected ... If Western art wants to remain part of *any* kind of universal canon ... it must transform itself as radically in the past as in the present.’⁵⁸ In order to incorporate some of Lasch’s critique I suggested that this curation attempted to be ‘a critical voice’ from both within the colonial centre (represented by conventional concert tradition and conventional concert space) as well as a ‘powerful decolonial enunciation’ from the marginal position of the decolonial.⁵⁹ The curation therefore posited as decolonial aestheSis that ‘helps us recognize the operation of ancestral memories not simply as a record of colonial violence, but as holding the potential of healing the still open colonial wounds,’ as Mignolo and Vázquez comment in their discussion on the exhibition of Robby Shilliam.⁶⁰ They proceed by suggesting that decolonial

aestheSis does ‘not follow the violent logic of modernity. [The decolonial] logic originates in ... ancestral memories; it delinks from the modern/colonial entanglements and reveals its power of redemption.’ The ‘ancestral memories’ in my project were open to interpretation, but for me would herald as a layering of histories of oppression on the land; and would also be remembered and enacted through intersections between the individual, art, sound, society and lives lived, some of which were initiated in performance at the concert event.

I took inspiration from decolonial theory that acknowledges the local, the geographical and the historical in a context situated in and emanating from the postcolony (and not directed by the Occident). I therefore embraced the ‘Occidental-sounding’ compositions (that I had selected to illustrate landscape as conflict) and kept them programmed for the exhibition, but noted how my curation would instigate a process of ‘delinking’ from Occidental values.

Such delinking happened in many ways, of which I discuss three in the following section. Firstly, the choice of compositions (curated into a new frame) postulated delinking. Secondly, the choice of venue necessitated forms of delinking and, thirdly, structure of the event as a whole suggested a form of delinking: In the conventional concert space of a Western classical music hall, ‘more’ happened: The event comprised spoken introductions, a listening ritual, a conventional concert performance, an academic’s response, and comment and question time by the audience. Through the ensuing discussion it surfaces that an evaluation of the ‘success’ of the delinking ritual became, for me, not dependent on whether the audience ‘got up’ despite their awkwardness, or whether the ritual changed conventions in a measurable way (this said partly in response to some audience members’ concerns offered afterwards). Instead, the delinking ritual began to rupture conventional perceptions and practices in a metaphorical way, and therefore informed the curation as a whole.

a) Delinking through selection of and treatment of compositions

In my selection of the flute compositions that dealt with landscape as conflict I had already ‘delinked’ with the notion of music compositions as autonomous and inwardly gazing through my curatorial intervention. I had selected music

that had been created for an Occidental concert music space, but then I had curated this same music into an event where theme was the focus of attention, and less so art as an autonomous entity. I coined a term for my approach, namely that this was a form of ‘musico-curatorio delinking’.⁶¹ Below I explain my approach at some length.

In my curation this sound exhibition rebelliously delinked from European aesthetics, an aesthetics that ‘conventionally evaluates the repertoire originating from peripheral locations’ (e.g. the colonial South) as measured against that of historical Europe (or ‘central’ North), to use Pedro Lasch’s words.⁶³ My sound exhibition presented ‘the local’ as a radical response to a geography and a history in which the value of art, and the value of human life is ‘performed’ for its inherent value, in its contextuality, and not for its ranking in European scales of measurement. Having taken my inspiration from decolonial theory, this sound exhibition postulated the local as a way of being, and therefore claimed aesthetics of decoloniality as a form of geopolitical activism. Through its own activism the project perhaps contributed to a geopolitics of knowledge claiming knowledge ‘emerging from the wounds of colonial histories, memories and experiences’, the latter a phrase that Mignolo uses.⁶⁴

On 16 February 2015 I watched this video for the third time, this time with the voice musician friend. Together we noted the length of the final silence after the Ansink performance. The poor quality of the sound recording on the video irked me even more than the first time, but somehow this imperfection added to the rawness of the material.

My curation therefore did not focus on the autonomous value of the compositions we performed, where such autonomous narcissism was rooted in modernity’s Kantian aesthetics of good taste and reason. My curation also did not firstly herald the composer as creator of art, or the musician as performer of that art. Instead I *curated* these compositions into a theme of a portrayal of histories, through a context of decolonial interrogation. Such portrayal of histories attested to the complexity of layered modernity/coloniality and its aftermath in the medium-term and long-term history of South Africa.

My exhibition in sound portrayed three compositions, each with local content, of which the ‘local’ was located and expressed through the text that inspired the composition as a whole. These texts were by South African poets D.J. (Diederik/ Dirk Johannes) Opperman, Ingrid Jonker and Ari Sitas. The texts concerned layers of historical oppression in this country, specifically the South African War of the early 1900s (Opperman) and the 1960 Nyanga protest march against pass laws (coinciding with the Sharpeville uprisings) (Jonker). The third text references complex sediments of oppression as situated within a global capitalist system that reduces human lives to capital. The poet (Sitas) situates his text, ironically entitled *Times of deliverance*, within a collection of

*what local geopolitical knowledge resonated through the flute?
what knowledge through the wounds... of place?*

To my ears the opening calls of the instruments in the Hofmeyr quartet, *Gebed om die gebeente*, sound a vast inhospitable landscape and then translate these aural references into an interior emotional grief. In deserted landscapes humans are to find solace, cover from warfare, danger, put lives together. The flute sounds a lament that expresses searing cries of anguish against the physical backdrop of a landscape already harsh, now made unforgiving at a time of war, deceit and loss. The flute also sounds a vague ghost-like appearance of the soldier who has been fusilladed, supposedly dead; and then the ensemble sounds a storm of a god’s wrath at war crime. A prayer of pastoral sounds concludes the composition, with the flute playing tremolos that reflect sunlight in shards of glass and shacks of tin. For days after, the performance by the soprano of a phrase, a downwards glissando on the word ‘beendere’, sounded in my ears: ‘maar soveel beendere lê onder die roosmaryn’ (‘but oh, so many bones lie under the rosemary’). A glissando for so many mothers’ raw and faltering voices: mothers who have searched for bones. The mother of Gideon Scheepers (1878–1902) then; as later, the mother of Steve Biko (1946–1977).⁶²

knowledge resonates that the place is never found

The Bräuninger solo composition, *Fractal shapes*, had up until then existed as a sound recording printed on a CD. A fellow South African flautist (Evelien Hagen-Ballantine, of Dutch origin) who had premiered the recording, had called my attention to this CD, and the composer mailed me the disc. On listening to the recording I heard that this composition combined a solo flute studio recording, mixed with flute sounds that echo and linger and drone sounds (and these are all extracted from the solo recording). These instrumental parts are then combined with pre-recorded male and female voices speaking through the text of a poem by South African poet Ari Sitas. My body responded to this composition in a way that registered affinity with the flute's playing, the drones, the text. I therefore requested the composer to turn this into a concert stage performance composition. I suggested that the 'museum piece' that was pre-recorded and in its final format on a CD, could be put back into circulation of live performances. Real bodies could continue giving localised and time-sensitive interpretations in real life performance. I requested that the solo flute part be extracted from the mix, leaving on the 'backtrack' only the voices speaking, together with the echo, linger and drone parts of the original flautist to then sound with the live performing flautist. The composer, and the original flautist, agreed to this idea, and Bräuninger sent me such a 'backtrack recording' that would become my companion in rehearsal sessions and in live performance. He also sent me versions of the printed score. Where was my body located now? In careful listening, and in waiting. The listening had to move between the initial 'final product' and the backtrack recording, with my playing inserted onto one or both of these to generate a feel for tempo, rubato, hesitance and energy. I had to learn to play waitingly, hearingly, waiting for certain pitch drones and spoken texts that I had scrawled as cues into my score. My mind body could have asked the composer for a precise score printed out in minutes and seconds, with simultaneous occurrences directed accordingly, or I could have asked for a click track version in which I would play metronomically

according to the passage of time. However, I also knew that this was an experiment in being able to adapt a chosen body tempo and its rubato to go with the flow of music that was not only metronomical. I began to think of this 'listening' mode of playing as sounding a type of border-living – sounding the lives of people in margins. Persons whose humanity had been eroded, and who had been reduced to machinery, or money, and who were therefore not in control of their own lives.

*knowledge resonates persons waiting
listening
to find place*

The opening section of the Ansink quartet, *Die Kind*, asks of voice, flute and cello to sound an insistent mourning, a mono-syllable that has no words. In the subsequent section the words come: the violence is given the names of sites where police and security forces have responded with violence to quell, to kill. Open warfare. I remember that I willed the flute to sound a persistence, a cold dedication, a machine gun spray. The coda to the composition transports the flute back into the world of lament, as it briefly echoes the melody to the passage 'die kind is nie dood nie' (the child is not dead): the African boy-child has become a man and, a plea for something to come: dignity grasped, he is able to roam the whole world, without a 'pass'? A geopolitical knowledge of the flute sound expressing grief; expressing longing for something eroded. Life ended abruptly. On stage, after the ending note to the music, we performed a long silence.

*knowledge resonates life without a pass?
place without a pass?*

- 16 February 2015

poetry entitled *The RDP poems*.⁶⁶ By referring to the postapartheid programme of ‘Reconstruction and Development (RDP)’ the poems are about ‘a harsh process of reconstruction: of bones, bricks, mortar and souls.’ This reminds the composer Bräuningner that South African society is an example of a fractal society. The composer uses the same Sitas text (*Times of deliverance*) for his flute solo. However, to denote the complexity of layered oppressions, Bräuningner adopts the title *Fractal shapes* for his composition. His programme note refers to the words of Serge Gruzinski, quoted below:

*A fractal society is horribly complex. It escapes the clear distinctions of classical analyses. In fractal societies, roles are obscure, ambiguous, equivocal: today’s vanquished are yesterday’s masters and, for many, tomorrow’s collaborators.*⁶⁷

It is question and comment time and the observation has just been made by someone in the audience that it is good to hear all but one of the musicians of *Collage* together on a stage again (musicians who as a regular ensemble had last been together five years before.) I respond to this comment by focusing on the two curatorial aspects of this concert event: the museum aspect and the exhibiting aspect. I note how a composition such as Hofmeyr’s *Gebed om die gebeente* was composed for a specific ensemble’s need – we needed repertoire for soprano, flute, cello and piano; and we wanted to promote local and contemporary South African composer compositions. I then note that tonight’s performance takes the same composition but immerses it into a new context, in a new debate, in a new urgency, where it is not firstly about Hofmeyr or Opperman or *Collage*. The composer of this same composition has helped us rehearse the newest concert performance. He is here tonight.

– 9 December 2015⁶⁵

b) Delinking from venue

Another tension that was acknowledged but not resolved through this curation included the choice of concert venue, namely the (Western) concert hall, with its rigid code of conduct for musicians and audience. I noted in the programme notes that tension was embedded in the concert space that I had selected to perform in, and that this was not a neutral space that could easily ‘delink’ from its own tension. I reminded that the exhibition in sound *in this space* was presented through decoloniality’s ideals of pluriversality, pledging the worth of (all) human life and (all) human art. I then suggested that we as musicians would play and sing (in this non-neutral space), to show a larger connection with the spaces of this land, its geography and its history, and thereby (to) profess our engagement in this locality. My curation, as decolonial aestheSis, was therefore *multivalent* as an acknowledgement of in-bred bias of our music’s many non-neutral spaces, *as well as* a professing of an artistic participation for that which indicates something better. On the event the content of the



Photo 23: Playing *Fractal shapes* (D. Goodrick)

How did my body, my flute, respond to this harsh material and prepare for performance? Flautist musicians will recognise the body parts and processes that produce sound on the flute. Flautists will recognise that unpressed breathing, calm support, and openness of throat (all required for producing a controlled and free tone) are jeopardized by strong emotions. Strong emotions are situated in the throat tightening and in the stomach muscles gripping. The music I was dealing with, and the referential realities of these compositions, had the potential to put sound production at risk. For the performance my body prepared against risk. Preparation by locating breathing, muscle pressure, air speed, air direction, lips, tongue, stomach muscles, earthedness on the floor, fingers, hand limbs and feet limbs, arms, shoulders, torso. Preparation by hearing sound (from memory and from sound recordings as well as from the internal ear that 'reads' a score) and translating this hearing into emitted sound. Repetition induced internalising as a process of familiarising and resulted in physical automation. Such automation generated its own energy and willpower. Perhaps such repetition becomes a mantra, a litany for the harmed, a threnody against harm. I began to think of practising – for me a repetition of sections – as a mantra, a litany, a threnody.

– 4 December 2014⁶⁸

What does a conventional classical music concert look and sound like? Musicians walk onto stage; audience applaud; musicians play or sing; audience applaud; concert over: Some members of the audience go to the backstage 'green' room to say brava and everyone home happy for having had a transporting brush with the upliftment of mostly familiar (perhaps less familiar) sounds?

What did this event look like? Musician at microphone to hail welcome and warn of non-conventionalities and quote Borgdorff and quote Lind; spoken introduction by supervisor-speaker who notes landscape curations; music on three loudspeakers – simultaneously; audience interact with sound, with books, with poetry; the same music performed by the musicians; applause; invited guest speaker is introduced; invited speaker speaks about decoloniality in relation to this event; audience ask questions, make comments; musician responds at microphone; concert event over: audience go home. Thinking-doing-sensing-existing? Perhaps thinking invited guest speaker's thrust to question this-land-these-

stories; perhaps sensing a land inscribed by pain sounded on a concert stage, perhaps existing as human dignity reclaimed in and through a performance of doing-being? Someone tells me afterwards that this event was for her an interactive multi-phased exhibition. An exhibition through which she could become human again.

– 16 February 2015⁶⁹

exhibition that filled this venue, as well as the non-conventional actions and rituals that audience, musicians and speakers engaged in whilst in this venue, all contributed to an attempt towards delinking.

c) Delinking through the structure of the event

The event was designed to happen in several phases, each illuminating the theme of decolonial aestheSis, and each of these phases also enacting decoloniality as an aestheSis of thinking-doing-sensing-existing.

Without here presenting the content of the phases of the concert event again, or signifying how thinking-doing-sensing-existing took place, I suggest that the different stages, in their different registers and degrees of intensity, contributed to an integrated delinking that could begin to reveal colonial wounds.

Programme notes mentioned 'the power of music (when connected to decolonial aestheSis)' to reveal 'processes of marginalisation, subversion, injustice, pain, war and usurpation'. The notes thereby also acknowledged the 'deep implicit sense of entanglement with the colonial history of this landscape.' Such delinking perhaps opened a way towards processes of decolonial healing. Delinking was ultimately integrated into the wider concerns of my research project as a whole. Delinking did not only remain 'a decolonial thing': it was also a thing of artistic research, and a thing of contemporary curatorship. In my welcome speech (see Addendum 7) I had mentioned that this project embraced artistic research, a type of research that is 'a transformation that occurs from an aesthetic product to an artistic argument', according to artistic research scholar Henk Borgdorff.⁷¹

*my musician self
embedded in my own unease of classed privilege
of western-educated elitism
of not having presented indigenous music of south africa on this staged event
of being complicit in classical music conventional concert practice
were laid bare
worked-through
an ongoing process
not final
not resolved
part of the tension of being
decolonial option provides options
ways of thinking-doing-sensing-existing into these processes
– 26 January 2015⁷⁰*

I also reminded the audience that, together with contemporary curator Maria Lind, I asked whether an artistic argument could be ‘both lyrical and critical; both affirmative and sceptical, both emotional and political?’⁷² To answer her own question Lind suggests a hybrid notion of constructive criticism that attempts to avoid the dichotomies as articulated, and instead curates in order ‘to speculate, to test, and produce new ideas’ in relation to specific contextual conditions. These approaches in artistic research and in curatorship formed part of the inspirations towards this project. For this event decolonial aestheSis and its rebellious wounded-healing delinking formed not only part of, but also *the link*. This link of decolonial aestheSis connected curatorship, a flute repertoire emanating from a local place, and a knowledge that land and landscape of that same place cannot be seen as separate from injustice. A multifaceted exhibition was needed to begin to work into tensions too explosive to curate on a concert stage.



Photo 24: Audience members engaging in discussion (D. Goodrick)

6.3 Conclusion

performance and performativity

– play –

has taught me things:

through the flute i find knowledge located in an aftermath

for the flute stays with me in its physical reality

as do the scores of the music that i still have

i mentioned to my audience that the flute wove together layers of history

– in the delinking ritual

as if weaving in between urgencies of injustice now also in the larger event

this to me is the strongest memory of how the flute transports itself

into a sphere of activism

if it is encouraged to play in contexts outside of its own repertoire

outside of its own showcasing as an instrument with a repertoire

it follows that the flautist

– my fluting body –

is similarly transported into a wider recognition of possibilities

pending the curatorial approach taken

it becomes a process where the event begins to flute the flautist and the flute

it becomes a process where the flautist ends up voyeur in her own curations

surprised by the quiet power that emits at times from these curations

in this way the flautist body is morphed

changed with new ears and new lips

the astonishment that results and deposits onto the flautist's body registers:

intrusive and addictive

healing and harmful

artistic research is research where the artist-she makes the difference?

does she?

probably more an other way around

the research has activated a difference, the difference, in many ways

– 9 February 2015⁷³

Importation

: the act or practice of importing/ : something imported¹

*the immanent connection to notes²
the breath that imbues
strands of tone linking and separating
spaces in sounds
spaces of sounds*

*the flute becomes body extension, part flesh, part conduit simultaneously directing and following
performance
a shimmering vibrato slides through the room
a sharp accent penetrates fragile timbres*

*Re-newed approaches
developed clarity
momentum
emerging freedoms
establishment of research...
new performative patterns added to the body
new cognitive responses
a new sense of multiplicitous identity generated
discoveries and ownership have vigorous impact*

*these processes have, indeed, become
...the performer's transformative journey*

*the changed sonic environment and redefined sonic goals emanate from re-playing of sounds and new
use of space
these changing experiences may begin with the element
most protected in a flautist's playing:
sonority*

7. Conclusion

Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance [...] Performance's being [...] becomes itself through disappearance.

– Peggy Phelan¹

[M]usic can become one of the vital ways by which we connect with the world [...] how we map the trajectory of our feelings about where we have been, and where we are; about personal and historic events that we live through [...]

– Njabulo Ndebele²

7.1 Songlines of artistic research

This study project was initially mapped out with a set of research questions formulated to guide the research process. These questions activated multi-focal and multi-aural inquiries, as well as multi-performative actions with regard to concert practice. The questions were able to spark processes into motion, even though the questions were not always conduits to precise ‘answers’ in the research undertaken. The current concluding chapter attempts to provide a survey of the processes that occurred, and endeavours to indicate conclusions that I am able to draw from the research. I rely heavily on conversation partners in order to do so.

7.2 Conversation partners

Peggy Phelan

I am reminded of Peggy Phelan’s observations on the impossibility of writing about performance (or curations that include performance) for, Phelan states, performance is ephemeral. She observes:

To attempt to write about the undocumentable event of performance is to invoke the rules of the written document and thereby alter the event itself. [...] It does no good, however, to simply refuse to write about performance because of this inescapable transformation. The

challenge [...] is to re-mark again the performative possibilities of writing itself. The act of writing toward disappearance, rather than the act of writing toward preservation, must remember that the after-effect of disappearance is the experience of subjectivity itself.³

Jann Pasler, Judith Butler, Jean Penny

I engage in acts of writing-playing ‘through music’ (Jann Pasler) with Judith Butler’s performativity to spur me on, and Peggy Phelan’s reminder that documentation towards disappearance leaves traces (only) on subjectivity, for her an encoded subjectivity that then also disappears.⁴ In my current project, performance and performativity is ‘re-marked’ in writing, not as preservation, but as a way of beckoning Jean Penny’s ‘transformative performer’, embodied as the flautist-curator, to surface (before it, too, disappears). When the transformative performer surfaces, I suggest, practices are also transformed.

The main research question was formulated against the background of a perception of marginality that surrounds South African flute compositions and their programming practices in the contexts of locality (a postcolony perceived as marginal to Western centres) and in the contexts of era (a century of South African music that more than often ‘sounds similar’ to earlier, European musics). In South Africa, such marginality is further polarised given the history of racial and elitist connotations that surrounds classical music. The main research question asked ‘how does’ themed exhibition (that focuses on landscape as approach to programming South African classical flute music compositions) ‘influence’ concert practice.

The research process engaged curatorship as theoretical framework, landscape as ‘microphone with amp’ and acts of performance in order to explore this (main research) question, a question I shall return to further on in this discussion.

Pierre Bourdieu

Three subsidiary research questions first had to be explored. These included an empirical investigation into ‘how’ flautists ‘exercise’ curatorship of local flute

compositions – and the investigation showed that flautists engage in a prolific number of curatorial activities that can be described as ‘curatorial caretaking’; but that flautists seldom engage in activities that can be described as ‘curatorial intervention’ where critical meaning-making is prized. Exceptions have, in the meantime, perhaps surfaced,⁵ but Pierre Bourdieu’s ‘preservation’, rather than ‘transformation’ of concert practice emerges in my investigation as the norm.

George Revill

The second subsidiary question investigated the ‘width’ and ‘depth’ gained, as well as possible limitations that surfaced, when South African classical flute compositions were listed and categorised through the theme of landscape. From an available number of 500 compositions, I selected 57 compositions that could be interpreted as compositions with titular, programmatic, or external connotations that referenced landscape, including Revill’s categories of ‘imitation, quotation and allegory’, as well as compositions that contained aspects of ‘dramatisation’ and activist ‘facilitation’ with respect to landscape-in-music. With ‘only’ 57 compositions available, the apparent conclusion is that the focus of landscape as theme severely limits the number of compositions available for concert curation. However, the focus on this theme allowed compositions that were otherwise unknown (to me) to ‘present themselves as also being eligible’ for public performance. ‘Much loved’ compositions, by ‘most performed’ and ‘most celebrated composers’ – compositions that would make the flute shine – were suddenly not the norm, and instead landscape as theme allowed the curator to search for compositions that had been overshadowed by those that are most often selected for performance.

Jonny Steinberg

During my research I engaged in processes of ‘listing’ and ‘categorising’ compositions within landscape as selected theme, and the explicit search for compositions relating to this theme, as well as compositions that would fit various interpretations of this theme, became an invigorating quest, not only for myself as curator, but also for the width and depth of the compositions

themselves, in a metaphorical sense. My quest was not to portray ‘much loved and celebrated’ compositions by well-known composers in the first place. The conventional notion of limitation – of playing ‘unrecognised’ music that implied risk-taking for the composition’s possible ‘weakness’ did not primarily feature in my approach. Knowing that theme would firstly be the interrogation (more prominently than an admiration of performer skill or composer skill) made such a translation from potential limitation to positive gain possible. In actuality I was not presenting composer portrait, not presenting the flute, not even evoking Pan’s pastoral landscapes of Arcadia, but emulating the sounding of Jonny Steinberg’s *Midlands*.

Lydia Goehr, Lindsay Bremner

The third subsidiary question that was posed addressed the question whether landscape as theme could ‘invigorate’ flute concert performance practice. The short answer is ‘yes...’ and the long answer begins by stating that this question is no doubt speculative, and that I can at best answer from the perspective of my own concert practice. Perhaps however, it is acceptable to begin with a reference to Louisa Theart’s comment who wrote in her questionnaire reply, ‘I have only presented South African works in the traditional recital context.’ From my questionnaires (that included a survey of my own prior concert practice) I observed that South African compositions were included on programmes that display a diversity of styles, eras and emotional gradations. These ‘diversity programmes’ serve to portray the instrument’s capacities, the flautist’s capacities, the composer’s capacities, cater for a possibly varied array of audience tastes, but seldom view the curation as a site for radical experimentation, or meaning-making in a critical and interventionist way. Flautists who present local repertoire ‘in the traditional recital context’ find it sufficient to curate the compositions ‘well’ and even play these compositions immaculately as befits objects in Lydia Goehr’s ‘imaginary museum of musical works’. These ‘works’ are displayed through Goehr’s notions of ‘compliant performance’, ‘accurate notation’, and ‘silent reception’. These compositions are therefore part of the process of ‘denotation’, but seldom venture into phases of ‘interrogation’ or ‘activation’ (or activism), phases of inquiry that Lindsay Bremner pursues in

exhibitions. The selection of theme, and the specific theme of landscape, is one example of a measure that is able to invigorate conventional concert practice, a position I articulate in this study, and a position that I further motivate below.

In my initial research questions two speculative questions were included, namely a question as to 'how' South African classical flute music 'culturally constructs' the South African landscape, and, secondly, 'how' the South African landscape challenges a 'marginally-perceived' local body of classical flute compositions.

With regard to the first speculative question, this study revealed that the South African landscape can be constructed through cultural productions such as flute compositions, but also through flute concert curations. With the prior, constructions occur through interpretations of landscape that are largely romantic. Romantic notions of landscape as 'topological' 'scenery', seasons and weather are most easily located in composer creations, thereby relating the flute to landscape that is natural and pastoral, with elements of the wind and water as particular denotations.

Pierneef, Deleuze, Mignolo

Flute compositions can, however, *be curated* to become cultural constructions that sound (and interrogate) interpretations such as embodied landscape, urban landscape and land as conflict. Although most of the curations in this project embarked from *representing* landscape (as intended by the composer and as engrained in the flute's voice), aspects of all three curations evolved towards enacting the tensions embedded in landscape.

The first curation 'infected' Pierneef's landscapes with sound that was alive, swirling, flirting, 'like a giggle escaping', moving around corners, reverberating into a country's history and embodying the landscapes of the artist. Through the curation the flute, in its willingness to partake in a widened interpretation of landscape, *became* part of these processes of destabilisation.

The second curation registered the tension of smooth and striated space in urbanity, but also in its own music, film, concert venue, concert practice and

institutional alignment. The curation presented urban landscape (privileging one of the few 'urban' examples that are presented in local flute music) and through side-by-side fertilisation from architectural analytics that have been influenced by critical theory originating with Deleuze and Guattari, the curation registered landscape as an activist voice and agent that is radical, non-vectoral, nomadic, smooth spaced and that operates away from striations of rootedness, conventionality, and security. Through the curation the flute *became* a transporter of activism.

Finally, the third curation could not deal with landscape as conflict without registering historical harm – and complicity. The everyday reality of being citizen in a country where my whiteness equals privilege, and the mere acknowledgment that my involvement with the classical flute and its concert conventions had been made accessible through privilege and elitism *formed part* of my complicit identity. The third curation therefore proved to be the most difficult of the three, by sheer closeness of topics of harm to my fusion of artistry and citizenship. Decoloniality theory, and especially the rebellious notions of decolonial aestheSis as propagated by Walter D. Mignolo and Rolando Vázquez, provided a means of acknowledging and working into these tensions. Decolonial aestheSis impelled ritual acts of distancing that signified metaphorical acts of 'delinking' from notions of admiration for compositional practices that upheld autonomous musics. Delinking rebelled against hegemonic ideas about knowledge, power, art, culture and human-ness. Through the curation the flute *became* a voice that sounded externally inflicted wounds. However, the flute/flautist began to find its/ her own healing.

The second speculative question, namely 'how' the South African landscape challenges a 'marginally-perceived' local body of classical flute compositions proved to be at once insignificant but also central to the study. Central, for South African landscape as a topic of national crises in South Africa, and landscape as a complex theme with varied interpretations, is no simple or inconsequentially selected theme. In this regard it has been important to explore how the flute's conventional 'grain of voice' relates to notions of landscape (particularly the pastoral, the rural and the non-complex) and to then locate compositions that

could be curated ‘beyond’ the flute’s sweet voice. Perhaps important was the dawning realisation that original composer intent and original flute tone (if there is such a thing) can be amended to suit a contemporary curation that morphs both flute tone and composer intent into theme complexity. This invites flautist curators and members of the audience alike to move beyond their own expectations of ‘what happens at a classical music concert’.

Aryan Kaganof, Nick Shepherd

With the power of curatorial intervention as an inspiration, the construct of marginality that I had articulated as surrounding local flute repertoire, increasingly moved out of focus from my own problem horizon, so that now, at the end of this project, I can locate marginality only in conventional concert practice that refuses to transform, and that aligns with outdated notions of autonomy and hegemonic worth. As my curations did not uphold such ideas, marginality *did not remain an influence* on my curations. Promotion of composer compositions (of South African origin) itself also became less of a goal, and, instead, the conundrums that surround local classical music necessitated intervention. In this regard I observed that the filmmaker Aryan Kaganof who portrayed me as a gunner-flautist in his film (and who later suggested to me that classical music was far too ‘tainted’, and that it was perhaps best to bury classical music at Marikana – ‘with a threnody’)⁶ had an important argument to make. However, I felt that his judgement was lodged at *uncritical* presentations of classical music. I found that, given my training and given what I loved doing as a classical flautist, I was unable to *negate* classical music. In response to the filmmaker’s criticism, I could perhaps *curate* this same music. Not negate, but curate classical music to somehow participate in a decolonial pluriversality of ‘options’.

Curating, especially in the mode of ‘musico-curatorial delinking’ (a term that I coin) does not negate, but curating does ‘rework’ for, as Nick Shepherd reminded in his response to *Bones, bricks, mortar and souls*, ‘It’s not a case of turning our backs on tradition, but rather it’s a case of *critically reworking* those traditions from the perspective of local realities and local urgencies. So you can

frame this as a question: What does it mean to be practicing in this time and place, Stellenbosch 2014?’⁷

The ‘options’ that then become available include the recognition that one particular music is no better than any other, and that musics co-exist, dialogue and cross-fertilise the landscape of this southern postcolonial locality in order to address, what Mignolo and Vázquez call, ‘colonial wounds’ and realign harms of the past into ‘decolonial healings’.

These attempts at answers to my questions return me to the main research question, so that I offer a response that links theory and practice. Curatorial theory, artistic research, landscape theory, my practice, flute compositions, conventional concert practice, with acts of performing and performativity at the central intersection of all of these, fuse together and infuse one another to approach the question of *how*, ultimately, *themed exhibition of landscape ‘influences’ flautist concert practice*.

At the least, I have found that my curations have consequences.⁸ At the most my concert practices have become invigorated.

And in between *the least* and *the most* I run out of breath as I describe, in words, some of the effects of themed exhibition:

Themed exhibition, as landscape occurring, embodies and reverberates into a sense of place; themed exhibition acknowledges the risk of smooth nomad life; themed exhibition becomes part of history’s continuity, recapitulation and afterlives, as a mandatory decolonial option. Themed exhibition as a curatorial intervention destabilises notions that relate to accepting conventional manners with regard to concert practice. Themed exhibition turns the gaze and ‘attunement’ from inwards to outwards. Themed exhibition influences concert practice by refusing to accept the mere denotation of objects on exhibit in a museum. Themed exhibition transforms these objects into catalysts of transformation, as well as objects that share a shoulder-load of activism. Themed exhibition transforms the concert event into a site of interrogation and experimentation. Themed exhibition transforms people who are involved in these curations (on all sides and at all levels): Themed exhibition transforms the public from receivers to

contributors; themed exhibition transforms the upholders of the institution and the institutional; themed exhibition transforms the flautist-curator to becoming an agent, creative not only for sounding skill, but also for her and his inquiring and mediative skill. This transforms the bearing of the flautist: The humility of the flautist becomes greater, perhaps, and the humanity grows, likewise.

Mats Rosengren

Themed exhibition takes me – and took me – by cognitive and emotional surprise: knowledge surfaced as variable, situated and interested. In my live performances sound *affected* skin as it reverberated down gallery space; sound *activated* smooth space into striated space as it discursed through thought papers and responses; and sound *noted* layers of harm as it *delinked* within a concert venue to enter a decolonial space of pluriversal options.

Themed exhibition also brought into perspective, for me, some of the many meaning-makings that conventional classical music concert practice has, has had, and can have. And here I take up a remark on concert practice as meaning ‘the one but also the other’ that I made in passing in the introductory chapter. This study recognises that conventional classical music concert practice contains embedded in its display of repertoire, composer skill and artist skill *additional* meaning-makings that include an array of laudatory aspects. These range from ‘education, edification, celebrating human dignity, experiencing profoundness, many kinds of critique, entertainment, transcendence, social cohesion, social outreach...’ However, to mention ‘the other’, in a harmed post-colonial southern locality, decolonial critique also exposes classical music conventional concert practice as alluding to contrary meanings such as ‘miseducation, demeaning, celebrating superiority, wallowing in kitsch, imposing unthinking cultural coherence, empty ritual, pompous display, social exclusion, social intimidation.’⁹ These lists, articulated in a somewhat crass way, necessitate response – perhaps through intervention by strategies that seek awareness for types of critical meaning-making. I suggest that perhaps such strategies are found in contemporary curating, an interface with a sensitivity that perchance enables bridging between harms and openings. And if not

bridging, then at least an acknowledgement of the existence of ‘the one but also the other’ is mandatory.

Beryl Graham and Sarah Cook

For my future practice I cannot therefore entertain the notion that I play South African flute compositions in their conventional contexts of concert rigour, promotion of repertoire and composers, or promotion of flautistic skill. Although some of these aspects remain laudible and linger, embedded in my musician’s ‘make-up’, curating as interventionist practice has proved too powerful a tool not also to intervene into accepted norms. I am therefore compelled to explore further and embrace the modes and activities of curating as Graham and Cook’s critical meaning-making interface between music as cultural production, institution and publics.

In order to extend some of these observations to wider flute concert practice, I am tempted to propose a sampling of questions. How, for example, does a study such as this impact on flautists who perform (the 57) local landscape compositions (in an unforeseeable future)? ... flautists who perform the 500 compositions by local composers? ... and flautists who curate concert events (with or without local compositions)?

I cannot answer for the prospective routes of present and future colleague flautists, so instead I return to my own practice as it evolved over the course of this project and as it shapes into future projects. For my foreseeable practice the sixteen¹⁰ selected compositions that my landscape curations presented cannot again be curated ‘conventionally’. Furthermore, the remaining landscape compositions can now be curated as acts of critical meaning-making, depending on the focus of future curations, building on (or in opposition to) interpretations of landscape that my study coaxed out.

Graeme Sullivan, Henk Borgdorff, Paulo de Assis

In 2011 I set out on a song path into artistic research. The meshwork of songlines encountered has made the research experimental, performative and

transformative – so that Borgdorff’s ‘unexpected’ became apparent.¹¹ Through methodologies described by Graeme Sullivan as ‘reflexive practices’ I have been able to be self-reflexive on my own role and practice as a flautist (in a critical, ‘playing-writing’ way). I have attained a meta-analytic reflection on the processes of this research, and broader concert practices that conventionally encase flute playing. I have been in dialogue with the material itself, allowing for it to change, welcoming what Henk Borgdorff suggests artistic research can do: [Artistic research is] ‘a transformation that occurs from an artistic product to an artistic argument’.¹² I have also been in dialogue with numerous fellow researchers who are on similar and other conduits of discovery, whether focused on artistic research or other types of research and practice.¹³ Finally, a questioning, explorative, and experimental approach (as Paulo de Assis advocates) has allowed for possibilities of transformation to surface in myself, and possibly also in wider contexts of concert practice, given that research such as this is capable of spurring consequences of influence beyond my control. This approach has invited processes that are ‘creatively redesigning the futures of past musical works’ (De Assis), and, I add, redesigning their practice and their practitioners. These are exciting prospects for myself as music practitioner who still chooses to engage with (and perhaps for other practitioners who seek engagement with) an ever-growing museum of compositions and their concert practices, to thereby pursue contextual relevances.

On the integration of theory and practice I have become aware of the multi-directional ways in which research integration takes place, whether concurrently, chronologically, or as knowledges that surface *in and through and following on from* research processes undertaken. For me images such as ‘interlacing, meshwork, flow and flux, (as well as) echo back and forth’ have emerged as apt for describing such integration. By way of illustration I refer to the various phases in my project, perhaps best represented by the many spaces in which my body found itself engaging in research, i.a. study, library, studio, concert hall, gallery, seminar venue, on the telephone, internet, and in conversations, etc., but also to the many sites of experience that were engaged: the mind thinking, the flautist-body doing, the alert self sensing and the totality of (my) existing informed and transformed through these processes. I suggest that the

current dissertation and the video recordings exist as articulated, enacted and embodied documents (products but also processes) that attest to the integrated explorations that artistic research enables.

The knowledges that have surfaced from this research project are only possible from within the context, content, enacted method and embodied outcome of artistic research as arts-based connection between academic practice and artistic practice. These knowledges have been articulated throughout the observations and reflections of this dissertation and focused by way of summary in this concluding chapter. I wish to add another pertinent formulation of how artistic research, described by De Assis and Borgdorff as ‘discovery led’, and not so much ‘hypothesis led’ enunciates what had not yet ‘been known’, and refer, below, to the central intersection for this study, as noted in the Introduction.

I suggest that in my project the central intersection between curating, South African flute compositions, and landscape as theme of exhibition *emerged* as ‘performance and performativity’. This intersection arose due to the consistent and ongoing probing integration of theoretical and practical pathways into research: I would not in all probability not have found the central intersection of performance-*connecting-to*-performativity had I not been inspired by conventional research (reading, writing) to infuse playing/ curating practice, and *vice versa*, multidirectionally. Furthermore, the ‘knowing of’ and ‘activating of’ the activism of performativity, that connects to the activism of interventionist curating, that again connects to the activism of artistic research that transforms practice (personal embodiment and concert practice embodiment) and that again connects to a social activism as my concert events prodded, were possible through embracing performance-*connecting-to*-performativity as dynamo to the integrated research project. These processes, again, happened concurrently, chronologically, but also *in and through and following on from* artistic research.

What *types* of knowledges surfaced in this integrated way of doing research in and through thinking-doing art practice (musicking, flute playing, curating, and so forth) coupled to thinking-doing academic practice (categorising, listing, analysing, clarifying, applying, sifting, and so forth)?¹⁵ Scope prevents me from extensively repeating or probing a discussion on knowledge types that

artistic research produce (as was initiated in the Introduction). However, I suggest that insight has surfaced (and also been applied) on artistic research as a smooth transition between thinking-doing, at times back-and-forth, at other times producing new integrated knowledges, as for example phenomenological knowledge and embodied outcomes. The transformative power of this type of research has engaged both the non-conceptual (although I find the ‘non’ of this term bewildering) and the linguistically articulated, thereby drawing together propositional knowledge, knowledge as skill, and knowledge as acquaintance. However, knowledge as *doxa* and magma: variable, situated and interested, as well as social signification that is thick, unstable and eruptive, have also emerged attesting to the non-conventional, slippery, boundless and invigorating site of research that I have found myself in.

Finally, to initiate a discussion that no doubt requires further exploration, I suggest that the constructivist types of knowledges that have surfaced in this study include the designing and presenting of three curations; and the hermeneutic types of knowledges that have surfaced include the reflections and observations on these curations and their effects – effects that have instigated delight and surprise, and, at times, bewilderment and even pain. And here I think in particular of the powers of themed exhibition that I described as having affected ‘at the least’ and ‘at the most’ my playing and my practice. This latter comment therefore points to a crystalised articulation of embodied knowledge.

John Wylie, David Crouch

Amidst the songlines of this research I was taken along arid stretches of sonorous expanse and valleys of reverberations. The resonances sounded into my own past, my present and my future as a performing ‘flautist-curator-artistic-researcher’, a compound word that will remind the reader of a similar compound formulated by decoloniality as ‘thinking-doing-sensing-existing’. Having come thus far into this project I hear these two compound words as synonyms.

My ‘grooving’ is now not only along natural scenery – it is also by means of embodied landscape, listening for reverberation, and by awareness for the radical re-positionings of smooth space (and the severe limitations of striation). My grooving has also been exploded open by the radical rebellions of decoloniality. I have come to recognise that ‘landscape is tension’ (John Wylie), also in this global south with its particular setting, where flautist-musicians and artistic researchers who are global citizens operate: Composer Joan Tower merges these terms to speak of her ‘musical citizenship’.¹⁵ I have become infused with the daring energy of the curator who steps in to transform, at times preserve, and mostly, consistently *be with* art material – classical music – as and when this same music curates into unstable, risky and humane discussions of meaning-making. I emphasise the necessity of the recognition of my *being with* classical music by borrowing from Njabulo Ndebele’s observation that ‘music’ is a ‘vital’ way through which we ‘connect with the world’ that we embody.

7.3 Research uncertainties that ‘keep performing’

I borrow from Peggy Phelan who investigates the performative of performance as a suspension between a corporeal reality and a psychic reality (that, together she calls ‘the Real’). She suggests that

*The transformative possibilities of the Real, we may have to trust, while unable to be fully confirmed within the field of the visible (or empirical) [or audible], cannot be permanently denied. That is why we must keep performing and transforming the interpretations of this relation [between the real and the representational]. Doubt may be the best guarantee of real presence.*¹⁶

The doubt of uncertainty also surfaces through Crouch’s remark that ‘[p]erformance and performativity are lively, active and uncertain’.¹⁷

Music as connector, a flautist-curator’s engagement within a lively, active and uncertain field of performance, performativity and artistic research, and the lure of the transformative are the reasons ‘why we must keep performing and transforming’ – why I suggest I must keep on performing (and transforming) – *through curating* as an interventionist tool of critical meaning-making.

Exportation

:the act or practice of exporting/ : something that is exported¹

What used to be Chapter 3:

Curating South African flute compositions: An investigation

Times are always bad for contemporary composers and Roelof Temmingh, a 32-year-old South African earns the limelight with 'Sonatina' for flute and guitar. 'Sonatina' is a mature work where the gifts of intelligence combine with the quality of the heart.

– Antoinette Sylvestri (1978)²

[A]s a South African composer working in a precarious interstitial place which is barely acknowledged as possible, let alone valued, Klatzow may struggle to make significant further progress on the 'international' stage at this point, beyond further commissions and support from performers and others with whom he has made personal contact and who live and work outside South Africa.

– Robert Fokkens (2004)³

Although a modest man, Grové did allow himself a single self-congratulatory moment: 'I think – if I might say so – that this is a good piece' [referring to the 'Flute Sonata'. On this remark, John Hinch comments as follows:] Anyone who has heard the Sonata performed will surely agree. It is all the more the pity that this intricate and fascinating work, written in 1955, has never been published.

– John Hinch (2006)⁴

1. Introduction

This chapter focuses on the curating of South African flute composition by flute players who engage with this body of compositions. The quotations at the opening of this chapter indicate the possible routes this investigation could have taken (audience-oriented, composer-oriented, repertoire-oriented). This chapter comprises a *musician/performer*-oriented focus on a body of compositions, programming, concertising, commissioning and research choices made, rather than *audience* reception or a *composer*-focused analysis of style or presentation of biography. The quotations at the opening of this chapter also indicate contexts that mutually influence production, performance and reception of classical music in South Africa. These quotations will be analysed briefly at the end of this introduction.

The chapter will not provide a comprehensive overview of South African flute compositions. Such overviews (conducted mostly by flautists) already exist. In this regard Catherine Stephenson's 2012 dissertation on stylistic compositional borrowings and developments accompany a comprehensive catalogue of South African flute music.⁵ Also significant is the investigation by Liesel Deppe into processes of 'Africanisation' in selected South African flute compositions (2011).⁶ Alain Barker's dissertation (2001) comprises an analysis of four flute compositions by four composers, juxtaposed to interviews conducted with these composers in 1992 (interrogating their socio-political awareness in South Africa).⁷ Barker's investigation is less comprehensive and more of a critical enterprise. Various style analyses of particular compositions also exist. In this regard, Malcolm Nay (2008,⁸ on a Hendrik Hofmeyr trio), Wendy Hymes (2008,⁹ on a Bongani Ndodana-Breen flute solo), and Daniela Heunis (2001,¹⁰ a brief overview of solo flute compositions) have made contributions. Catalogues have also been compiled by Elizabeth Krynauw (1994,¹¹ a catalogue of South African chamber music that includes numerous entries of flute compositions), as well as possibly one of the earliest catalogues of composers resident in South Africa, compiled by flautist Ian Smith (1986).¹² Flute compositions are also mentioned in the publications by John Hinch (2004 and 2006),¹³ Waldo Malan (2000),¹⁴ Daniela Heunis (2002),¹⁵ as well as in the composer overviews by Peter Klatzow (ed., 1987)¹⁶ and Penny Clough (1984).¹⁷ The research by Merryl Monard (2006)¹⁸ was presented as part of a master's lecture recital, and is an example of numerous unpublished comments and brief analyses of compositions presented to audiences at performances. (Of the above authors, the majority are flautists, with the exception of Nay, Krynauw, Malan, Klatzow and Clough.)

1.1 Overview of chapter

This chapter will report on empirical research that I undertook. My research, in the form of questionnaires, was conducted amongst a selected group of flute performers. The research focused on the curatorial actions of these flautists, investigating South African compositions that these flautists performed, recorded, commissioned, and researched, as well as investigating the curatorial

decisions taken by these flautists in relation to caretaking and exhibition making of this body of compositions. From this information, I deduce what I call ‘trends’ in curatorial practices in an attempt to gauge how flautists themselves act as curators in relation to South African classical flute music. These five curatorial trends are formulated in the Conclusion.

In the remainder of this introductory section I motivate the types of research that a project such as this engages. I motivate the focus of research reported on in this chapter as investigating music practice at the level of performers’ curatorial activities rather than the structural investigation of composers’ compositions, or composer styles or their biographies. Thereafter, in the remainder of this chapter, I explain the methodology and present and analyse the results of research procedures undertaken. In the final section I draw conclusions that I formulate as curatorial trends evident amongst the flautists that took part in this study.

1.2 Motivation for this type of research: Research ‘on the arts’ that leads to research ‘through the arts’

As was discussed in Chapter 1, this project employs artistic research, a type of research that can also be called ‘[research] through the arts’. I motivated that I employ Christopher Frayling’s terminology, rather than Henk Borgdorff’s notion of ‘research in the arts’ for artistic research.¹⁹

However, the current project of this particular chapter that examines curatorial practices of flautists aligns with research *on* the arts, where I investigate a practice that I am also practicing in, but this personal involvement does not change the nature of this research into artistic research (as yet). In this chapter I report on processes that engage in what Jurrien Slighter calls ‘research by a performer’ and I research ‘the context of the performance’. Slighter writes:

Our research should therefore not limit itself to the score, but we should be able to see the act itself as object of research! Not only the product is an autonomous object of research, but also the context of activity, and the process that, using the ‘score’ as a script, leads to a performance. Research by a performer can therefore be much more

Box result 1: Questionnaire participation ratio in percentages

Of the 65 questionnaires sent out, 38 (=58,46 %) were returned, completed;

Of the 65 questionnaires sent out, 16 (=24,61%) were confirmed as non-participation;

Of the 65 questionnaires sent out, 11 (=16,92 %) were not confirmed received.

than the analysis of a score or historical research into the place of composer and piece: the performance itself, one’s own musical actions and the context of the performance become object[s] of research.²⁰

In a subsequent phase of my research, I act as flautist-curator and design and present concert events, thereby engaging with the concert as a site of research. The integration of theory and practice *at that stage of the research*, as well as the open-endedness of the site of research, aligns with research *through* art – artistic research as an immanent perspective. The latter processes are documented in Chapters 4, 5 and 6 of this dissertation.

These two components of research, the one *on* music as practice, and the other *through* music as practice, is an example of research that Susan McClary believes *departs* from investigating the ‘purely musical’.²¹ Instead this project investigates ‘musicking’ (a term coined by Christopher Small).²² The focus of research such as this is on what people do to make music happen rather than on how the music is classified, analysed or evaluated. This form of research, focusing on analysis of practice (and ultimately engaging in practice on the basis of results), broadens extant published research on South African flute music, an overview of which was given earlier in this chapter.

1.3 Quotations that ‘sketch’ contexts

The three quotations at the beginning of this chapter reveal some of the contexts in which this body of compositions has been received. The three comments are made by a daily newspaper critic (on Temmingh) (Sylvestri),²³ a fellow composer and earlier composition student (of Klatzow) (Fokkens)²⁴ and

by a flautist colleague (of Grové) (Hinch).²⁵ In the following section I briefly analyse the quoted comments, thereby showing their relevance to some of the arguments of this chapter.

The first comment notes the perceived precarious position of the contemporary composer with subsequent favourable mention of a particular composition performed, the second comment by a composer assesses a fellow composer's perceived local and international recognition, and the third comment forms part of an interview between composer and fellow flautist, with a subsequent flautist's view on a particular composition's merits. The quotes are illustrative of the following:

- (1) First, they sketch a scenario within which South African flute compositions are situated, and they represent a scenario in which the 'repertoire' choices that flautist performers make are shown to be part of an inter-related network comprising composer, performer, various music-related institutions, audiences, the media, public and academe, as well as broader cultural and ideological positions. For Pierre Bourdieu, this network is a 'field' of 'positions' and 'position-takings' as was discussed in the chapter that investigated curatorship.²⁶ According to Bourdieu the agents (and their agency) within the networks of cultural production can be analysed objectively, thereby revealing '*that which makes it possible for the artwork to be produced and consumed*' in the field of classical music (in South Africa), according to Christine Lucia.²⁷ I suggest the notion of Bourdieu's fields can also be a useful tool to situate the curatorial activity of flautists. At the level of curatorial agency there are people – flautists – who are the curators who operate as bodies in Bourdieu's field of forces 'to make (local, South African) flute music happen'. As will be discussed later, Bourdieu's notion of forces will be a useful analytic in this project to describe how the (flautist) agent operates within an (artistic) 'field of forces' that is also 'a field of struggles' tending towards conservation and/or transformation.²⁸
- (2) Second, the three quotations sense, if not interrogate directly, a scene of perceived insignificance that surrounds this body of music: A critic senses that times are 'always bad' for contemporary composers; a fellow

composer reflects on composer's 'struggle' for international recognition; and a performing and teaching musician laments the lack of widely and securely disseminated (flute) scores in the form of hard-copy (pre-electronic) publication. The perceptions that relate to such insignificance of a flute's compositions (as was plotted in the introduction) will not be addressed pertinently in this chapter, but they underscore some of the writer's sensitivities surrounding the investigation into programming processes.

- (3) Finally, I have deliberately chosen the above three quotations as they introduce the precise three composers who were the only South African composers of flute music to have been represented on a prominent local teaching institution's examination syllabus up until 2011. Stefans Grové, Peter Klatzow, and Roelof Temmingh were the three composers who were selected to have compositions listed on the flute syllabi of the UNISA (University of South Africa)²⁹ music examinations for more than thirty years (in the period 1978 to 2011)³⁰ whereas flute compositions by South African composers (now totaling almost 500 compositions) have been in existence since 1912, as catalogued by Catherine Stephenson (2012).³¹ It is perhaps also significant to mention that the current 2012 UNISA syllabus that replaced the 2001 syllabus shows greater variety and a bigger selection of South African compositions. This current UNISA syllabus of 2012 includes thirteen flute compositions by South African composers.³² The composers represented on the 2012 syllabus include the names of Stefans Grové, together with Hubert du Plessis, Paul Loeb van Zuilenburg,³³ Hendrik Hofmeyr, Alexander Johnson, James Rich and Allan Stephenson (with Stephenson's compositions indicated as a piccolo optional alternative to flute compositions). (Klatzow and Temmingh are therefore omitted on the 2012 syllabus.) This shows an increase in the number of South African composers and compositions represented by the 2012 syllabus (in relation to the 2001 syllabus).³⁴ However, the homogenous selection of seven composers (with regard to race and gender) remains noticeable on this current syllabus that is at present only a few years into circulation, and that was released almost two decades after

the advent of democracy. Representation plays into the context of classical music in South Africa (as one of Bourdieu's 'fields'). These observations are, however, not an avenue of further focused research for this particular investigation.

It is my perception that South African flautists used to play Grové-Temmingh-Klatzow in the early 1990s and, thereafter, *Incantesimo* when Hendrik Hofmeyr returned to South Africa from Italy. If Grové-Temmingh-Klatzow (and Hofmeyr) formed the unaccompanied compositions staple diet of flautists, what became of this quartet of compositions? Are they still played? Have they been outplayed by newer compositions that relate differently to a present-day South African context? These questions sketch a context and set the scene for embarking on empirical research that investigates *the curating*, by flautists, of South African flute compositions. These compositions, I contend, exist in boxes, shelves, and unopened books (and in muscle memory and in intent) – until these compositions are brought into live sound by flautists through their acts of curating.

2. Questionnaires: Methodology of research process

During the course of 2013 I developed a questionnaire that generated empirical information towards the curatorship of South African flute compositions (by flautists themselves). In the following section I discuss (i) the contents of the questionnaire, (ii) its dissemination, (iii) the motivations for selection of participants for the survey, followed by the (iv) delimitations and (v) 'cross checks' that I incorporated in order to refine my selection procedures and results and, (vi) the procedures of collection, filing and analysis of data. The questionnaire is included as an addendum following this chapter (Addendum 2). What follows here is a summary of its contents.

(i) Contents (and goals) of the questionnaire

The questionnaire was presented in two sections, the first of which was administrative. The second section included an introduction in which I outlined my motivation for the research. In this second section I explained

my understanding of curatorship as a practice towards engaging with a music 'heritage' such as South African classical flute music. I suggested that curators are 'caretakers', as well as 'exhibition makers'.³⁵ I therefore suggested that *when* flautists engage with South African flute music we *are* curators. Measured against the theory and definitions of contemporary curatorship as presented in Chapter 2, I realised that my understanding of critical curatorship could well act as a preclusionary tool for flautists who did not have access to the theory on contemporary curatorship that I had indeed had. I therefore decided to describe a list of curatorial activities that we as flautist curators engage in. By researching flautist responses in terms of these activities I hoped that I would gain insight into not only the 'actions' of flautist-curators, but also into the processes whereby 'critical meaning making' could occur when flautists act as curators who facilitate between sounding music, composers, audiences, institutions, and ideas *about* musicking in relation to society.

My suggestions of the activities of curating were therefore not intended to be prescriptive, but were intended to register the agency of flautists and their activities. In order to suggest activities that relate to curatorship I suggested that flautists, in the various roles of curator, may collect sheet music into their personal libraries, or perform compositions during public recitals, or record music, or commission new compositions, or undertake research on South African compositions. Flautists may also (I suggested) engage in a form of 'networking' surrounding South African flute music, possibly by presenting public master classes, or by running blogs on the internet. Finally, I suggested that flautist-curators who performed South African compositions on public recitals may engage with specific ways of 'exhibition making' that could include aspects such as theming or other curatorial approaches that could connect with audiences in the presentation of South African compositions.

The above information was redrafted into nine sections of questions. The questions investigated or requested the following:

1. A rough estimate of the number of scores of South African flute compositions kept in personal libraries of flautists (original publications,

- copies and electronic versions). This section also investigated whether any of these manuscripts were perhaps not held in other collections;
2. The identification of any South African compositions for flute that flautists have performed in public;
 3. The identification of any South African compositions that flautists have recorded, and
 - 3.1 Released on licensed recordings;
 - 3.2 Archived as transcription recordings for radio
 - 3.3 Track listed for public radio stations
 4. Information on published research on South African flute music by flautists;
 5. Information on commissioning of new (South African) flute compositions;
 6. Activities as network administrator (within the focus of South African flute music);
 7. Reasons for flautists' engagement with South African compositions;
 8. Approaches that flautists take/ have taken when programming South African flute music, for example by experimenting with themed programming;
 9. Curatorial decisions towards exhibition making.

(ii) Means of dissemination

The questionnaire was distributed by e-mail, together with a form that requested informed consent for participation in this survey, as is necessitated by compliance with ethical research procedures at Stellenbosch University. In each case I sent a short note requesting flautists to take part in the survey, and then attached both the questionnaire and the consent form.

I disseminated the bulk of the questionnaires in November 2013, with some questionnaires also sent out up and until early May 2014. In order to facilitate my progress with processing of data I maintained a deadline of the end of May 2014 for inclusion (in this survey) of questionnaires.³⁶ This gave me a time frame of a period of six months over which information was distributed and collected.

(iii) Method of selection of participants

The selection of participants was done on the basis that such flautists had performed South African classical flute music in public. I therefore excluded any 'closed' performances (such as 'house concerts' for selected guests), as these performances are not open to the public. I initially excluded from this questionnaire the pertinent mention of the terms 'professional', versus 'amateur' flautists, even though the study was, ultimately, conducted amongst professional players who made their primary or secondary living from practice in flute performing and/ or flute teaching.³⁷ I also included undergraduate and postgraduate examination recitals by student flautists, provided that these examination recitals were open to the public.

In my selection of flautists I included local (South African) flautists, flautists who have relocated here from other countries, as well as non-South African (international) flautists, who had no connections (of birthright or citizenship) to this country. My selection can in no way have been comprehensive, and should at best be seen as a sample selection. However, to my knowledge, this selection did include an invitation to the bulk of the flautist musicians (nationally) who have been and still are active as performers of local music in the three decades leading up to this study. The handful of international flautists that I included (regardless of whether they had ever visited South Africa) was particularly non-comprehensive, and these were of value to my research as their answers would possibly indicate something of their sense of 'exhibition-making', precisely because they had no direct motivation towards the 'preserving', or 'caretaking' of a local heritage.

As I am also a flautist (and therefore operate within a network of local flautists) my method of selection of local flautists was to approach persons whom I knew gave public performances. Within South Africa the body of (classical music) flautists who perform actively is not that large. Furthermore, even over a period of three decades, this group knows of one another, often having been students, over several generations, of the same teachers at the same teaching institutions. (In this way, for example, I had contact with flautists several years my senior and my junior as we had studied at the same institution.) In addition to these

connections, there is an official organisation that links flautists nationally, called the 'Flute federation of South Africa' (FLUFSA, established in 1989), of which I have been a member, as well as one of the (more recent) administrators.³⁸ This federation functions as a valuable network of flautists who know of one another, and who disseminate information amongst one another. International selections (that were not comprehensive) were made on the basis of hearing from local composers of international performances, as well as locating (international) flautists' research on local flute music, as well as from having met some of these players on my international travels.

I also included my own concerts as a flautist for sections of the survey. This was done as a taxonomic measure: In the question on compositions performed I noted the number of times that flute compositions by South African composers were performed in public, and I saw no reason to exclude my own performances from this tallying procedure. I therefore answered my own questions with regard to scores owned, public performances (up and until 2013), as well as recordings and commissions made (Question numbers 1–5), but did not answer the questions relating to specific curatorial decisions regarding flute concert events (numbers 6–9) once the period of my research had been set in motion.³⁹

(iv) Delimitation in timeline and composition selection

As a timeline guide for curatorial activity I selected the three decades leading up to my research, which is roughly the period between 1980 and early 2013. I was not particular about the initial and final (cut-off) dates for participants' curatorial activity, and included information on performances that dated from 1978 (from the flautist Éva Tamássy's career span), as well as information on performances and events up and until May 2014. The period therefore spans just over three decades.

The terms 'South African' and 'classical' were not defined narrowly for the questionnaires, partly because I wanted participants to interpret these categories from within their own performing contexts. The result of such a non-prescriptive approach to composition delimitation was that my understanding

of 'classical music flute compositions' was adapted to include crossover music that was scored in (Western) notation when completed questionnaires were analysed. I will further address this particular decision made in the section on results.

In accordance with Catherine Stephenson's catalogue, I suggested that the body of flute compositions included all instrumental (and vocal) categories, ranging from compositions for solo flute including up to twelve players (in chamber compositions). Concertos for a soloist (or several soloists), with orchestral accompaniment, were also included, as were electronic compositions in which a flautist played a 'live' performing part at any stage of the production.

The dates for compositional (creation) were chosen in accordance with Catherine Stephenson's catalogue. This catalogue lists the earliest entry for a South African composition as 1912. Although Stephenson's published catalogue stops in 2012 (thereby indicating a century of compositions for the flute), I included the period up to May 2014 in order to allow for recent commissions, performances and research that flautists included on their questionnaires.

(v) Verification of information supplied on the questionnaires

In order to validate some of the information supplied by the completed questionnaires, I included a number of strategies as described below.

1. The collection of copies (hard copy photocopies and electronic versions) of concert programmes that had been performed by selected flautists. The data was kept on my personal computer filing system, as well as hard copies kept in files.
2. The cross-checking of dates of performances submitted against dates as listed in the FLUFSA *Flute concerts Diary*. (In several cases I could remind flautists of recent performances of local compositions by drawing on material from these diaries, records of which I have kept.)
3. A request for access to viewing the data base that documents the performance of compositions from one concert series, i.e. the University of Stellenbosch

Music Department's Endler concert series (2008–2013). The data was kept on my personal computer filing system.

4. A request for access to the data base that documents the performance of compositions (and especially member composers' compositions) from SAMRO (South African Music Rights Organisation). This data could not be provided to me.⁴⁰
5. The compilation of a list of recordings that had been made of South African flute music (compiled independently of questionnaire answers). The data was kept on my personal computer filing system.
6. The compilation of a list of *YouTube* (online) recordings of South African flute music (compiled independently of questionnaire answers). The data was kept on my personal computer filing system.
7. The compilation of a list of published research that had been conducted (by flautists) on South African flute music, as was summarised at the outset of this chapter. (This list was compiled independently of questionnaire answers). The data was kept on my personal computer filing system.

The first strategy (the collection and investigation of concert programmes) was inspired by a similar method of research by music historians Jann Pasler⁴¹ and William Weber.⁴² These scholars have employed the analysis of (historical) concert programmes in their research on music practices. Through their research they have traced trends that relate to 19th century French programming practices of classical music (a chapter by Pasler) and the 'turn' in programming practices that occurred in the 1850s, at the time of Beethoven, in European programming practice (a book publication by Weber).

I did not initiate a comprehensive survey into libraries, music archives and concert organisations' archives that include documentation on concerts. I also did not comprehensively approach South African composers for a summary of their flute compositions commissioned, performed, recorded, or researched. Although each of these activities would have provided more thorough results, I decided that such work was situated outside the limits of this study. Instead, I focused on the information that flautists themselves provided to me. However, as I have engaged with South African flute compositions (through performing,

commissioning and the recording of some of this music over the past three decades) my situatedness in this 'musicking' context forms a long-term groundwork that informed and expedited my research.

(vi) Procedures of analysis of the questionnaires

The collection, filing, and analysis of returned questionnaires amounted to the following procedures:

Questionnaire returns were saved on my personal computer system as two documents: the consent form and the questionnaire.⁴³ The documents of individual flautists were formatted in mutually compatible table formats (and alphabetical order by composer names or by flautist names where required) so that I would be able to compare information. For each of the questions numbers 1–5 I generated a summary table format where all flautist entries could be tallied in relation to one another. In the current dissertation I retained the numbering of these tables to coincide with the relevant question.⁴⁴ Question 1.1 generated a text paragraph summary together with a brief table (Table 1.1) showing ownership of music scores. Question 1.2 (Table 1.2) contained a list of scores that flautists noted as scores possibly not found elsewhere. Question 2 (Performances) generated several table and list formats of totals, as follows:

- 'Draft Table to Question 2': The first table (containing all flautist entries) was sorted alphabetically by composer surnames, and tallied the number of times a composition was performed, as well as indicated how many flautists presented this composition. This table comprised a lengthy document of 33 pages in excess of 9600 words, and is not included in this dissertation.
- Tables 2.1 to 2.6: Subsequent tables were arranged in the form of a series of lists of compositions, indicated by composer surname, but then arranged from most performed compositions to least performed compositions. The generated lists (Tables 2.1 through 2.6) reflect the numbers of times a composition was performed, but also indicate how many flautists had performed the particular composition. Extracts of the most played compositions used uppercase letters A and B to indicate variants (2.1[A] and 2.1[B]).

- Tables 2.7[A] and 2.7[B] were generated from the results of Question 2 to focus on curatorial action by individual flautists and reflect the number of times that flautists had performed local compositions, measured against the diversity of ‘repertoire’ they presented. This is presented in table format, with ‘most activity (of flautists)’ listed at the top, and ‘least activity’ listed at the bottom of the table. Flautists’ results are indicated in two subsequent tables, Table 2.7[A] focusing on number of performances, and Table 2.7[B] focusing on diversity of compositions.
- Table 2.8 documents the number of concert programmes consulted.

Similar table formats were generated for Question 3 (Table 3: Recordings) and Question 5 (Table 5: Commissions) and these are included here. For Questions 4 and Question 6 through 9 there are no tables. Information is instead presented in paragraph summaries.

The above data generated information from which I extracted results that were relevant to my study. I also attempted to draw conclusions as comparisons between different types of information gathered in various sections of the questionnaire. I concede, however, that the information generated could have provided many more (and different) avenues of exploration. In this regard I had to reign in my own queries that wanted to further explore ‘why’ particular compositions were popular, or ‘why’ particular flautists were prolific advocates of local compositions. In retaining the focus of this study with practice (and not repertoire analysis or composer biography or flautist biography) I limited my observations to contextual reasons for queries such as these, but refrained from drawing further conclusions.

In the subsequent sections I document and then analyse the results that the research generated. I then proceed by formulating curatorial trends amongst flautists that I observe.

3. Questionnaires: Results obtained

Participant details

The questionnaires were sent out to 65 flautists (myself included), and over a period of six months I received 38 completed questionnaires. A remainder of 16 respondents indicated that they were unable to answer the questionnaires, mainly as these flautists had not engaged with South African flute compositions in their public performances.⁴⁵ Eleven (11) questionnaires sent to local and internationally-based flautists were never acknowledged or answered.⁴⁶

In percentages, the following statistics on participation emerge:

By statistical standards the percentage of returned questionnaires compares favourably with trends in questionnaire circulation and return. Questionnaires are classified as one of the weaker forms of research tools,⁴⁷ partly because of their relatively low return rate.

All the participants filled in the required forms of consent to participation, and all the participants mentioned that their names could be included in this dissertation. The persons who took part in the study were the 38 flautists listed below. (The list below uses the *first name of the flautist* as alphabetical order. I list the South African-based, and South African citizens (not based locally) together, first; and the international, non-South African flautists last.)

Flautists who returned completed questionnaires were the following: Bridget Rennie-Salonen, Carike Byker, Carina Bruwer Pugliese, Catherine Stephenson, Cobus du Toit, Daniela Heunis, Dianne Vermeulen (Mitchell Baker), Douglas Scott, Elsabe Pretorius, Erika Jacobs, Éva Tamássy, Evelien Ballantine-Hagen, George Fazakas, Handri Loots, Helen Vosloo, Ilke Alexander, Inge Pietersen-Scott, Ingrid Hasse, Jeanie Kelly, John Hinch, Liesel Deppe, Liesl Stoltz, Louisa Theart, Malané Hofmeyr-Burger, Mariëtte Schumann, Marietjie Pauw, Marlene Verwey, Merryl Monard, Myles Roberts, Owen Britz-van Ryneveld, Pierre Tolsma, Ronelle Bosman, Sally Minter, Tracey Burger. International (non-South African) flautists amounted to: Barbara Highton Williams, Carla Rees, Michael Jefferies and Wendy Hymes.

Comprehensiveness of detail gathered

The majority of participants confirmed that they retained little or no record of the concerts that they had presented in public as they had not kept systematic records, or had lost electronic data. The implication is that answers to *what* compositions (and *how often*) these compositions were performed, recorded, commissioned, etc., were made from consulting personal sheet music libraries, recordings, as well as answering from memory. Several entries indicated totals, but with a comment that indicated that the exact performance total of a certain composition was an estimate. In this case the answer would indicate that the composition was performed ‘at least 5 times,’ and possibly more. In my final summary I noted such performance entry as ‘5 times’.

The questions themselves were answered in varying degrees of detail. Question 1 (on approximate numbers of scores owned) was answered by all participants. Details to Questions 2–5 (on compositions performed, recorded, researched and commissioned) were completed by all participants, in varying degrees of detail. In many cases the composer names and titles, and numbers of times that a composition was performed (or an approximation) was the only detail provided (with no mention to date, venue, or accompanying programme). Questions 6 (on curatorial activity such as network administration) was answered by seven (7) flautists; Question 7 (reasons for performing South African compositions) was answered by 31 flautists; Question 8 (on theming as curatorial approach) was answered by 24 flautists; and Question 9 (on further curatorial approaches) was answered by 14 flautists.

Below I provide the results of the questionnaire, and then analyse these, following the order of the questions posed.

Question 1.1 Scores owned

Catalogues indicate that scores by South African composers are often hard to locate, and that many of these scores were still in manuscript form.⁴⁸ Although the electronic dissemination of scores has, in recent decades, brought more scores into circulation, many of the compositions up to the early nineties are

still in manuscript form.⁴⁹ Question 1.1 was an inquiry into the extent of scores archived in personal libraries. I included this question with the assumption that the possession of scores could indicate a collecting impulse pointing towards a curatorial dedication to archiving as ‘caretaking’, but also towards possible performances (in subsequent ‘exhibition-making’, as music in live performance).

The question contained broad categories that could be ticked (e.g. 0–10 and then 10–50 scores, etc.). I also included this question because I hoped that the question would direct flautists to investigate their libraries and that this activity would perhaps operate as a reminder of their past performances (especially where concert programmes were not available).

Table 1.1: Scores of local flute compositions in flautists’ personal collections

Number of scores owned	Number of flautists who answered this question (Total 38)
1–10	17
10–50	17
50–100	4
100 plus	0

Relatively few scores (of the existing 500 scores) of South African flute compositions are in private collections of performing flautists. Those flautists who had (or were) engaged with postgraduate research into South African flute music indicated that they had collected more than 50 scores (Catherine Stephenson, Liesl Stoltz and the present author).⁵⁰ Éva Tamássy, who in the period between 1978 and 1992 had had at least thirteen compositions dedicated to her by composers, also indicated that she owned ‘approximately 50’.

Question 1.2 ‘Rare’ manuscripts of flute compositions (possibly the only copies) in private collections of flautists

Under this section flautists were asked to indicate whether they possessed any manuscripts of compositions that had, to their knowledge, not been published or kept elsewhere and of which they were possibly the sole owners.⁵¹ Below I list the entries submitted by flautists, arranged alphabetically by flautist first name, and then by composer surname. The final column indicates my follow-up research and this column shows that the compositions by Abbott, Alexander, Cronjé, Honey, Phillip, Tamássy and Temmingh⁵² may indeed exist as single manuscripts currently housed in the personal library of a particular flautist. In all other cases, the scores were available from either 1) the composer (although not published and therefore not publically available, as in the case of the composition titles submitted by Rennie-Salonen), or 2) from a publisher (as in the case of the Scott compositions), or 3) from SAMRO, or 4) from another colleague musician. I conclude that my question had therefore been phrased ambiguously. Despite this oversight, the information provided below could be of use even if only to serve as cross-check for updates of the existing catalogue of flute compositions that has been compiled by Catherine Stephenson (2012).

Table 1.2: ‘Rare’ manuscripts

Composer (surname, first name)	Title of composition	Flautist who has sole manuscript	Comments
Neethling, Janine	<i>Eine kleine rugby</i> (flute, viola, piano)	Bridget Rennie-Salonen	Also available from the composer.
Neethling, Janine	<i>Hartland tema en variasies</i> (flute, viola, piano)	Bridget Rennie-Salonen	Also available from the composer.
Neethling, Janine	<i>Mannetjies Bach</i> (flute, viola, piano)	Bridget Rennie-Salonen	Also available from the composer.
Neethling, Janine	<i>Suite on Friday 13th</i> (flute, viola, piano)	Bridget Rennie-Salonen	Also available from the composer.

Composer (surname, first name)	Title of composition	Flautist who has sole manuscript	Comments
Neethling, Janine	<i>Vier seisoene kind</i> (flute, viola, piano)	Bridget Rennie-Salonen	Also available from the composer.
Pantcheff, Richard	<i>Suite on South African folk tunes</i> (flute, viola, piano)	Bridget Rennie-Salonen	Also available from the composer.
Reid, Matthew	<i>Made in South Africa</i> (flute, piano)	Bridget Rennie-Salonen	Also available from the composer.
Roussopoulos, Dimitri	<i>Vespers of a sun god</i> (flute, electronics)	Bridget Rennie-Salonen	Also available from the composer.
Taljaard, Hannes	<i>Chansons à boire</i> (woodwind sextet and piano)	Bridget Rennie-Salonen	Also available from the composer. Liesl Stoltz performed this as well.
Walton, John	<i>Flitting</i> (flute and piano)	Bridget Rennie-Salonen	Also available from the composer.
Walton, John	<i>Modjadji's song</i> (solo flute)	Bridget Rennie-Salonen	Also available from the composer.
Fokkens, Robert	Four titles: <i>Tracing lines</i> , <i>Two songs on texts by Ibn al-Arabi</i> , <i>Inyoka etshanini</i> , <i>Cycling to Langa</i>	Carla Rees, <i>rarescale</i>	These four compositions are published with Tetractys: www.tetractys.co.uk . Also available from the composer.
Abbott, Nicholas	<i>Bagatelle in E</i> (flute, piano)	Catherine Stephenson	Rare: Single copy in flautist's possession ⁵³
Scott, Douglas	<i>Flute sonata</i> , includes <i>Canon in the shape of a tree</i> (with detachable movements)	Douglas Scott	The flautist is also the composer and publisher (Creative Commons). ⁵⁴

Composer (surname, first name)	Title of composition	Flautist who has sole manuscript	Comments
Scott, Douglas	<i>Concerto for instruments</i> , includes detachable movements e.g. <i>Music for one/ three/four</i> , etc.	Douglas Scott	The flautist is also the composer and publisher (Creative Commons), as above.
De Vos Malan, Jacques	<i>Zazen I</i>	Erika Jacobs	Also available from the composer.
Cronjé, Johannes	<i>Fluitkwartet</i>	Éva Tamássy	Rare: Single copy in flautist's possession
Cronjé, Johannes	<i>In die tuin</i>	Éva Tamássy	Rare: Single copy in flautist's possession
Tamássy, Éva	<i>Peterscilly</i> (solo flute)	Éva Tamássy	Rare: The flautist is also the composer. ⁵⁵
Temmingh, Roelof	<i>Wings</i> (solo flute)	Éva Tamássy	Rare: Single copy in flautist's possession.
Bräuninger, Jürgen	<i>Fractal shapes</i>	Evelien Hagen-Ballantine	Also available from the composer. Marietjie Pauw has a 2014 edition of score and backtrack.
James, Christopher	<i>A Song cycle of James Wright poetry</i> (soprano, flute and piano) (1984)	Evelien Hagen-Ballantine	The score is in the James archive at DOMUS, Stellenbosch University

Composer (surname, first name)	Title of composition	Flautist who has sole manuscript	Comments
James, Christopher	<i>Dance suite</i> (flute and piano)	Evelien Hagen-Ballantine	The score is in the James archive at DOMUS, Stellenbosch University
James, Christopher	<i>Like a rainbow you shone out</i> (tenor, flute, violin, viola and cello) (1991)	Evelien Hagen-Ballantine	The score is in the James archive at DOMUS, Stellenbosch University
James, Christopher	<i>Transformations</i> (solo flute) (1995)	Evelien Hagen-Ballantine	The score is in the James archive at DOMUS, Stellenbosch University
Khumalo, Andile	<i>ISO[R]</i> (flute, cello and piano) (2005)	Evelien Hagen-Ballantine	Also available from the composer and SAMRO has the score.
Khumalo, Andile	<i>Solantino</i> (solo flute) (2006)	Evelien Hagen-Ballantine	Also available from the composer and SAMRO has the score.
Mnomiya, Simon	<i>Izigi zogu</i> (flute, violin and piano)	Evelien Hagen-Ballantine	Available from the composer
Simon, John	<i>Scena, Opus 26</i> (solo flute)	Evelien Hagen-Ballantine	Also available from the composer and from DOMUS, Stellenbosch University.
Smith, David	<i>Lunar fantasia</i> (flute, tambour (bongo) and piano)	Evelien Hagen-Ballantine	Also available from the composer.

Composer (surname, first name)	Title of composition	Flautist who has sole manuscript	Comments
Stephenson, Allan	<i>Concertino</i> (solo flute, 1994)	Evelien Hagen-Ballantine	Also available from the composer. Flautists Carina Bruwer-Pugliese and Malané Hofmeyr-Burger mentioned having performed this.
Temmingh, Roelof	<i>Mors</i> (soprano, flute, cello and piano)	Evelien Hagen-Ballantine	The Temmingh archive has not been accessed. Flautist Marietjie Pauw (and the <i>Collage</i> ensemble) have scores.
Alexander, Ilke	<i>Perculiar</i>	Ilke Alexander	Rare: The flautist is also the composer
Alexander, Ilke	<i>Visiting hours</i>	Ilke Alexander	Rare: The flautist is also the composer
Roux, Isak	<i>Four dances</i> (woodwind quartet)	Liesel Deppe	Also available from the composer.
Roux, Isak	<i>Sketches</i> (flute and marimba)	Liesel Deppe	Also available from the composer.
Van Dijk, Matthijs	<i>Concerto</i> (flute and orchestra)	Louisa Theart and Bridget Rennie-Salonen	Also available from the composer. Louisa Theart and Bridget Rennie-Salonen both have copies.
De Villiers, Coenie, arr	<i>Karoonag</i> , arr for flute, strings (opt) piano arr by Charl du Plessis	Marlene Verwey	Arrangement can be obtained from Charl du Plessis ⁵⁶

Composer (surname, first name)	Title of composition	Flautist who has sole manuscript	Comments
Du Plessis, Koos, transcr	<i>Kinders van die wind</i> , arr for flute, strings (opt) piano transcription by Willem Vogel	Marlene Verwey	Transcription can be obtained from Willem Vogel
Honey, Albert	<i>Tryptique</i> (flute trio)	Merryl Monard	Rare: Single copy in flautist's possession
Phillip, Lance	<i>Three sketches</i> (solo flute)	Merryl Monard	Rare: Single copy in flautist's possession
Louw, Albie	<i>Die Fluitspelers van ons dorp</i> (flute quartet)	Tracey Burger	Éva Tamássy and Marietjie Pauw have copies of the score.
Louw, Albie	<i>Stille swye</i> (flute trio)	Tracey Burger	Éva and Marietjie have copies of the score

From the above instances where the final column indicates the word 'rare', it is evident that compositions by Abbott, Alexander, Cronjé, Honey, Phillip, Tamássy and Temmingh may indeed be in the care of an individual flautist collection, and not be available from sources elsewhere.

Question 2: Public performances

The second question requested information on specific compositions performed in public. I requested composer name, title of composition, orchestration, names of co-players, date, and venue. This question would reveal which compositions were most played, whether played by one flautist or more, and whether there were single or multiple performances (such as would happen on a concert tour). The question would therefore also indicate which compositions were most played by a *variety* of flautists, thereby showing

wider influence of a composition other than for example proximity between performer and composer. Finally, the question would reveal which players were most active (in comparison to one another) in the performance of South African flute music. My study did not initially set out to compare 'more' or 'less' activity of players, but as this information became available I decided to present these figures for their portrayal of curatorial activity by performing flautists.

In listing the composition titles I used the English translations of compositions where they are available, including the translation of generic titles such as *Fluitkwartet* (e.g. Temmingh's title translated into the English *Flute quartet*.) Poetic or descriptive titles were kept in their original (e.g. *Moedverloor op A mol* (literally translated as *Loss of courage on A flat*), *Il giardino delle esperidi* (*The Garden of the Hesperides*), *Fofa le nna* (*Fly with me*), etc.).

The following categories of performances and composition types were included:

- 1) Performances at examinations and competitions were included, provided these were open to the public.
- 2) Incomplete performances of multi-movement compositions were excluded.
- 3) The compositions by amateur composers (e.g. by George Fazakas, Johannes Cronjé, Éva Tamássy)⁵⁷ and compositions by flautist-composers (e.g. by Douglas Scott, Ilke Alexander) were included, provided the compositions were intended for or presented on a classical (or listening) music concert setting and in public.
- 4) Cross-over music was included for two reasons. First, I applied the definition for classical music as discussed in the introductory chapter (with choices for 'repertoire', style and venue as being largely artistic in function rather than commercial in function) to these cross-over compositions and found that listening concert contexts included cross-over music. Second, where I was still undecided, I asked flautists to confirm whether the composition(s) they had submitted were largely scored in classical notation or, alternatively, mostly improvised. Those that existed in classical score format were included. I therefore applied the initial definition of classical music to cross-over music, and then adapted this definition also to include the scoring of the composition as Western art music score notation. (My reasoning was that

such scored music could be performed by a second classical score-reading flautist, and was therefore not dependent on improvisation only.) This definition and its application could then include music by composers who write in cross-over style (such as Paul Hanmer, Carlo Mombelli, Braam du Toit and Neo Muyanga), music by jazz musicians (e.g. Wessel van Rensburg, John Edwards and Marc Duby)⁵⁸ and music by songwriters (such as Gabi le Roux, Mauritz Lotz, Coenie de Villiers and Koos du Plessis).⁵⁹

- 5) Transcriptions (with minimal arranging) were included (e.g. any *South African composition* that was transcribed for the flute, usually by the composer. Arrangements or transcriptions of existing South African music (especially songs) made for flute (now presented without voice) were included (e.g. the music of Koos du Plessis (arr. Willem Vogel) and Coenie de Villiers (arr. Charl du Plessis).⁶⁰ Arrangements or transcriptions that included or referenced already existing themes (from classical or other musics) were included (e.g. the music by Janine Neethling)⁶¹ and these were included as cross-over music. Several compositions that were based on well-known folk songs, e.g. from Zulu traditional music, and Afrikaans traditional music, were included, even if minimal arrangements (for the flute) were done.
- 6) Arrangements or transcriptions of already existing classical compositions (not originating from South Africa) were excluded.⁶²

The following three observations are made on the methods I applied to 'count' the number of performances, and why certain decisions were necessary. Below I discuss, first, multiple flute compositions, second, the compositions presented at the Darling *Voorkamerfest* and, third, the distinction between artistic concerts and commercial concerts.

- 1) In the case of multiple flute compositions⁶³ listed on questionnaires, the names of flute players often overlapped in different entries of the same performances (i.e. a shared duo performance, flute quartet (of four flutes), etc. Where these overlaps occurred, I counted the number of performances of the composition (e.g. Temmingh's *Flute quartet* was performed 11 times, with some quartets doing repeat performances.) In the section on individual

flautists' number of performances (Tables 2.7[A] and [B]), however, I tallied these overlapping performances individually.

- 2) Second, the compositions performed on the annual Western Cape Darling *Voorkamerfest* (translated as 'front room, or lounge festival') necessitated a decision for the section on quantifying performances. See the footnote for the explanation as to why I included the number of performances of a composition (on this weekend festival) as 'four', rather than as the actual 'twelve'.⁶⁴
- 3) Third, 'corporate' (or commercial/ entertainment) performances were excluded (as these had a commercial function). 'Listening' concert music (that primarily has an artistic function) were included. Below I explain this decision at some length.

The compositions by Gabi le Roux and Mauritz Lotz, performed by Carina Bruwer-Pugliese and her *Sterling EQ*⁶⁵ ensemble, fall within the stated description of classical-crossover style, and are therefore acceptable for this survey. However, due to the nature of their work (and income-generating environment), these compositions have been performed 'hundreds' of times. When I requested Carina Bruwer-Pugliese to be more specific, she confirmed these figures (rounded to the nearest ten). However, she also confirmed that 25% of *Sterling EQ* concerts were concerts for a listening audience, whereas the remaining 75% of performances were for corporate functions as background or entertainment music. I therefore decided to include her listening/ artistic performances (the 25%), but to exclude the corporate/commercial/ entertainment performances (the 75%). Her most-performed composition, *Nova* by Le Roux, that has had a total of approximately 400 (corporate and artistic) performances, is therefore indicated as a composition that has had 100 (artistic) performances. Despite this measure, her performances of South African music still far exceeded all other flautists' number of performances. I kept these results, and continued to tally them on the same lists, as the conclusions drawn from the results served to contribute towards a discussion on 1) the diversity of compositions played, as well as 2) curatorship in this respect.

I do, however, retain a reservation about the above decision: I sense that *Sterling EQ*'s choices between performance *choices* and performance *style* do not change when differentiating between commercial and artistic productions – only their performance *space* alters. Despite this reservation, I retained the cross-over entries that complied with being 'artistic' performances, and that existed in (Western) notation scores.

Where flautists could not supply the title of a composition, (or its orchestration) I kept the entry but indicated the information as 'not available'. Wherever possible I researched missing details.

This questionnaire was distributed amongst a selected group of 65 flautists. Although its coverage is not comprehensive my intent was to include the majority of flautists who perform South African flute compositions over the selected period. The questionnaire was answered by only 38 of these flautists and, when answered, not all flautists could remember their number of performances accurately. It can therefore safely be assumed that many of the compositions in all the lists above *may have had more performances than listed*, either by these participating flautists, and possibly by flautists who did not take part in the survey.

2.1 A count of the numbers of performances of compositions

Below I present the results in various categories, indicating differing categories of 'the number of performances' in relation to 'the number of flautists' who engaged with the composition(s). Composer surnames are listed first (in alphabetical order by surname), followed by the title of the composition (in italics), and the orchestration (in parentheses). Thereafter, the number of performances is indicated first, followed by *the number of flautists* who have presented this composition (and these figures are separated by a comma). Footnotes following these figures indicate contexts that may relate to the relatively high number of performances of the composition. One such context relates to the commissioning of the composition. I have mentioned some of these, especially where a commissioning flautist *did not* participate in this

survey. (Question 5 of this survey notes the commissions by flautists who took part in this survey).

The list below is arranged in the order from the most number of performances to the least. For this first category (Table 2.1) the minimum number of performances had to be ten performances.

Table 2.1: Ten or more performances of a composition, by any number of flautists

- Le Roux *Nova* (flute, electric string trio) 100, 1⁶⁶
- Le Roux *Bach's kittens at play* (flute, electric string trio) 88, 1
- Le Roux *Electric storm* (flute, electric string trio) 50, 1
- Lotz *Pulse* (flute, electric string trio) 35, 1
- Lotz *Genesis* (flute, electric string trio) 30, 1
- Lotz *Chimera* (flute, electric string trio) 30, 1
- Temmingh *Nostalgia* (flute solo) 29, 11⁶⁷
- Hofmeyr *Incantesimo* (flute solo) 27, 6⁶⁸
- Grové *Pan and the nightingale* (flute solo) 26, 13
- Klatzow *Moon ritual* (flute solo) 22, 11⁶⁹
- Hofmeyr *Il Poeta e l'usignolo* (flute, harp)⁷⁰ 18, 2⁷¹
- Hofmeyr *Notturmo elegiaco* (flute, cello, piano) 16, 2⁷²
- Johnson *Imicabango* (flute, piano) 15, 2⁷³
- Hofmeyr *Sonata* (flute, piano) 14, 6⁷⁴
- Huysen *The Cattle have gone astray* (flute, cello, piano) 13, 4⁷⁵
- Grové *The Soul bird* (flute, cello, piano) 12, 3⁷⁶
- Temmingh *Flute quartet* (four flutes) 11, 6⁷⁷
- Hofmeyr *Marimba* (flute solo) 11, 5⁷⁸
- Hofmeyr *It takes two* (flute, cello, piano) 10, 1⁷⁹

The list above supplies information on the most performed compositions, with possible contexts that indicate why some of the most-performed compositions received such prolific programming as indicated in the footnotes. The latter references to contexts are my observations and are not further tested. These contexts include the mention of compositions that had been commissioned

and played by a single flautist (e.g. the Le Roux and Lotz compositions, and Hofmeyr's *It takes two*), as well as compositions that had been included on a concert tour and that has been incorporated into the 'standard repertoire' of an ensemble, thereby receiving multiple performances. In most cases, however, a combination of the above reasons, as well as the 'taking on' by a second flautist (and/ or ensemble), together with an inclusion in the UNISA syllabi are cumulative reasons for increased number of performances.

Of the above ten (or more) performances, I extract two sets of results relating to the category of *the largest variety of flautists* who performed these compositions. The first category is by four or more flautists; and the second list is of the above compositions played by one, two, or three flautists.

Table 2.1[A] [Extract A]: Ten or more performances, by three or more (different) flautists

- Temmingh *Nostalgia* (flute solo) 29, 11
- Hofmeyr *Incantesimo* (flute solo) 27, 6
- Grové *Pan and the nightingale* (flute solo) 26, 13
- Klatzow *Moon ritual* (flute solo) 22, 11
- Hofmeyr *Sonata* (flute, piano) 14, 6
- Huysen *The Cattle have gone astray* (flute, cello, piano) 13, 4
- Grové *The Soul bird* (flute, cello, piano) 12, 3
- Temmingh *Flute quartet* (four flutes) 11, 6
- Hofmeyr *Marimba* (flute solo) 11, 5

This list provides the ten most performed compositions, as well as played by the largest variety of flautists. With both of these factors included, *these are therefore the most widely played compositions (by a diversity of flautists)* that are not (only) dependent on commissioning or on the initial flautist's efforts at promoting the composition.

The above list shows that the three composers' unaccompanied compositions that were listed on earlier UNISA syllabi (as mentioned in the introduction to this chapter) have indeed remained the three (of four) most played compositions,

i.e., (Grové's *Pan and the nightingale* (1981), Temmingh's *Nostalgia* (original title *Last pieces no 2*) (1987)⁸⁰ and Klatzow's *Moon ritual* (1985). The list also shows that a more recent composition (*Incantesimo* by Hofmeyr, composed in 1997, that appears on the now-withdrawn 2012 UNISA licentiate syllabus) has since become one of the most played compositions. In conclusion to this section, I observe that flautists who took part in this survey appear to be curators who engage with these four compositions in particular.

Although it is not the goal of this research project to find and present reasons why specific compositions have had more frequent performances than others, I offer two contextual suggestions in this regard. These four solo compositions (for a single instrument) are suitable for solo recital contexts, chamber music concerts, as well as examination contexts, and they do not require extensive resources of shared rehearsal time and finances in relation to colleague musicians. This study does not intend to comment on the internal compositional structure of the compositions, although observations that note the flute's natural playing capabilities would be in order in such an investigation.⁸¹

Table 2.1[B] [Extract B]: Ten or more performances, by less than three flautists

- Hofmeyr *Il Poeta e l'usignolo* (flute, harp) 18, 2
- Hofmeyr *Notturmo elegiaco* (flute, cello, piano) 16, 2
- Johnson *Imicabango* (flute, piano) 15, 2
- Le Roux *Nova* (flute, electric string trio) 100, 1
- Le Roux *Bach's kittens at play* (flute, electric string trio) 88, 1
- Le Roux *Electric storm* (flute, electric string trio) 50, 1
- Lotz *Pulse* (flute, electric string trio) 35, 1
- Lotz *Genesis* (flute, electric string trio) 30, 1
- Lotz *Chimera* (flute, electric string trio) 30, 1
- Hofmeyr *It takes two* (flute, cello, piano) 10, 1

The high count (in terms of numbers of performances) of these compositions can firstly be ascribed to a single flautist's endeavours to popularise these compositions. Hofmeyr's *It takes two* and the Lotz and Le Roux compositions

are examples of compositions that have had multiple exposure through the endeavour of a single flautist. However, the majority of the compositions show high counts as they have been taken up into the 'standard repertoire' and/ or 'concert tour repertoire' of at least two different flautists.

The remaining compositions listed on the questionnaire by flautists is presented in the categories 4–9 performances by more than one flautist; 2–9 performances by one flautist; followed by three (and then two, and then one) performance(s) of compositions.

Table 2.2: Four to nine (4–9) performances, by two to eight (2–8) flautists

- Temmingh *Moedverloor op A mol* (12 flutes) 8, 8
- Van Zuilenburg *Flutoresque* (flute, piano) 8, 2
- Hofmeyr *Flute concerto* (flute, orchestra) 7, 3
- Waldo Malan *Three sketches for solo flute* (flute solo) 7, 2⁸²
- Ndodana-Breen *Visions* (flute solo) 6, 4
- Du Plessis *Four antique dances* (flute, piano) 6, 3
- Hofmeyr *Il poeta e l'usignolo* (flute, guitar) 6, 2
- Hofmeyr *Cavatina* (flute, piano) 5, 4
- Klatzow *Strophe, antistrophe and dance* (flute, harp) 5, 2
- Hofmeyr *Il giardino delle esperidi* (7 flutes, including alto and bass flute) 4, 4⁸³
- Grové *Sonata* (flute, piano) 4, 3
- Stephenson *Divertimento* (woodwind quintet) 4, 3
- Stephenson *Variations on Tolstoy's waltz* (flute, piano) 4, 2
- Taljaard *Chansons á boire* (woodwind sextet) 4, 2
- Temmingh *Sonatina* (flute, guitar) 4, 2
- Temmingh *Psalm 42* (five flutes, bassoon) 4, 2

The above list of average number of performances by an average number of flautists includes a variety of compositions for solo, duo and ensemble, as well as multiple flute ensembles (quartet, quintet and a composition for 12 flutes.) These multiple flute compositions were typically performed on flute-only

concerts, e.g. end of year studio recitals,⁸⁴ concerts celebrating the contribution of a particular flautist,⁸⁵ flute workshops,⁸⁶ etc. The Temmingh *Flute quartet*, listed in the first selection (above) is the most played composition of this instrumentation, and had 11 performances by 6 different groups.

It is also notable that one of the first South African compositions that were included in the UNISA syllabi (and that is still included in the withdrawn licentiate syllabus) i.e. the *Sonata for flute and piano* by Stefans Grové (1955), falls into this list. A total of four players mentioned the specific performance of this sonata.⁸⁷

Table 2.3: Between two to nine (2–9) performances by 1 flautist (or ensemble) only

This group below gives the compositions that have been performed *by one flautist only* (even if up to 9 performances).

- Hanmer *Sarabande – for the days of a sundog* (flute, piano) 9, 1
- Hofmeyr *Trio* (flute, clarinet, piano) 9, 1⁸⁸
- Van Rensburg, W *Resting place* (alto flute, piano) 8, 1
- De Villiers *Karoonag* (arr [Du Plessis] for flute, piano and optional string quintet) 7, 1
- DUBY *Imagining Argentina* (flute, jazz piano trio) (7, 1)
- Du Plessis, K. *Kinders van die wind* (transcr [Vogel] for flute, piano and optional string quintet) 7, 1
- Hofmeyr *Gebed om die gebeente* (soprano, flute, cello, piano) 7, 1
- Hofmeyr *Ainsi qu'on oit le cerf bruire* (soprano, flute, cello, piano) 6, 1
- Neethling *Mannetjies Bach* (arr after Torr, Bach, Gounod (flute, viola, piano) 6, 1
- Du Toit *Filigrane for Florence* (alto flute/bass flute, piano) 5, 1
- Hofmeyr *Due sonetti di Petrarca* (soprano, flute, cello, piano) 5, 1
- Neethling *Eine kleine rugby* (arr after Mozart, Schuster, et al) (flute, viola, piano) 5, 1
- Rich *Concert serenade* (flute, piano) 5, 1
- Steltzner *Hambani kakuhle kwela* (flute, oboe, clarinet, bassoon, French horn) 5, 1

- Steltzner *Thula thu'* (flute, oboe, clarinet, bassoon, French horn) 5, 1
- Stephenson *Miniature quartet* (flute, violin, viola, cello) 5, 1
- Klatzow *Sur une route toute blanche* (flute, piano) 4, 2
- Van Zuilenburg *Diversions* (flute, clarinet) 4, 1
- Abbott *Bagatelle in E* (flute, piano) 3, 1⁸⁹
- Cronjé *Flute quartet* (four flutes) 3, 1
- Klein *Variations on 'Sarie Marais'* (flute, clarinet, bassoon, French horn) 3, 1
- Loveday *Star-rise* (flute solo) 3, 1
- Muyanga *Fofa le nna* (two flutes) 3, 1
- Muyanga *tricolor ankh* (flute, cello, piano) 3, 1
- Van Rensburg, E. *Waar die soetstroom* (flute, harp) 3, 1
- Van Rensburg, W. *No words* (flute, cello, piano) 3, 1
- Van Zuilenburg *Ballet* (flute, guitar) 3, 1
- Fokkens *Cycling to Langa* (quarternote bass flute, electronics) 2, 1
- Fokkens *Inyoka etshanini* (bass flute (or alto flute) violin, cello) 2, 1
- Grové *Concertino* (flute, viola, orchestra) 2, 1
- Hanmer *Skelmbos* (flute (or alto flute), marimba, piano, cello (or double bass) 2, 1
- Hofmeyr *Ingoma* (four flutes) 2, 1
- James *Molecular synthesis* (flute solo) 2, 1
- Johnson *Three incantations* (flute (with alto flute), clarinet, piano) 2, 1
- Neethling *Hartland tema en variasies* (flute, viola, piano) 2, 1
- Roux *Sketches* (flute, marimba) 2, 1
- Temmingh *Flute concerto* (flute, orchestra) 2, 1
- Temmingh *Quartet* (flute oboe clarinet bassoon) 2, 1
- Temmingh *Wings* (flute solo) 2, 1
- Van der Merwe *Silent mourning* (soprano, flute, cello, piano) 2, 1

This list consists of compositions mentioned by only one player. These compositions may have been played between 2 and 9 times, but they have not been taken up by a second flautist to ensure wider dissemination. The same applies for the list that mentions 'one performance by one flautist'.

Table 2.4: Three (3) performances by 2 or 3 flautists

- Blake *Honey gathering song* (flute, piano) 3, 3
- Blake *Quartet* (arr. version of *Honey gathering song* for flute, violin, viola, cello) 3, 3
- Stephenson *Concertino* (flute, orchestra) 3, 3
- Cloete *Poussin in Africa* (flute, piano) 3, 2⁹⁰
- Grové *Light and shadows* (flute, piano) 3, 2⁹¹
- Hofmeyr *Dover beach* 3, 2 (soprano, flute, cello, piano)
- Taljaard *Three lullabies* (piccolo, 2 flutes, piano) 3, 2
- Temmingh *Mors* (soprano, flute, cello, piano) 3, 2

This list above gives the lower end of number of performances by number of flautists (3,2 or 3,3) therefore one or two more flautists other than the original commissioning or dedicatee have performed these compositions.

Table 2.5: Two (2) performances by 2 flautists

- Du Plessis, H. *Three pieces* (flute, piano) 2, 2
- Grové *December fragments* (flute, organ) 2, 2
- Grové *Swaying branches* (flute, piano) 2, 2
- Klatzow *Figures in a landscape* (flute, marimba) 2, 2⁹²
- Klatzow *Sunlight surrounds her* (flute, bassoon, violin, cello) 2, 2
- Stephenson *Pofadder variations* (flute, oboe, bassoon) 2, 2
- Taljaard *Streams/ Canon 1* (multiple flutes) 2, 2
- Volans *Walking song* (flute, 2 hand clapping persons, harpsichord) 2, 2
- Watt *Sonata* (flute solo) 2, 2
- Zaidel-Rudolph *Margana* (flute violin, cello, percussion) 2, 2
- Zaidel-Rudolph *Vocalise* (voice, flute) 2, 2

One other flautist other than the person who premièred the composition, has taken the composition(s) above into concert.

Table 2.6: One (1) performance by 1 flautist only

- Alexander *Perculiar* (Flute, piccolo, clarinet, double bass/ bassoon) 1, 1
- Bethke *Fantasia on Nkosi Sikelela* (flute, violin, piano) 1, 1
- Blake *Spirit* (flute solo) 1, 1
- Bräuninger *Fractal shapes* (flute with feedback) 1, 1
- Coulter (title not available) (flute, piano) 1, 1
- Coulter (title not available) (flute, synthesizer) 1, 1
- Cronjé *In die tuin* (flute, cello, harpsichord) 1, 1
- Du Plessis, L. *The idea* (2 flutes, cello, piano) 1, 1
- Fazakas *Drie liedere / Rosa mystica* (voice, flute, piano) 1, 1
- Fazakas *Ikon* (flute solo) 1, 1
- Fazakas *Lied Hungaria* (flute, piano) 1, 1
- Fazakas *Suite* (solo flute, narrator) 1, 1
- Fokkens *Tracing lines* (alto flute, cello) 1, 1
- Fokkens *Two songs on texts of Ibn al'Arabi* (bass flute, soprano) 1, 1
- Glasser *Jabula* (flute solo) 1, 1
- Grové *Chorale* (flute piano) 1, 1
- Grové *Eight Lieder* (soprano, flute, piano) 1, 1
- Grové *Lieder nach Texten von Conrad Ferdinand Meyer* soprano, flute, piano
- Grové *Musa* (flute, viola, cello, piano, narrator) 1, 1
- Hanmer *Nightjar breaks* (flute, string orchestra) 1, 1
- Hanmer *Quintet* (flute, oboe, clarinet, bassoon, french horn) 1, 1
- Hofmeyr *Diptych* (soprano, flute, clarinet, 2 violins, viola, cello, piano) 1, 1
- Hofmeyr *Mabalél* (flute, piano) 1, 1
- Hofmeyr *Song of the summer wind* (flute, violin) 1, 1
- Hofmeyr *Variations on a chorale, op 92* (flute, organ) 1, 1
- James A *Song cycle of James Wright poetry* (soprano, flute, piano) 1, 1
- James *Dance Suite* (flute, piano) 1, 1
- James *Like a rainbow you shone out* (tenor, flute, violin, viola, cello) 1, 1
- James *Transformations* (flute solo) 1, 1
- Jankowitz *Reminiscences of forgotten innocence* (flute, violin, piano) 1, 1

- Jordan *White narcissi* (flute solo) 1, 1
- Kayster *Flute sonata* (flute, piano) 1, 1
- Khumalo *ISO[R]* (flute, cello, piano) 1, 1
- Khumalo *Solantino* (flute solo) 1, 1
- Klatzow *When the moon comes out* (flute, bassoon, violin, cello) 1, 1
- Lamprecht *Trio: Tema en variasies op 'n tema van ongepubliseerde volkslied* (flute, violin, cello) 1, 1
- Lance *Sonata* (flute, piano) 1, 1
- Louw *Die fluitspelers van ons dorp* (four flutes) 1, 1
- McKenzie *West Coast waterfront* (flute, guitar, piano) 1, 1
- Mnomiya *Izigi zogu* (flute, violin, piano) 1, 1
- Mombelli *Quintet* (orchestration not available other than flute) 1, 1
- Neethling *Suite on Friday 13th* (flute, viola, piano) 1, 1
- Neethling *Vier eisoene kinders* (arr after Vivaldi and Gian Groen) (flute, viola, piano) 1, 1
- Pantchoff *Suite on South African folk tunes* (flute, viola, piano) 1, 1
- Scherzinger *Whistle of the circle movement* (flute, piano) 1, 1
- Scott *Canon in the shape of a tree* (flute, piano) 1, 1
- Scott *Concerto for instruments* (one, two, three, or four players) 1, 1
- Simon *Allegro* (flute, piano) 1, 1
- Simon *Scena* (flute solo) 1, 1
- Smith *Lunar fantasia* (flute, tambour/bongo, piano) 1, 1
- Stephenson *Concertino* (piccolo, strings, harpsichord) 1, 1
- Swart *Be it as it may* (flute, piano) 1, 1
- Swart *Maraam* (flute, violin, piano) 1, 1
- Taljaard *Juggly jig* (flute, piano) 1, 1
- Tamássy *Peterscilly* (flute solo) 1, 1
- Temmingh *Assolo* (flute solo) 1, 1
- Temmingh *Façade* (flute, piano) 1, 1
- Temmingh *Foreplay and song* (orchestration not available other than flute) 1, 1
- Temmingh *Nude* (flute, piano) 1, 1
- Temmingh *Joernaal van Jorik* (flute, cello, piano, percussion, narrator, electronic tape) 1, 1
- Temmingh *Quartet über den Namen Richard Hermann Behrens* (flute, viola, cello, piano) 1, 1
- Van der Merwe, J. *Sonata* (flute, piano, cymbal) 1, 1
- Van der Merwe, S. *Dans la pluie* (flute, harp, string orchestra) 1, 1
- Van der Watt *Concerto cinématique* (flute, piano) 1, 1
- Van der Watt *Suite* (flute, piano) 1, 1
- Van der Westhuizen *Quintet* (orchestration not available other than flute) 1, 1
- Van Rensburg, E. *Sonata* (flute, piano) 1, 1
- Van Rensburg, E. (title not available) (orchestration not available other than flute) 1, 1
- Van Wyk, A. *Poerpasledam* (flute, piano) 1, 1
- Van Wyk, C. *Three dialogues* (flute, guitar) 1, 1
- Van Zuilenburg *Arpeggi* (flute solo) 1, 1
- Van Zuilenburg *At the eisteddfod* (flute, piano) 1, 1
- Van Zuilenburg *Consonances* (flute, clarinet, viola) 1, 1
- Van Zuilenburg *Kelderkantate* (soprano, flute, cello, piano) 1, 1
- Van Zuilenburg *Menu trio* (flute, cello, piano) 1, 1
- Van Zuilenburg *Scala* (flute solo) 1, 1
- Watt *A Summer evening* (flute, cello, piano) 1, 1
- Watt *Recorder sonata* (flute, piano) 1, 1
- Wegelin *Birds on Aasvoëlkop* (flute, piano) 1, 1
- Wegelin *Lucens arbor vitae* (six flutes) 1, 1
- Zaidel-Rudolph *The fugue that flew away* (flute, piano) 1, 1

This list indicates compositions that have had the least exposure amongst this group of flautists. Figures such as these can now be calculated to derive further figures, of which these below are significant.

Box result 2: Number of compositions performed at frequency rate, percentages

A total of 175 compositions were performed by this group of flautists over three decades. Measured against the existing (circa) 500 compositions, this is a percentage of 35%. Just over one third of existing South African compositions for flute were therefore mentioned as performed.

Amongst the mentioned performed compositions, 53 (out of 175) were performed four or more times (= 30, 28%); and 81 (out of 175) were performed only once (= 46,28%). The middle group of between 2 and 3 performances per composition made up the remaining 41 (out of 175) (= 23,42%).

However, when the focus is shifted away from composition count, and instead moved to the curator-flautist, another set of figures appear. Below I do not focus on *which compositions* are performed, but show instead *which flautists take curatorial action (comparatively)* in their programming of South African flute music on their concerts.

Whereas the above lists show *collective* curatorial activity focused on a specific body of music, the ones below report on *individual* curatorial activity. I present two summaries (A and B), first of the number of times that flautists have engaged with South African compositions in performance (as a total figure), measured against colleague flautists. The second list takes diversity of compositions as the defining measurement, rather than number of performances of, for example, a single composition. Flautist names are listed in alphabetical order (by first name) where counts are the same. Totals are given in descending order.

2.7[A] [Extract A]: Count of total number of performances by flautist individuals, reflected against the diversity of compositions that these flautists engage with

Extract A: Performances by compositions

Performance total	Composition diversity total	Name and surname of flautist (38)
333+6	6+4	Carina Bruwer-Pugliese ⁹³
105	31	Liesl Stoltz
103	37	Marietjie Pauw
93	23	Helen Vosloo
48	24	Éva Tamássy
43	13	Bridget Rennie-Salonen
31	29	George Fazakas
26	7	Cobus du Toit
15	5	Elsabe Pretorius
13	13	Evelien Hagen-Ballantine
12	7	Myles Roberts
11	11	Douglas Scott
11	8	Jeanie Kelly
11	4	Marlene Verwey
10	4	Barbara Highton Williams
9	8	Merryl Monard
8	7	Louisa Theart
7	7	Malané Hofmeyr-Burger
6	5	Liesel Deppe
6	4	Handri Loots
5	3	Daniela Heunis
5	4	Sally Minter
5	1	Ingrid Hasse
4	4	Carla Rees
4	4	Ilke Alexander
4	3	Inge Pietersen-Scott
3	3	Dianne Vermeulen Mitchell-Baker

Performance total	Composition diversity total	Name and surname of flautist (38)
3	1	Catherine Stephenson
3	2	Erika Jacobs
3	3	John Hinch
3	3	Carike Byker
3	3	Owen Britz
2	2	Mariëtte Schumann
2	2	Michael Jefferies
2	1	Wendy Hymes
1	1	Pierre Tolsma
1	1	Ronelle Bosman
1	1	Tracey Burger

2.7[B] [Extract B]: Total number of performances, but sorted according to the variety of compositions presented by flautists

Extract B: Performances by variety of compositions

Performance total	Composition diversity total	Name and surname of flautist (38)
103	37	Marietjie Pauw
105	31	Liesl Stoltz
31	29	George Fazakas
48	24	Éva Tamássy
93	23	Helen Vosloo
13	13	Evelien Hagen-Ballantine
43	13	Bridget Rennie-Salonen
11	11	Douglas Scott
333+6	6+4	Carina Bruwer-Pugliese
11	8	Jeanie Kelly

Performance total	Composition diversity total	Name and surname of flautist (38)
9	8	Merryl Monard
26	7	Cobus du Toit
12	7	Myles Roberts
7	7	Malané Hofmeyr-Burger
8	7	Louisa Theart
15	5	Elsabe Pretorius
6	5	Liesel Deppe
11	4	Marlene Verwey
10	4	Barbara HightonWilliams
6	4	Handri Loots
5	4	Sally Minter
4	4	Carla Rees
4	4	Ilke Alexander
5	3	Daniela Heunis
4	3	Inge Pietersen-Scott
3	3	Dianne Vermeulen Mitchell Baker
3	3	Carike Byker
3	3	John Hinch
3	3	Owen Britz
3	2	Erika Jacobs
2	2	Mariëtte Schumann
2	2	Michael Jefferies
5	1	Ingrid Hasse
3	1	Catherine Stephenson
2	1	Wendy Hymes
1	1	Pierre Tolsma
1	1	Ronelle Bosman
1	1	Tracey Burger

These lists show that between 31 and 105 performances were presented by seven (7) flautists (Carina Bruwer-Pugliese, Liesl Stoltz, Marietjie Pauw, Helen Vosloo, Éva Tamássy, Bridget Rennie-Salonen and George Fazakas) in the selected time period. The flautists also engaged with a variety of compositions of 10 or more compositions played, as have the following flautists: Cobus du Toit, Evelien Hagen-Ballantine and Douglas Scott.

Box result 3: Total number of stage entries

From tables 2.7[A] and [B] (on performance total and composition diversity) it is evident that the 175 performed compositions (from Question 2) were presented on 961 occasions (i.e. 'a' flautist walked onto 'a' stage 961 times with 'a' South African flute composition, over the past three decades.⁹⁴

Initial summary of Question 2: 'Counting curatorship' in relation to performance

Can curatorship (in the form of live performances) be quantified? How useful are these results? Generating lists that count performances, variety of compositions, and engagement of flautists is one way of gauging the frequency and intensity of curatorial activity by flautists themselves. In particular, quantification has begun to answer some of the questions described below.

- Q1 How many of the 'almost 500' South African flute compositions have been performed over the past three decades by the flautists who took part in this survey?
- Q2 Is there a correlation between a high number of performances of local flute music and the formation of a regular ensemble (with possible performances over several years)? And is there a correlation between a high number of performances and the presentation of a concert tour (that presents repeated programmes over a short period)?

In answer to the above I draw the following conclusions:

- Observation 1: As concluded above, just over a third of the existing 500 flute compositions have been performed over the past three decades up and until

May 2014. From within the participating group of 38 flautists this amounts to a total 'curatorial collective action' of 961 collective performances).⁹⁵

- Observation 2: It is apparent that compositions that are taken up into a regular ensemble, or presented during repeated performances of concert tours, become significantly more widely performed than those compositions presented as individual 'once-off' concerts by single flautists.⁹⁶ Curatorial activity of 'caretaking' is thus enhanced by the formation of regular ensembles and the conducting of concert tours that include local music.

'Counting curatorship' does, however, not take broader contextual circumstances into account. Although some of these contexts have been investigated (e.g. the frequency of performances on the Darling *Voorkamerfest*, the frequency of performances by an ensemble such as *Sterling EQ*, and the effect of regular ensembles and concert tours) there are other circumstances that influence the gauging of 'curatorship counted'. The above investigation has not brought these forward. Below I supply three brief examples.

- 1) First, the generated tables show number of performances, as well as the number of different compositions presented during concerts by individuals. They do not, however, reveal relative prominence in the classical music context, for instance whether it was a full length (and technically demanding) concerto performance, or a short (and perhaps technically simple) composition performed. The list also does not show the context of the performance as a whole, e.g. what other compositions were programmed (and by whom), and whether the venue for the performance was a large venue with a large audience, or whether it was a small music society venue. The list therefore shows curatorial activity, but not the width and depth of impact that such activity may have had.
- 2) Second, the tables have not taken into account what the span of the flautist's performing career has been (as I did not request such information, or physical age, on the questionnaire). Had I taken career span into account, the results would have made a distinction between a flautist with a career of three decades (such as Éva Tamássy), in comparison to a flautist who has recently embarked on a performing career (such as Myles Roberts). The

lists are therefore, once again, a taxonomic indication of performance and composition totals, also sorted by flautist, but they do not take the context of the flautist into account. The lists also do not take into consideration that some flautists focus more on teaching, and others focus more on performance in solo, chamber or orchestral contexts.

- 3) Finally, the lists did not differentiate between classical and cross-over music, which had an impact on total counts, especially with regard to presentations by Carina Bruwer-Pugliese. Although I had assumed that I would make this distinction at the outset of this study, I discarded this distinction and reverted to the wider inclusion of both classical and cross-over music *as submitted by flautists on their questionnaires*. Below I provide some observations as reasons that guided my decision:
- 3.1) Boundaries drawn around styles of music seem to be increasingly porous, with hybrid influences abundant, also with regard to South African classical flute music;
 - 3.2) An approach that attempts to draw strict boundaries around classical music is problematic in its apparent need for delimitation and exclusion;⁹⁷
 - 3.3) Such boundaries are also uncomfortable in their possible reminder of classical music as being an elitist and exclusive art form;⁹⁸
 - 3.4) The processes of influence (between styles) are highlighted for discussion.⁹⁹ In this regard Carina Bruwer-Pugliese commented (after numerous enquiries from me) that she was glad that her entries of the compositions by Le Roux and Lotz, as performed by *Sterling EQ*, were ‘at least’ contributing to some discussion.¹⁰⁰
 - 3.5) The definition of classical music that I used (emphasising the function of classical music as being artistic rather than commercial, with the resultant choices regarding performance selections, style and space as being directed by such artistic function) was apt – also for the inclusion of the so-called cross-over music examples that flautists in this survey submitted.

In the light of the above I suggest that (classically-trained) flautists’ curatorship of classical music has become a more diversified practice through the inclusion

of cross-over material. In my view the inclusion of cross-over music in this study has led to portraying classical flautists as curators who are also prepared to ‘cross over’ with regard to their artistic presentations, in whatever way they are able. I suggest that this approach in curatorial activity has enriched classical concert practice.

Concert programmes as cross check of information

In order to assess further contextual evidence surrounding public performances, I examined concert programmes of some of the concerts that generated the results reported on above. The most important questions guiding my analysis of programmes were:

What contextual information becomes available from the analysis of flautists’ concert programmes on which South African flute compositions featured? How does this reveal further aspects of curatorship not already ‘counted’ in earlier phases of this empirical study?

My questionnaire requested that flautists indicate whether they had kept concert programmes in hard copy or electronic version and, if so, I requested that they submit these to me on a voluntary basis.

Of the 11 flautists who provided concert programme copies via e-mail, several persons confirmed that the programmes that they forwarded to me were only a sample of their performances as programmes had often not been kept.¹⁰¹

Below are indicated the total number of programmes that I had access to. These total an amount of 169 programmes.

Table 2.8: Total number of programmes consulted during this phase of the survey

Flautist name (first name, surname)	Number of concert programmes made available electronically	Number of concert programmes available in hard copy
Barbara Highton Williams	3	
Bridget Rennie-Salonen	23	
Carike Byker	1	
Cobus du Toit		1
Daniela Heunis	3	
Dianne Vermeulen Mitchell-Baker	4	
Elsabe Pretorius	8 available, of which I requested one (1)	
Éva Tamássy		24 ¹⁰²
Evelien Hagen-Ballantine	1	
Handri Loots	1	
Helen Vosloo	11	1
Liesl Stoltz	14	2
Marietjie Pauw		74
Marlene Verwey		1
Merryl Monard	3	
Nine flautists ¹⁰³		1

I found that the analysis of concert programmes did indeed provide a means of ‘cross-checking’ some of the previously generated results, particularly where submitted detail had been incomplete. More importantly, however, such programmes provide further contextual information to concert events.

The consulted programmes provided contextual information on the South African flute composition(s) and other ‘repertoire’ presented during the performance (names of composer, title of compositions, dates of composition, orchestration); order of performance of compositions; date and venue for the concert; the name of the festival/ organisation presenting the concert; and names and instruments of co-players on the concert. On some programmes

the names of sponsors were indicated, as well as whether this was a première performance, and if so, who the commissioning person or body (if any) was.

Most of the programmes included programme notes sketching background to the compositions presented, as well as short biographies of the performing musicians. In some cases the biographies of the (South African) composers were included in the text of the programme notes, or separately, with the performing musicians’ biographies, especially if the (South African) compositions presented were première performances. This information sketched the wider contexts in which a single composition exists, from commissioner to composer, to performing musician, to audience, as well as institutional support that includes funding, concert venue management, etc.

Conclusions drawn from a survey of concert programmes

The conclusions that I drew from an overview of 169 programmes include the following:

The programmes containing South African flute compositions were one of two types of presentations: (i) Either the programme was that of an all-South African music programme; or (ii) The programme included a South African composition as one on a diversity of composers from diverse localities and/ or writing in a diversity of styles. These are illustrated in examples below.

(i) Programmes with all-South African composer focus, or single composer focus

The concerts that focused on South African music mostly had more performers involved (in addition to the flautist and his/ her ensemble). These concerts were mostly presented by a society for contemporary music, and often formed part of an ongoing series, for example North West University Music Department’s annual concert of ‘South African composers’ music’, of which Handri Loots sent me programme copies. Also, the ‘Stellenbosse Heemkring’ presented two successive concerts of Stellenbosch composers, on which Éva Tamássy performed Temmingh’s *Nostalgia* during the second concert (1998).¹⁰⁴ Also, KEMUS (Committee for Contemporary Music, Stellenbosch University)

presented a South African composer concert in 1980 during which Éva Tamássy performed *Scala* and *Ballet* by Van Zuilenburg.

Examples of South African focus recitals by single flautist artists (or flute chamber ensembles) are less common. However, the series of at least twenty concerts¹⁰⁵ by Liesl Stoltz (presented during 2012–2014) were focused on South African composers, and included a wide array of compositions of which she sent me a sampling of programmes. Likewise, the solo flute concerts presented by Marietjie Pauw on the Darling *Voorkamerfest* (in 2007) included an all-South African programme with *Moon ritual* by Klatzow, *Three sketches* by Malan and *Incantesimo* by Hofmeyr. Liesl Deppe's DMA recital and lecture at the University of Toronto are similar examples. She presented compositions by Huyssen (*The cattle have gone astray*), Roux (*Sketches*), Scherzinger (*Whistle of the circle movement*) and Volans (*Walking song*) as examples of processes of 'Africanisation' in local classical flute music. Merryl Monard's masters in music (MMus) recital in the Netherlands focused solely on South African composers, where she presented *The Soul bird* (by Grové), *Incantesimo* and *Marimba* (both by Hofmeyr).

Of these all-South African music presentations, the focus was also often on a single composer. Examples of programmes provided include the following:

- 1) A celebration of number of years of service, e.g. a twenty-five years of service celebration by Hubert du Plessis, at the University of Stellenbosch (1982), during which his colleague Éva Tamássy performed *Four antique dances*. This concert was repeated in Cape Town at the South African College of Music by the UCT Contemporary Music Society (June 1982);
- 2) Various examples of composer tributes, e.g. a Johan Cloete tribute by the University of Cape Town during which Éva Tamássy played *Poussin in Africa* (1988); a KEMUS presentation of Van Zuilenburg during which Tamássy performed *Ballet* (1992), a Hofmeyr tribute at University of Cape Town during which Bridget Rennie-Salonen participated in *Diptych* (2011); and an all-Hofmeyr programme that the *Collage* ensemble (flautist Marietjie Pauw) presented at the Oudtshoorn KKNK (Klein Karoo National Arts

festival) with compositions *Notturmo elegiaco*, *Ainsi qu'on oit le cerf bruire* and *Gebed om die gebeente* (2006);

- 3) A composer's birthday anniversary concert (e.g. Du Plessis's 60th birthday at which Éva Tamássy performed *Four antique dances*, as well as Hofmeyr's 50th birthday (2008), at which the *Collage* ensemble (flautist Pauw) presented several of his compositions, including the première of *Dover beach*);
- 4) A tribute to the life and work of a composer (e.g. the three 'Grové exhibition of music' concerts presented by the University of South Africa (UNISA) of which Merryl Monard sent me programmes. On these 'exhibitions' she performed Grové's *Lieder nach Texten von Conrad Ferdinand Meyer* and *Light and shadows* (both in 2007) and the Grové *Sonata* for flute and piano and *December fragments* (in 2011). Other examples of composer tributes (of which programmes were sent to me) include a University of KwaZulu-Natal presentation at which Evelien Hagen-Ballantine and other musicians showcased music by Christopher James, and during which Hagen-Ballantine performed *Transformations* for solo flute and *A song cycle of James Wright poetry* (2006). *Collage* ensemble (flautist Pauw) presented a tribute concert to the composer Paul Loeb van Zuilenburg, showcasing various compositions by him for soprano, flute, cello and piano (2005).

In questionnaire answers the following entries were made on composer focus concerts that flautists had participated in, although programmes were not supplied: 1) A South African composers concert presented by UKZN included flautist Evelien Hagen-Ballantine performing James's *Like a rainbow you shone out*, Simon's *Scena* and Smith's *Lunar fantasia*; 2) Pretoria's annual South African composer concert showcased Pierre Tolsma playing *Pan and the nightingale* by Grové; 3) The University of the Free State presented a Stefans Grové conference during which Helen Vosloo presented *The Soul bird* as well as *Musa*, and, 4) Stellenbosch University (through KEMUS) presented a Klatzow focus on which *Sunlight surrounds her* and *When the moon comes out* was performed by flautist Myles Roberts.

(ii) Programmes with display of diversity

On the questionnaire there was a category in which flautists could list companion compositions on a particular programme. This section was more than often not completed, but where it was, answers indicated that the South African composition was programmed firstly as part of a composer celebration, or (secondly) as part of a specific composer focus (as was verified with programmes consulted). The third type of programming was always a diversity of compositions. This was verified by programmes consulted. The remainder of programmes consulted (that did not have a South African composer focus or that did not celebrate a specific composer) showed that flautist recitals and ensemble recitals were mostly designed as a showcase of diversity. Programming therefore focused on presenting a diversity of geographical origins of composers, or a diversity of (music) styles, or a variety of programmatic contents, or a variety of moods, or a variety of levels of required audience attention (ranging from 'easy listening' to challenging listening). Such 'diversity programming' includes South African compositions as one of many.

Content of programme notes

The inclusion of programme notes on these concert programmes ranged from brief mention of information (for instance the background, or motivation to the creation of the composition), to sometimes detailed biographies and analyses. Where comments on musical structures were made, these notes followed somewhat standard categories of denoting formal archetypes (such as sonata form), sections, phrases and motifs. The programme notes therefore 'gazed internally' and posited an overview of information on the music itself, but largely avoided situating music as a cultural product embedded in wider society.

Further questions generated, particularly in the dialogue between sections of this survey

Some of the questions generated by the results of Question 2 will be approached in the subsequent questions addressed by the questionnaire. Such questions include the following:

- How many of the compositions listed in Question 2 are also disseminated as recordings and track listings for radio (Question 3)?
- How many of these compositions (in Question 2) also became research material (published and unpublished) by flautists themselves (Question 4)? And does research as curatorial activity generate further curatorial activity?
- How many of the compositions listed (in Question 2) were commissions by, or dedications to, a particular flautist (Question 5)? And in what ways have flautists (with commissions made by them) continued to 'take care' (in a curatorial sense) of 'their' compositions other than presenting a possible première, for example by producing recordings (Question 3)?
- How much activity surrounding South African flute compositions is generated by flautists who present workshops, run blogs, etc., around local music (Question 6)?

Question 3: Recordings made

In the section on recordings made of South African flute music I differentiated between personal recordings, 'commercially' released (and licensed) recordings, transcription recordings (made for a radio station such as the *South African Broadcasting Company/ SABC*), as well as compositions track listed on public radio stations. These differentiations (that proved to be problematic, as I discuss below) were intended to assess the public availability of these recordings. The list is sorted according to flautist first name and thereafter by composer, again to show curatorial activity.

Table 3: Recordings made by flautists

Composer	Title of composition	Flautist	Production details
Le Roux, Gabi	<i>Bach's kittens at play</i>	Carina Bruwer, Sterling EQ	Nova, Five Seasons Entertainment 2009
Le Roux, Gabi	<i>Electric storm</i>	Carina Bruwer, Sterling EQ	Nova, Five Seasons Entertainment 2009
Le Roux, Gabi	<i>Nova</i>	Carina Bruwer, Sterling EQ	Nova, Five Seasons Entertainment 2009
Lotz, Mauritz	<i>Chimera</i>	Carina Bruwer, Sterling EQ	<i>Pulse</i> , EMI 2012
Lotz, Mauritz	<i>Genesis</i>	Carina Bruwer, Sterling EQ	<i>Pulse</i> , EMI 2012
Lotz, Mauritz	<i>Pulse</i>	Carina Bruwer, Sterling EQ	<i>Pulse</i> , EMI 2012
Fokkens, Robert	<i>Inyoka etshanini</i>	Carla Rees	<i>Tracing lines</i> , Metier, 2013
Bruäninger, Jürgen	<i>Fractal shapes</i>	Evelien Hagen-Ballantine	<i>Durban noise and scrap works</i> , 1998
Hofmeyr, Hendrik	<i>Concerto for flute and orchestra</i>	Helen Vosloo	<i>Hendrik Hofmeyr: Concerto per flauto; Concerto per pianoforte</i> , etc. Distell, 2002
Hofmeyr, Hendrik	<i>It takes two</i>	Helen Vosloo, Hemanay	<i>It takes three</i> , HEM 002, 2010
Hofmeyr, Hendrik	<i>Notturmo elegiaco</i>	Helen Vosloo, Hemanay	<i>Trio Hemanay</i> HEM 001, 2007
Van Rensburg, Wessel	<i>Resting place</i>	Helen Vosloo	<i>Baroque and blue</i> , Gallo, 2004
Hofmeyr, Hendrik	<i>Il Poeta e l'usignolo</i>	Liesl Stoltz	<i>Stoltz, Kerrod: Music for flute and harp</i> , 2011
Hofmeyr, Hendrik	<i>Incantesimo</i>	Marietjie Pauw	<i>Fofa le nna</i> , 2012

Composer	Title of composition	Flautist	Production details
Hofmeyr, Hendrik	<i>Ainsi qu'on oit le cerf bruire</i>	Marietjie Pauw, Collage	<i>Music commemorating the Huguenots</i> . International Huguenot Society, 2002
Muyanga, Neo	<i>Fofa le nna</i>	Marietjie Pauw and Barbara Highton Williams	<i>Fofa le nna</i> , 2012
Temmingh, Roelof	<i>Joernaal van Jorik</i>	Marietjie Pauw, et al, Live performance published posthumously onto CD	<i>Joernaal van Jorik in klank</i> , Vriende van Afrikaans, 2013
De Villiers, Coenie, arr	<i>Karoonag</i> , arr Du Plessis for flute, piano and string quintet	Marlene Verwey	<i>A Flute affair</i>
Du Plessis, Koos, transcr	<i>Kinders van die Wind</i> , transcr. Vogel flute, piano, string quintet	Marlene Verwey	<i>A Flute affair</i>
Grové, Stefans	<i>Sonata for flute and piano</i>	Merryl Monard	<i>University of Pretoria Music Dept.</i> , 2003, UPMD003
Hofmeyr, Hendrik	<i>Incantesimo</i>	Merryl Monard	<i>University of Pretoria Music Dept.</i> , 2001, UPMD001
Hofmeyr, Hendrik	<i>Lied van die somerwind</i>	Owen Britz	<i>Song of the summer wind Darling</i> , DME, 2013
Ndodana-Breen, Bongani	<i>Visions I and II</i>	Wendy Hymes	<i>African Art Music for Flute/African Greetings CDs/AGCD2081/</i>

In the category for commercial recordings eleven (11) flautists¹⁰⁶ indicated that they had made commercial recordings of a total of 23 compositions. (Of these, two flautists had recorded *Incantesimo* by Hofmeyr).

The flautist Éva Tamássy was the only person who indicated that she had made four (4) SABC transcription recordings. These included Temmingh's *Nude* and *Façade*, as well as recordings of Temmingh's *Nostalgia* and Klatzow's *Moon ritual*.

Of the recorded compositions a total of 7 compositions had been track listed for radio broadcast. These included compositions that Helen Vosloo had recorded (by Van Rensburg (*Resting place*) and Hofmeyr (*Concerto, Notturmo elegiaco* and *It takes two*),¹⁰⁷ Muyanga's duo *Fofa le nna* recorded by flautists Barbara Highton Williams and Marietjie Pauw¹⁰⁸ as well as Marlene Verwey's recordings of Afrikaans folk song arrangements.¹⁰⁹

The above total of 23 compositions recorded and released commercially (out of 175 performed, and out of extant 500) is conspicuously small, as are totals of radio track listings of seven (7). The four (4) radio transcription recordings are seldom heard, if at all, and archived with the SABC, and therefore not generally accessible by the public. Officially released and commercially available recordings of South African compositions for flute have therefore not, from results received, been abundant amongst the group of flautists that took part in this survey.

In a prior survey that I undertook, locating (as many as possible) commercial recordings of local compositions, I found that the number of extant recordings are also not many.¹¹⁰ My research produced ten more recordings, which, together with this survey's 23 recordings of compositions, indicate that 33 commercially available recordings (of the existing 500 compositions) could be traced. My search did not include investigations into archives or archival recordings, as I focused on commercially available recordings in order to gauge public availability.

However, the suggested category of 'commercial' proved to be problematic in many ways. Below I discuss two such problems that emerged during the analysis of data.

- First, flautists did not know whether to include CD productions made by institutions such as the Music Departments and studios of UKZN and Pretoria University, especially as the commercial (and public) availability of these CDs proved unclear. On my lists, I decided to include these, with contributions by Merryl Monard (CD made by UP, including Hofmeyr's *Incantesimo*, 2001; and Grové's *Sonata*, 2003) and by Evelien Hagen-Ballantine (a CD made by UKZN studio containing a recording of Bräuninger's *Fractal shapes*).
- Second, a comment by flautist George Fazakas sensitised me to the public dissemination of recordings that he had made of compositions by Watt (*Solo flute sonata*) and Meyer (*Visions d'esquisses par temps de neige*), and subsequently placed on social media such as *YouTube* and *Facebook*. These are examples of 'publicly available' postings, although not conventional commercial recordings. A single search that I undertook on *YouTube* revealed twenty more recordings posted.¹¹¹ (On my final counts I did not include the *YouTube* postings as commercial recordings.) The comment by Fazakas sensitised me to notions of the importance of social media as a current platform for dissemination, rather than the releasing of CD recordings. Again, I realised that my question that asked for 'commercial recordings' was problematic in its terminology as both the packaging and the industry, as well as the financial connotation of this term, were vague.

The two most significant conclusions I draw from the answers to this third question on the recordings by flautists are, first, that commercial recordings *have*, indeed, been made, but that this practice (including the production of CDs) is fast becoming replaced by newer means of dissemination via social media networks, as well as *mp3* downloads.

Second, a comparison of the list of 'ten most played compositions' (in Question 2) with recorded compositions (in Question 3) shows that *the following selection from the* 'ten most played compositions' have been recorded commercially:

Three compositions each by Gabi le Roux and Mauritz Lotz, together with four more compositions by Hofmeyr: *Incantesimo*, *Notturmo elegiaco*, *It takes two*, *Il Poeta e l'usignolo* for flute and harp.¹¹² The above recordings were made by the following flautists who participated in this study: Carina Bruwer-Pugliese (and *Sterling EQ*), Helen Vosloo (and *Hemanay*), Liesl Stoltz, and Marietjie Pauw. The planned recordings by Liesl Stoltz (made as part of her postdoctoral project on South African flute music) include several of the ten most-played compositions, but this CD had not been released by the cut-off date of this survey.¹¹³

Question 4: Research

My reason for the inclusion of this question was to investigate the curatorial link between performing flautists and flautists who had engaged in musicological research (whether this included performance or not). Although I was aware of most of this research before I sent out the questionnaire, I included the question in order to posit research as one of the forms of curatorial activity (together with performing, recording, commissioning and network administration).

Investigation of the question as to how many performing flautists had also embarked on or completed research on South African flute compositions, revealed seven published researchers who were also concertising flautists. The reader is referred to the overview of flute compositions provided at the outset of this chapter, and the names of Catherine Stephenson, Daniela Heunis, John Hinch, Liesel Deppe, Wendy Hymes, Merryl Monard and Liesl Stoltz.

The subsequent question was how much (and which) of the body of flute compositions was covered in this extant research, but I found this impractical to analyse and present for this dissertation, as the research was too varied in focus, both in depth and in format, to be compared usefully. Instead I reflect on subsequent curatorial activity generated by the research contributions.

1) Flautist Catherine Stephenson mentioned (in her questionnaire) that the inverse process, of researching towards performing, had occurred for

her, and that, having collected and studied South African music, she was inspired to perform this music in public.

- 2) In 1998 I presented a short lecture and recital of four solo compositions for flute (by Grové, Klatzow, Temmingh and Hofmeyr) on a week-long flute master class at Bard College, New York state. This class was presented by new music flute specialist Patricia Spencer. At the time I had little knowledge of existing compositions for solo flute other than the four solos that I presented. An article by Daniela Heunis published soon after on South African solo flute compositions¹¹⁴ introduced me to an array of solo compositions that I was unfamiliar with at the time. It led to the placing of an order (from SAMRO) of six compositions (by Malan, James, Cloete, Kosviner, De Klerk, Jordan) that I subsequently played, although not all of them were presented during public recitals. At the time I also ordered solo compositions from Simon and Klatzow that the Heunis article mentioned.
- 3) Wendy Hymes's dissertation (with accompanying recordings)¹¹⁵ introduced me to *Visions* by Bongani Ndodana-Breen, a score that I ordered from her, and have subsequently played on several public recitals. Her dissertation also encouraged me to embark on research on the topic of South African flute music in a roundabout way: Her dissertation included a brief catalogue of compositions by 'African' (mostly West African) composers, and I judged the section on South African composers to be lacking in detail and comprehensiveness, so that I was eager to investigate. I began to compile a rudimentary catalogue at the end of 2008 until the middle of 2011, although by then I was aware of the catalogues by Stephenson and therefore I halted my project after having noted approximately 420 entries.
- 4) Finally, throughout my research into South African flute material I have relied on the 2012 catalogue compiled by Catherine Stephenson.¹¹⁶ This catalogue, as curatorial activity, has therefore become an aid towards further curatorial activity in the form of research as well as performance programming.

I therefore posit that the research by the seven (7) flautists mentioned above has, in turn, generated further curatorial activity, although the amount and

depth of activity cannot be assessed. I also conclude that these processes are able to work in both directions, thereby mutually influencing one another.

Question 5: Commissions and dedications

In the section that requested flautists to provide information on commissions that they had initiated from South African composers, the results showed prolific activity, with 65 such commissions listed by a total of 18 flautists. (These figures include dedications from composers as well as private requests of which the financial arrangements are not public knowledge.) The figures included international (non-South African) flautists (and flautists who had not been born here) who had commissioned compositions, and who took part in this survey, such as Carla Rees (four (4) compositions from Robert Fokkens), Barbara Highton Williams (a joint commission, from Distell/Muyanga), Wendy Hymes (a commission from Bongani Ndodana-Breen) and Michael Jefferies (a commission from SAMRO/Angie Mullins).

In the list below I have added three columns on the right hand side in order to correlate information from previous sections. Performance totals (P), by number of flautists (F, from Question 2) and number of recordings made (R, from Question 3) are indicated. These correlations may provide insight into the 'shelf life' of commissioned compositions. The list below is generated firstly by flautists' first names (in order to show curatorial activity), and thereafter by composer surnames.

Table 5: Commissions by and dedications to flautists in relation to subsequent total number of performances and recordings

Composer (surname, first name)	Title of composition	Commissioning or dedicatee flautist	Commission funding, or dedication	P	F	R
Hanmer, Paul	<i>The Last Indian café</i> for flute, viola and piano	Bridget Rennie-Salonen, <i>Trio with a Twist</i>	SAMRO, Commission granted in 2013. Première Grahamstown Sep 2014. ¹¹⁷	NA	NA	0
Le Roux, Gabi	<i>Bach's kittens at play</i>	Carina Bruwer, <i>Sterling EQ</i>		88	1	1
Le Roux, Gabi	<i>Nova</i>	Carina Bruwer, <i>Sterling EQ</i>		100	1	1
Lotz, Mauritz	<i>Chimera</i>	Carina Bruwer, <i>Sterling EQ</i>	EMI	30	1	1
Fokkens, Robert	<i>Cycling to Langa</i>	Carla Rees		2	1	
Fokkens, Robert	<i>Inyoka etshanini</i>	Carla Rees		1	1	
Fokkens, Robert	<i>Tracing lines</i>	Carla Rees		1	1	1
Fokkens, Robert	<i>Two songs on texts of Ibn al'Arabi</i>	Carla Rees		1	1	
Johnson, Alexander	<i>Imicabango</i>	Cobus du Toit	SAMRO	15	2	
Steltzner, Becky	<i>Hambani kakuhle kwela</i>	Elsabe Pretorius and <i>Amadeus Winds</i>	Private, composer is clarinet player in quintet	5	1	
Steltzner, Becky	<i>Thula thu arr</i> Zulu trad.	Elsabe Pretorius and <i>Amadeus Winds</i>	Private, composer is clarinet player in quintet	5	1	

Composer (surname, first name)	Title of composition	Commissioning or dedicatee flautist	Commission funding, or dedication	P	F	R
Du Plessis, Hubert	<i>Four antique dances</i>	Éva Tamássy	The composition was premièred by Tamássy, but the dedication is not mentioned on the score.	6	3	
Stephenson, Allan	<i>Pofadder variations</i>	Éva Tamássy	Dedication	2	2	
Temmingh, Roelof	<i>Façade</i>	Éva Tamássy	Dedication/ commission by SABC transcription desk	1	1	1
Temmingh, Roelof	<i>Flute quartet</i>	Éva Tamássy	Dedication	11	6	
Temmingh, Roelof	<i>Moedverloor op A mol</i>	Éva Tamássy	Dedication	8	8	
Temmingh, Roelof	<i>Nostalgia</i>	Éva Tamássy	Dedication	29	11	
Temmingh, Roelof	<i>Nude</i>	Éva Tamássy	Dedication/ commission by SABC transcription desk	1	1	1
Temmingh, Roelof	<i>Psalm 42</i>	Éva Tamássy	Dedication	4	2	
Temmingh, Roelof	<i>Quartet über den Namen Richard Hermann Behrens</i>	Éva Tamássy	Dedication	1	1	

Composer (surname, first name)	Title of composition	Commissioning or dedicatee flautist	Commission funding, or dedication	P	F	R
Temmingh, Roelof	<i>Sonatina</i>	Éva Tamássy	Dedication	4	2	
Temmingh, Roelof	<i>Wings</i>	Éva Tamássy	Dedication	2	1	
Temmingh, Roelof	<i>Flute concerto</i>	Éva Tamássy	Dedication	2	1	
Van Zuilenburg, Paul Loeb	<i>Ballet</i>	Éva Tamássy	Dedication	3	1	
Van Zuilenburg, Paul Loeb	<i>Scala</i> (later this became a companion to <i>Arpeggi</i>)	Éva Tamássy	Dedication	1	1	
James, Christopher	<i>Dance suite</i>	Evelien Ballantine-Hagen	Dedication	1	1	
Meyer, R.J.	<i>Visions d'esquisses par temps de neige</i>	George Fazakas	Dedication	1	1	
Watt, Martin	<i>Sonata for solo flute</i>	George Fazakas	Dedication, also performed by Stoltz	2	2	
Hofmeyr, Hendrik	<i>Flute concerto</i>	Helen Vosloo	Private	7	3	1
Hofmeyr, Hendrik	<i>Incantesimo</i>	Helen Vosloo	Not a commission, but a dedication after having been written	27	6	2
Hofmeyr, Hendrik	<i>It takes two</i>	Helen Vosloo, Hemanay	SAMRO	10	1	1

Composer (surname, first name)	Title of composition	Commissioning or dedicatee flautist	Commission funding, or dedication	P	F	R
Hofmeyr, Hendrik	<i>Notturmo elegiaco</i>	Helen Vosloo, <i>Hemanay</i>	Private, Requested from composer himself, no external funding	16	2	1
Van Rensburg, Etienne	<i>Waar die soetstroom</i>	Helen Vosloo	Private	3	1	
Grové, Stefans	<i>Soul bird</i>	Helen Vosloo <i>Hemanay</i>	SAMRO	12	3	
Huysen, Hans	<i>The cattle have gone astray</i>	Helen Vosloo <i>Hemanay</i>	SAMRO	13	4	
Muyanga, Neo	<i>tricolor ankh</i>	Helen Vosloo, <i>Hemanay</i>	SAMRO	3	1	
Van Rensburg, Wessel	<i>No words</i>	Helen Vosloo, <i>Hemanay</i>	SAMRO	3	1	
Roux, Isak	<i>Sketches</i>	Liesel Deppe	Private (families of flautist and composer are friends)	2	1	
Hanmer, Paul	<i>Sarabande – for the days of a sundog</i>	Liesl Stoltz	Private	9	1	
Hanmer, Paul	<i>Skelmbos</i>	Liesl Stoltz	Private	2	1	
Hofmeyr, Hendrik	<i>Concerto for flute and harp</i>	Liesl Stoltz	SAMRO, not premièred by May 2014	0	0	

Composer (surname, first name)	Title of composition	Commissioning or dedicatee flautist	Commission funding, or dedication	P	F	R
Johnson, Alexander	<i>Kalagari</i>	Liesl Stoltz	SAMRO, not premièred by May 2014	0	0	
Klatzow, Peter	<i>Sur une route toute blanche</i>	Liesl Stoltz	Private	4	2	
Hofmeyr, Hendrik	<i>Ainsi qu'on oit le cerf bruire</i>	Marietjie Pauw, <i>Collage</i>	Dedication for première and recording, commissioned by <i>International Huguenot Society</i>	6	1	1
Hofmeyr, Hendrik	<i>Dover beach</i>	Marietjie Pauw, <i>Collage</i>	Distell Foundation	3	2	
Hofmeyr, Hendrik	<i>Gebed om die gebeente</i>	Marietjie Pauw, <i>Collage</i>	Dedication, Marianne Serfontein requested this composition from the composer	7	1	
Hofmeyr, Hendrik	<i>Il Poeta e l'usignolo, arr for flute, harp</i>	Marietjie Pauw, <i>Duo cantabile</i>	Private	18	2	1
Hofmeyr, Hendrik	<i>Trio for flute, clarinet piano</i>	Marietjie Pauw, <i>Taffanel Trio</i>	SAMRO	9	1	
Johnson, Alexander	<i>Three incantations</i>	Marietjie Pauw, <i>Taffanel Trio</i>	SAMRO	2	1	
Khumalo, Andile	<i>ISO[R]</i>	Marietjie Pauw, <i>Collage</i>	SAMRO	1	1	

Composer (surname, first name)	Title of composition	Commissioning or dedicatee flautist	Commission funding, or dedication	P	F	R
Muyanga, Neo	<i>Fofa le nna</i> for two flutes	Marietjie Pauw and Barbara Highton Williams	Distell Foundation	3	1	1
Temmingh, Roelof	<i>Mors</i>	Marietjie Pauw, <i>Collage</i>	Honorarium by Distell Foundation	3	2	
Van Zuilenburg, Paul Loeb	<i>Arpeggi</i> (companion to <i>Scala</i>)	Marietjie Pauw	Dedication, prompted by concerts on Darling <i>Voorkamerfest</i> 2007)	1	1	
Van Zuilenburg, Paul Loeb	<i>Diversions for flute and clarinet</i>	Marietjie Pauw, <i>Taffanel Trio</i>	Dedication	4	1	
De Villiers, Coenie, arr	<i>Karoonag</i> , arr for flute, strings (opt) piano arr by Charl du Plessis	Marlene Verwey	Arrangement can be obtained from Charl du Plessis	7	1	1
Du Plessis, Koos, transcr	<i>Kinders van die wind</i> , arr for flute, strings (opt) piano transcription by Willem Vogel	Marlene Verwey	Transcription can be obtained from Willem Vogel	7	1	1
Hofmeyr, Hendrik	<i>Flute sonata</i>	Marlene Verwey	SAMRO	14	6	

Composer (surname, first name)	Title of composition	Commissioning or dedicatee flautist	Commission funding, or dedication	P	F	R
Grové, Stefans	<i>Light and shadows</i>	Marlene Verwey	The SAMRO edition does not note the dedicatee. The performance notes are by Merryl Monard.	3	2	
Grové, Stefans	<i>December fragments</i>	Merryl Monard	Dedication	1	1	
Lance, Phillip	<i>Three sketches</i>	Merryl Monard	Dedication	0	0	
Honey, Albert	<i>Tryptique</i>	Merryl Monard		0	0	
Grové, Stefans	<i>Eight Lieder</i>	Merryl Monard		1	1	
Mullins, Angie	<i>Building/ Mending/ Burning</i>	Michael Jefferies	SAMRO, not premiered by May 2014	0	0	
Hofmeyr, Hendrik	<i>Mabalél</i>	Owen Britz	Private, première by Stoltz	1	1	
Ndodana-Breen, Bongani	<i>Visions I and II</i>	Wendy Hymes	Dedication on score	6	4	1

The 65 compositions were all performed at least once by the original dedicatee (when compared to the initial lists of performed compositions in Question 2), with the exception of Britz's commission that was premiered by Stoltz. Three (3) compositions were indicated as not yet having been performed in public by the dedicatee.¹¹⁸ Four (4) more compositions were indicated as compositions in progress or had not yet been premiered for other reasons.¹¹⁹

The total of 961 performances (from Question 2) in relation to commissions are indicated below. They are presented from least performed to most performed (an inverted order from lists presented in Question 2).

Table 5[A] [Extract A]: One (1) performance of a commissioned or dedicated composition (as première by the original dedicatee)

- Fokkens *Inyoka etshanini*
- Fokkens *Tracing lines*
- Fokkens *Two songs on texts of Ibn al'Arabi*
- Grové *December fragments*
- Grové *Eight Lieder*
- Khumalo *ISO[R]*
- Stephenson *Pofadder variations* (1 performance by dedicatee, and one more by Malané Hofmeyr-Burger)
- Van Zuilenburg *Arpeggi* (*Scala* and *Arpeggi* are companion compositions)
- Van Zuilenburg *Scala* (*Scala* and *Arpeggi* are companion compositions)

Table 5[B] [Extract B]: Two (2) performances by the original dedicatee/ flautist who helped commission the composition

- Fokkens *Cycling to Langa*
- Hanmer *Skelmbos*
- Johnson *Three incantations*
- Ndodana-Breen *Visions I and II*
- Roux *Sketches*
- Temmingh *Flute concerto*
- Temmingh *Wings*

Table 5[C] [Extract C]: Three (3) or more performances by one or more flautists

The remainder of the 42 (out of 65) commissions (therefore excepting the ones that still awaited a first performance) were indicated as having been performed three or more times in public, by one or more flautists thereby indicating a shelf life beyond the initial première.

Recordings

Of these commissioned and dedicated compositions, fifteen (15) commercial recordings (of fourteen (14) compositions) were indicated as having been made (according to information from Question 3). This total excluded the transcription recordings.

This information shows a high correlation between commissioned / dedicated compositions to activities of curatorship that include live performances and recordings. I make the general observation that a composition that is commissioned by (or dedicated to) a specific flautist is then also 'cared for' in performance and recording. This is not surprising, as a performing flautist may feel it his or her duty as well as pleasure to promote a composition that was composed for him or her. The importance of a second performance, especially by a second (or third, etc.) flautist, is especially noteworthy, as this then indicates that the musical material is attractive to more persons than the original composer-flautist dedicatee. As a curatorial conclusion I therefore observe that initial dedicatees are prime curators of flute compositions, but that the engagement of second (and third, etc.) flautists show a breadth of curatorship.

Samuel Gilmore, in a survey on concert practice in New York (1993), concludes that new compositions are performed mostly only as première 'and then end up sitting on the shelf'. He interviewed composers and found that one of their greatest concerns was to have a new composition performed a second time.¹²⁰ By contrast the above performances of new South African flute music by 'initial' and 'second' flautists show multiple engagements with newly commissioned compositions.

Another observation made possible by this information is that flute music that is not only performed in public, but also recorded and track listed for radio broadcast (as well as placed on social media) gain a significant amount of exposure. Those flautists who have engaged in such activities have therefore engaged in the initial curating (of the première and subsequent performances) but also engaged in furthering their curatorship of compositions.

Finally, I make a few observations regarding the contexts that seem to have generated some of the commission agreements between flautists and composers. These are presented below.

- 1) It seems apparent that commissions take place when flautist and composer are within close proximity to each other in the working environment, or in the general vicinity. Éva Tamássy noted that she had asked the composer Roelof Temmingh (her colleague at Stellenbosch University) to compose compositions for her and her students for performance during public recitals.¹²¹ Similarly, Helen Vosloo and Merryl Monard were students of Stefans Grové; and Cobus du Toit knew Alexander Johnson, also through the University of Pretoria (UP). Institutional relations can be drawn from University of KwaZulu-Natal (UKZN) composer Jürgen Bräuninger and flautist Evelien Hagen-Ballantine; between flautist George Fazakas and composer Hannes Taljaard (and others) at the North-West University (NWU); between flautist Marietjie Pauw and composer Roelof Temmingh; as well as between Hendrik Hofmeyr and his colleague lecturer, Liesl Stoltz at the University of Cape Town (UCT). The vicinity of Cape Town and environs has encouraged similar partnerships between flautists and composers. Examples of these are listed below (with the flautist's name stated first, followed by the composer's name): Tamássy-Stephenson, Tamássy-Van Zuilenburg, Tamássy-Du Plessis, Stoltz-Klatzow, Stoltz-Hammer, Britz-Hofmeyr, Pauw-Muyanga, Pauw-Hofmeyr, Pauw-Van Zuilenburg, Pauw-Temmingh, Bruwer-Le Roux, Rees-Fokkens (both in the UK), etc.
- 2) In some cases there have been family or friendship ties between composers and dedicatees, as in the case of Canadian-based Liesel Deppe who indicated

that her parents are friends of German-based composer Isak le Roux, and that this resulted in the dedication of *Sketches* to her.

- 3) The availability of institutional funding and a commissioning programme from SAMRO has contributed to generating commissioned compositions for flautists. (Of the 65 commissions, 15 were indicated as having been SAMRO commissions.)

Question 6: Networking around local flute compositions

In this question I wanted to gauge from flautists themselves whether they initiated curatorial activity around South African flute compositions by specific networking or workshops presented.

Seven (7) flautists answered this question with several others indicating that this was not applicable to their practice.

Liesl Stoltz presented a series of workshops on South African flute music during the course of 2012–2014 (with workshops at Beau Soleil Music Centre, Cape Town (2013), Hugo Lambrechts Music Centre, Parow (2014), schools (Westerford High, Cape Town and Collegiate Girls' High, Port Elizabeth, 2013) as well as flute workshops at university music departments such as North West University (2013), University of KwaZulu-Natal (2013) and Rhodes University (2012); and internationally in Vienna (2012) and Cardiff (2012). Stoltz's returned questionnaire also indicated that she administrated a *Facebook* page 'with information about South African flute music and events'.

As a result of Liesl Stoltz's workshops several flautists indicated (on their performance lists) that they had performed specific South African compositions. Flautists such as Jeanie Kelly, Louisa Theart, Carike Byker, Sally Minter and George Fazakas mentioned that they had performed multiple-flute compositions of Temmingh and Hofmeyr for the first time. Jeanie Kelly also described her own contribution towards networking as that of being an administrative assistant towards the organisation of Stoltz's flute workshop at Hugo Lambrechts Music Centre in 2014. These are therefore an example of

extended curatorship (in performance and in administration), by a subsequent 'line' of flautists.

Small-scale initiatives, such as a focus on South African flute composers at the *Flutes in the Foyer* concert series (for high school learners) was also initiated by flute teachers such as Mariëtte Schumann, Marietjie Pauw, Inge Pietersen-Scott and Linda de Villiers in Stellenbosch for the concert of 2011. Similarly, the inclusion of an award for 'best South African flute composition performed', as was introduced by Marietjie Pauw on the Stellenbosch Eisteddfod in 2013, is a form of encouragement towards engaging with this body of music.

It is possible to conclude that 'networking' activity that focuses on South African flute music does occur, although given the size of the flute community, the size of the network endeavours, as well as the impact of such activity, this is a relative measurement. I suggest that the current absence of a website that focuses on South African flute music (which could for example include links to the viewing and ordering of scores) is perhaps one area that may add significantly towards the impact of networking around these compositions.

Question 7: Reasons towards engaging with South African flute compositions

The above sections have already generated some reasons as to why South African flute music is engaged with (for example demands by a regular ensemble, as well as networking occasions arranged around this music). Below I give a summary of the specific reasons that the 31 (out of 38) flautists indicated on the completed questionnaires.

The most noted reason for South African born and resident flautists to engage with local music was that they considered it part of their 'responsibility' to engage with South African flute music. Flautists who noted this reason included the following: Owen Britz, Carike Byker, John Hinch, Douglas Scott, George Fazakas, Helen Vosloo, Inge Pietersen-Scott, Tracey Burger and Ilke Alexander while Mariëtte Schumann and Louisa Theart also indicated it a responsibility to introduce this 'repertoire' to flute students as a way of promoting local music and 'nurturing talent'. Further motivations given include

'preserving a cultural heritage'; 'taking pride in one's own cultural roots'; and 'supporting, or promoting, local composers'. Elsabe Pretorius noted that one of the members of her wind quintet, *Amadeus Winds*, was a composer herself and that they had performed her compositions 'in support of local composers'. Carina Bruwer-Pugliese stated that 'internationally we boast about our South African composers and producers, while locally, we try to share our passion and pride for local music with our audiences.' Bruwer-Pugliese also noted that the performance of local music contributed to a culture of national inclusiveness, where local music could be popularised as being 'mainstream music'. Views such as these appear to take seriously local heritage and its promotion. Through these approaches the 'care-taking' aspect of curatorship is practiced.

Flautists also mentioned the potential 'exhibition making' aspect of curatorship, namely that South African flute music 'made for' good concerts and 'interesting' exhibitions, and portrayed a uniqueness that they wished to share with audiences. Cobus du Toit mentioned that these compositions bring the uniqueness of a particular 'ethnicity' to the attention of his North American audiences. Michael Jefferies indicated that he enjoyed presenting his British audiences with 'a new heritage over here'. A flautist such as Barbara Highton Williams (United States) indicated that the inclusion of new and international compositions was one way of introducing an audience to 'diversity beyond one's own'. Wendy Hymes expressed that she performed a composition such as Ndodana Breen's *Visions* in order 'to expose new audiences to the unique and exotic beauty of flute music by African composers'.

Handri Loots mentioned that local music is technically demanding and 'worth sharing' (and she therefore performed these compositions locally as well as in Finland and the United Kingdom); and Ilke Alexander (who is also a composer) commented on the flute's unique sounding capacities that were also portrayed in local compositions. Louisa Theart commented that she chooses 'quality', and 'to perform South African music when it is good and satisfies my artistic and performance needs'. She also selects music 'that I know my audiences will enjoy, regardless of the nationality of the composer'. Together with a flautist like Liesel Deppe, all of these flautists indicated firstly their decision to perform

music they could portray convincingly, and where South African flute music met this demand, they were keen on engaging with these compositions.

International flautists (who have not had further links to South Africa other than possible travels, or meeting South African musicians, and who do not adhere to a sense of responsibility of a local heritage) remarked that South African flute ‘repertoire’ was a way of enlarging their own performing ‘artistic voice’. Wendy Hymes noted that she actively promoted ‘music by non-western composers, as this reflects the current trend of reshaping the “core” repertoire for flute’. She also considered it her responsibility to provide fellow flautists the ‘resources and knowledge to promote the further performance of flute music by African composers.’¹²²

Several flautists mentioned their general support for new music, an approach that necessarily included South African contemporary music. Evelien Hagen-Ballantine (who was born in the Netherlands) noted that, for her, it was ‘important to support new music’. She also noted that learning the music of South Africa gave her (as an immigrant from the Netherlands) insight into her adoptive country’s cultural productions.

Several flautists also mentioned that the international performances of compositions from South Africa was their contribution to ‘ambassadorship’: Éva Tamássy performed local music on her concert tours at concert venues and at embassy venues in Europe (especially the solo compositions by Klatzow and Temmingh and the flute-guitar duo by Temmingh). Ingrid Hasse (who now lives permanently in Europe) noted that she performs the Grové *Pan and the nightingale* as her ‘signature piece’, thereby portraying that she hails from South Africa. Michael Jefferies indicated that he performed Hofmeyr *Cavatina*, Blake *Honey gathering song* and Mullins *Building/Mending/Burning*¹²³ as a way of ‘connecting with his roots’ (as he was born in South Africa, but has lived in Britain for the greater part of his life). Both Liesel Deppe (based in Canada) and Catherine Stephenson (whilst living in Wales) noted that the performance of South African compositions added to their sense of identity whilst living ‘overseas’.

The above reasons therefore all sketch considerations towards ‘exhibition-making curatorship’. These considerations encompass national identity, personal identity and exhibition-making as a drive towards artistic excellence. Curatorship of South African flute music is therefore part of a complex process in which the promotion of local music, as well as the formation of personal identity of the soloist or ensemble, are involved. Samuel Gilmore analyses these as the ‘plaudits’ received for new music as well as the (promotional) indication that musicians are ‘in touch’ with their creative environments.¹²⁴ According to Gilmore’s analytic it is therefore important for a flautist to become known as a musician that actively supports local music.

More specific reasons that flautists mentioned have all been discussed in previous sections but are briefly stated below: A researcher-flautist such as Catherine Stephenson noted that she had engaged in research on local compositions, and was then inspired to perform some of the same music. Several flautists indicated that they had been approached to perform local ‘repertoire’ by organisers (of a concert or concert series celebrating local music, local composers, or local artists). One flautist mentioned that the concert series their ensemble performed on *required* local music to be included on their programmes (as this would enable channeled funding). Furthermore, flautists mentioned that the commission of a composition from a composer included (inherently) an outspoken or unspoken contractual agreement whereby they would perform these compositions. Networking by other flautists (e.g. the workshops by Liesl Stoltz, as well as the concert for Éva Tamássy’s 75th birthday) was listed as another reason why flautists had engaged (in public performance) with South African flute compositions.

Flautists mentioned that they had initiated composer celebration concerts, as well as formed ensembles that had the specific intention of also performing local contemporary music, and had therefore designed concerts that presented South African flute compositions. Examples of these follow: The capacity building of an ensemble (or soloist’s) ‘repertoire’ was mentioned by flautists such as Helen Vosloo’s *Hemanay* trio and such as Éva Tamássy duo. (Tamássy stated that her flute-guitar ensemble required and therefore requested compositions.) Carla

Rees (based in London, and who specialises in lower flutes and quartertone flutes) commissions and performs music from various sources, and these include Robert Fokkens's compositions, therefore they are a way of 'repertoire building'. Furthermore, Evelien Ballantine-Hagen mentioned that she had designed and presented a programme of Baroque through to contemporary unaccompanied flute compositions, on which South African compositions were then also included.

Finally, the programming of South African music was mentioned as providing 'a form of diversity', so that music originating from Africa was programmed along with European (and other continents') music, thereby forming a balanced programme. Elsabe Pretorius emphasised the importance of presenting programmes that portrayed a 'local flavour'. Such a reason of programming for diversity was mentioned by flautists such as Bridget Rennie-Salonen, George Fazakas, Cobus du Toit and Carike Byker. Such diversity was also important for the compilation of competition programmes, and several flautists mentioned that the category of 'local repertoire' on competitions had inspired them to further perform local music.

My consultation of concert programmes had also shown many of the above reasons, and particularly evident was that programmes were compilations based on diversity.

South African compositions are most often programmed with a specific focus on being South African of origin, provided they are found to suit the technical and aesthetic demands of the performing flautist, or the curation of the concert organiser. This observation acknowledges that flautists enjoy presenting music 'with a local flavour' (whether such flavour can be heard, or whether it is in the titular, or programmatic, or metaphorical or geographic reference).¹²⁵

The above section on the reasons that flautists formulate for their active engagement with South African flute music sketch the background to activities surrounding curatorship of this body of compositions. The decisions taken by flautists to engage in processes such as 'themed programming', as well as further curatorial actions do, however, need to be taken into account before

conclusions about the state of curatorship amongst flautists can be gauged. I do so through discussion of the remaining two questions of the questionnaire.

Question 8: Themed exhibition as a curatorial device

In contemporary curatorial displays (whether in a museum or in visual art exhibition), a device that is often used to connect an audience to the display is to use a theme with which to present the exhibition. This theme is designed by the curator to present a particular interpretation that may be summative, operating as a new or different perspective on the art. Such theming typically attracts the public who then not only come to see the art/ artifact display, but who then attend in order to be part of the wider discussion that is addressed by the exhibition. Such a theme (that presents a single artist, or a group of artists) may engage with notions of identity, representation, pertinent social issues, critical theory, etc.

In the questionnaire I asked flautists to specify any themes that they had conceptualised for their recitals that included South African compositions.

Examples were diverse, and some themes had also been mentioned on the section on reasons for engagement with local music. I list the examples of themes supplied, below. This question was answered by 24 (out of 38) participants.

- The theme of presenting the *flute as a solo (recital) instrument* was mentioned by flautists Cobus du Toit, Bridget Rennie-Salonen, Evelien Hagen-Ballantine, Barbara Highton Williams, Carla Rees and Daniela Heunis. (It follows that any programme that presents 'the flute' takes the same 'flute' and its sounding capacities as theme, making this a widely applicable theme.)
- Likewise the theme of *a specific ensemble combination* (and its sounding capacities) was noted as a theme for display on music concerts. Flautists therefore mentioned their regular ensemble concerts as themes in themselves. (Some of these afore-mentioned examples include the following: Barbara Highton Williams mentioned her flute quartet *Volanti*, that programmed the Temmingh *Flute quartet*; Éva Tamássy mentioned her duo with guitarist Uliano Marchio (Temmingh and Van Zuilenburg); and Helen Vosloo

mentioned *Hemanay* trio as a themed project that always included a South African composition on programmes, for example with composers such as Muyanga, Hofmeyr, Huyssen, Grové. Likewise, Elsabe Pretorius noted that the programming of several compositions for woodwind quintet resulted from the programming needs and focus of *Amadeus Winds*. Douglas Scott mentioned flute with string compositions as a theme for a particular concert, and John Hinch and George Fazakas also mentioned ensemble combinations as a way of theming concerts.

- Several flautists noted that the *focus on South African composers and their compositions* operated as a theme for the presentation of recitals and concerts. Examples have been noted earlier on and include the presentation of birthday concerts, memorial concerts, celebrations of composers' achievements, and the promotion and support of local composers in general. The inclusion of South African music to introduce variety in a compiled programme was again mentioned. Flautists also mentioned their research (and lecture recitals, e.g. by Liesel Deppe), the attendance of workshops on South African flute music (e.g. Jeanie Kelly) and competitions (e.g. Louisa Theart) as examples of their participation in recitals that presented 'South African composers and compositions' as theme.
- Juxtaposition and pairing was mentioned as one possible way of structuring a programme, with Helen Vosloo mentioning the presentation of Hendrik Hofmeyr's tango compositions programmed in opposition to those of Astor Piazzolla. Michael Jefferies indicated that he plans to 'pair' British and South African compositions on future recitals. Likewise, Liesel Deppe mentioned the pairing together of Blake's *Quartet* (for flute and strings), with Mozetich's *Fantasia* and Mozart's *Quartet in D major* as a way of theming instrumentation and genre over various style periods. Wendy Hymes indicated that she often presents 'African pieces' at festivals and concert events within the theme of presenting compositions that are 'off the beaten path'. Carla Rees mentioned that she sometimes programmes according to overarching themes, or around instrumental combinations (as above), or around topics such as 'microtonality, or electronics', or 'Dances' (the latter as one example of a programme for flute and guitar in which

the duo 'played music from different eras and countries based around dance rhythms'.) Carla Rees indicated that her future plans are to programme around themes 'from existing museum exhibitions – such as female pioneers of electronic music, or scientific themes'.

- All other responses indicated that the notion of diversity mostly directs programming choices. Handri Loots indicated: 'I usually include South African compositions not as part of a themed exhibition, but in a varied programme.' Michael Jefferies has not included specific themes and instead includes South African flute compositions 'with other standard repertoire'.

From the above it is evident that theming is understood to be 'the flute', or a particular combination of instruments, or a single South African composer, or South African composers as group presentation, or methods of pairing and juxtaposition. For the most part, however, programmes are not themed beyond being instrument-specific, and instead display a variety of programme choices, with South African compositions possibly contributing to such variety. The device of theming, or framing, that contemporary curators often apply in art and artefact exhibitions, is therefore only applied in its narrowest sense in classical music concerts by flautists, namely through the display of the instrument's sounding capacities, or through promotion of the composer's work.

Question 9: Curatorial exhibition making: Further options

This final question was included on the questionnaire as a way of probing devices of exhibition-making that add to the (audience) reception of a performed programme.

The majority of the 14 flautists (out of 38) indicated that it was important to connect with the audience through the music and the presentation. Wendy Hymes noted the importance (for her) of planning recital programmes to include 'a work or works by African composers as a way [of exposing] audiences to cultures they are not necessarily familiar with. It's a way of traveling abroad with one's ears only.' Michael Jefferies indicated 'it is important to think of the audience and how to engage them and offer [them] something exciting and interesting. It is vital to connect with the audience and present the concert and

music in a way that allows them to feel connected to you and to what the music is saying.' In order to achieve this type of 'connection', several flautists mentioned their approaches to programme selection, the preparation of programme notes, on 'talking to the audience', on the writing of pre-concert blogs, and on concert hall lighting.

Flautists commented on the careful preparation of programme selection and programme order. Helen Vosloo indicated such an approach with the comment: 'With *Hemanay*, we discuss programmes at length...' Programme selection for Liesel Deppe includes choosing 'works that I think will be accessible to audiences, even if means taking the risk that not everyone will like what I choose. Having said that, I only select works that I know I can present well, because I myself am convinced of their merits. I feel ... that I can then communicate my approach to the audience, which will then hopefully give them a point of reference.' Jeanie Kelly commented: 'In the concert given for the Mossel Bay Music Society, we chose the programme order to end with South African works as they were lighter in mood and we felt [that] ending with a *Fantasia on Nkosi Sikilela* [would be] fitting.' This comment was supported, in practice, by many of the flautists who answered this questionnaire who engage with 'cross-over music' as a means of presenting accessible music to audiences, and thereby striving to connect with such audience tastes (e.g. Helen Vosloo and Carina Bruwer-Pugliese).

Flautists indicated that they make use of brief printed programme notes where possible (although some indicated that venues are sometimes unable to print and duplicate programme notes). Where programme notes are not included, flautists indicated that they often talk to their audiences as a way of introducing the compositions, or the composer, etc., in order to make the music accessible to the audience and connect the audience to the performance. Bridget Rennie-Salonen commented that she says 'something personal or an anecdote which adds interest, curiosity or humour. I have found that this helps the audience to understand and appreciate new works that may have been otherwise less accessible to them.' Helen Vosloo indicated that she prefers 'to have a printed programme with biographical information on the composer as well as his/her

own composed notes.' However, when she speaks to her audiences she does so informally: '...speak about the work, [its] impact on me, tell a story, not necessarily specifically technical but personal, a narrative which enhances the journey we as artists together with the audience undertake for the duration of the programme.'

A few flautists (Michael Jefferies, Liesel Deppe and Merryl Monard) mentioned that they prefer to have both programme notes and a 'spoken introduction' as 'explanation to the pieces' (Michael Jefferies). For Liesel Deppe and Merryl Monard their recitals of South African flute compositions were lecture recitals in which they prepared what they would say, as this was influenced by what was also handed out in printed format. Flautist Jeanie Kelly mentioned that the musicians spoke to the audience about the compositions as '...*Maraam* and *Be it as it may* was written by a friend and we felt it is easier for the audience to connect with the work in this way.' Cobus du Toit indicated that he prefers to talk to his audience and when appropriate to 'also play some motives that they can listen for in the performance.' Douglas Scott mentioned that he talks to his audience, but relies especially on pre-concert blogs that he sends out. Blogs include background information and analyses of the compositions that his audiences will hear during the performance.

Bridget Rennie-Salonen said that she had experimented with the use of lighting to enhance mood, as appropriate to a particular composition, especially with a creation for solo flute. No other flautists commented on the use of lighting, choreography, multi-media, costuming, etc., as curatorial devices to not only display (local) music, but also to connect with an audience in multi-sensory ways.¹²⁶

These comments are a summary of what 'conventional concert practice' amounts to (although the mention of a pre-concert blog is novel and an indication of the harnessing of opportunities from social media). Louisa Theart commented in this section: 'I have only presented South African works in the traditional recital context.' For the majority of flautists who took part in this survey their concert practice is conventional, also when South African compositions are programmed.

The above three questions (Questions 7, 8 and 9) indicated reasons for curatorship by flautists who engage with South African flute music, as well as specific ways of being curators.

4. Conclusion

In this final section to the chapter I present a synthesis of results obtained, and then formulate curatorial trends that I deduce from these results.

The results from the nine questions indicate that there is and has been a substantial amount of curatorial activity by flautists. The activities of 'caretaking' and 'exhibition making' are prolific and substantial for the sheer numbers of performances, recordings, commissions, research, networking, as well as specific engagements around these compositions that has taken place over the past three decades.

The above results are significant, for, as Samuel Gilmore comments on his survey of the programming of new music, programming (and therefore curatorial promotion) of new music rests firstly with performers. (In Gilmore's view 'new music' is a generic term for contemporary music. New music therefore includes the flute music composed in South Africa over the past century.) Gilmore states that 'Programming... starts with the performer. Performers are the central decision makers.'¹²⁷ It follows that I observe that, if curatorship is seen as the nexus where art, artists, audience and institution intersect in order to exhibit and display, then, indeed, flautists are contributing admirably to this intersection in their capacity as musicians.

However, the definition for curating by Graham and Cook¹²⁸ that I quoted and adapted in this dissertation does not only view curatorship as an interface. It also sees curatorship as enabling '... the development of critical meaning in partnership and discussion with publics'. This subsequent understanding of curatorship, applied to flautists who engage with South African flute music, generate the following questions:

- Do flautists curate performances in ways that facilitate the development of critical meaning-making amongst themselves, and their audiences, their institutions and institutionality in a broader sense?
- When flautists publish in academe or write programme notes, do they engage critically with material and contexts?

Lydia Goehr describes the constrictions of 'the work-concept' operating within a 'musical practice' encased in the 'imaginary museum' as operating from the 1800s, but notes that many of these notions are still prevalent in concert practice today.¹²⁹ To my view, Goehr's analysis of the work-concept in the museum 'with its conceptually dependent ideals of compliant performance, accurate notation, and silent reception'¹³⁰ appear to be prevalent in the conventional concert practices of flautists who engage with local South African flute compositions, even though my questionnaire did not make pertinent mention of researching 'compliant performance, accurate notation, and silent reception'. At the very least this is a comment that reflects on my own concert practice as a flautist.¹³¹

From the survey it appeared that flautists' curatorial activities are embedded in conventional concert practices that focus on the display by the performer, and the promotion of a composer's work, with the audience's role relegated to being supportive and appreciative, rather than critical, or mutually responsive. The questions that probed reasons for engaging with local compositions, together with questions that probed curatorial decisions made, do seem to indicate a conventional concert practice that upholds the authenticity of the music composition (as a composition for its own sake), together with curating that promotes the composition as an autonomous entity. I therefore conclude that flautists who engage with South African flute compositions do so to present the compositions as 'works', as Lydia Goehr describes. It follows that flautists will attempt the closest possible reading of the composer's intentions from the score, thereby recognising the score as the foremost 'accurate notation' of the composer's intentions. The underlying notion is that the 'work' is treated as authentic, with minor adaptations with regard to interpretation (in expression, timbre, etc.) possible. Curations of recitals that contain these South African

'works' present the essence of that work, with little or no further curatorial framing into contextual reinterpretation of the original creation.

I posit that conventional concert practice as described above does not enable a type of curatorship that *prizes* the formation of critical meaning-making. It therefore follows that the curatorial activities of flautists who engage with South African flute compositions are indeed laudable for their prolific and substantial activity, but that these activities are trapped in a conventional concert practice that does not encourage exploration or a shifting of boundaries. Instead, concert practice continues to hinge on the skill of the performer, the capabilities of the composer, as well as the mute response of the listener.

Pierre Bourdieu suggests that agents with 'positions' and 'position-takings' operate 'in a field of cultural production'.¹³² From the survey conducted it appears that flautists, as curators, engage substantially with activities that *enable* the production and the consumption of local flute music. However, when the 'field of forces' is analysed as a set of 'objective social relations' (as Bourdieu suggests can be done)¹³³ it appears that the confines of the field (of conventional classical music practices) limit the efficacy of musicking as intervention amongst flautist-curators. For, as Bourdieu suggests, the artistic field is also a '*field of struggles* tending to transform or conserve this field of forces'.¹³⁴ I contend that in classical music's conventional concert practice the forces that tend to 'conserve' override the forces that tend to 'transform'. Curatorship of local flute music is therefore guided by conservation, rather than by transformation.

Five curatorial trends observed

I suggest that the following curatorial trends, embedded in conventional concert practice, are revealed by the focus of this phase of research. My findings are that flautists who act as curators of South African flute compositions do so in the following ways:

(i) Flautists engage in prolific and substantial activities that enable the caretaking and exhibition-making of South African flute music. These activities include public performance, recording, commissioning,

networking, research, and specific devices towards programming and concert presentation.

- (ii) Flautists' concert practice (following conventional classical music concert practice) operates as a showcase for a performer, or an ensemble, where musical skill, 'repertoire' variety and skills of rhetoric and conviction are displayed.
- (iii) Concerts are therefore presented as one-way communication displays where composers' compositions are celebrated, even described and analysed in programme notes or in brief talks presented by the musicians, but the audiences are seldom, if ever, actively invited to respond, to counter or to contribute during or after the performances. Audiences will at most provide applause, in which the efforts of performers, the music, and the composers are saluted.
- (iv) Concert programming that is presented as 'themed' or 'framed' mostly understands such theming as the focus on composer birth dates or composer celebrations, or the overt inclusion of local contemporary composers, e.g. a 'South African composers' music concert' as is sometimes presented by institutions or individuals. Themed concerts are further understood to represent the specificity of the instrument, e.g. a programme of solo flute compositions, whereby a local flute composition is included, or a specific combination of instruments. There is little or no broader themed programming, or an understanding that 'themed concerts' could operate as interventions that facilitate curatorship as 'the formation of critical meaning in discussion with publics'. Instead, and when there is no theming, South African flute compositions are included as a way of incorporating diversity (of mood, style, and perhaps geographical locality) on the programme.
- (v) The understanding of curating as 'the development of critical meaning in partnership and discussion with publics' does not happen by overt design. Current curatorship by flautists is geared towards Bourdieu's 'conserving,' i.e. showcasing a 'repertoire' and its composers. Current curatorship is less driven by 'transforming' (as a practice) and is therefore not intended to mobilise critical meaning formation other than evaluation of the

performer/ performance, or the composer/ composition. In this respect Samuel Gilmore, in his survey on concert practice, found that '[w]hen concert activity is highly conventionalised... participants are constrained to fit their musical ideas within a very circumscribed form ... the aesthetic emphasis is on virtuosity, or 'doing things well'.¹³⁵ The possible contribution of classical music to generate debate *with an audience* and to address societal issues with the same audience is therefore left largely unexplored. It follows also that concert tradition is not challenged. Instead, concert practice remains a scenario in which Lydia Goehr's notions of 'compliant performance, accurate notation, and silent reception' are maintained.

Some of the consequences to the above formulated trends are that flautists who engage with local music continue to engage in a concert practice that is meant to entertain and please the audience (all of which are laudable aims). However, flautists do not appear to engage with local music in order also to challenge themselves, their audiences, their concert practice, or their institutional situatedness in a creative or activist way with respect to framing. (The most 'challenging' aspect of the performance remains playing the composition correctly and with energy and thereby appealing to an audience.) The result is that conventional concert practice as a curatorial intervention is left largely unchallenged. It follows that critical discourse about wider topics is not incorporated, at least not around the live performance of flute compositions. Programme notes, which can be an important curatorial engagement between flautist and audience, do not primarily act as an impulse towards critical observation and discussion.

The value of 'counting curatorship'

The investigation described in this chapter delivers useful results that can be applied to notions on critical meaning-making in curating classical music programmes. The investigation also describes a setting, best described as 'conventional concert practice' in a particular locality. At the minimum, my investigation has engaged in extensive 'counting and list-making' thereby leaning heavily on quantitative procedures and it is questionable whether

'curatorship' can be 'counted'. The investigation perhaps delivers results that may be found useful by subsequent researchers on South African classical flute music (within a limited time-frame of thirty years and a limited flautist base of 38 players). Subsequent researchers may for example be able to analyse results in greater depth, or redirect the research questions to explore different avenues. The conducted empirical study illustrates that flautists' selections of South African flute compositions for concert events *have consequences*, and that, as curators, flautists are able *to direct* some of the outcomes of those consequences. Flautist-curators are therefore agents with regard to processes of preservation as well as transformation.

Addendum 1: Informed consent form

Informed consent form



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STELLENBOSCH UNIVERSITY

CONSENT TO PARTICIPATE IN RESEARCH

Title of study: Curating South African flute repertoire: 'Landscape' as exhibition theme

You are asked to participate in a research study conducted by Marietjie Pauw, a Ph.D. student in the Music Department at Stellenbosch University.

The data collected from this research will be documented in a dissertation.

You were selected as a possible participant in this study as you are a professional flautist that engages with South African flute repertoire.

1. PURPOSE OF THE STUDY

This study will explore the concept of curatorship in relation to flute concert practice with regard to South African flute repertoire. The research focuses, amongst other things, on the ways in which South African flautists programme South African compositions for flute.

2. PROCEDURES

If you volunteer to participate in this study, you will be asked to do the following:

You will be asked to respond to an e-mailed questionnaire about South African flute repertoire that you have engaged with. In this questionnaire,

You will be asked to give a rough estimate of the number of scores of South African flute compositions kept in your personal library (original publications, copies and electronic versions);

1. You will be asked to identify any South African compositions for flute that you have performed in public;
2. You will be asked to identify works that you have recorded and released on recordings;
3. You will be asked to note research that you have done on South African flute music;
4. You will be asked to indicate networking and administrative roles that you have performed with regard to this repertoire;
5. You will be asked to identify any possible reasons for your engagement with South African repertoire;
6. You will be asked to identify the approach/ approaches that you have taken when programming South African flute music.
7. You will be asked whether you would be able to submit (to the researcher for perusal) any concert programmes that may be amongst your personal records. These concert programmes should be of public concerts in which you have performed South African flute repertoire.
8. The questionnaire may take you 30–60 minutes to complete.

3. POTENTIAL RISKS AND DISCOMFORTS

There are no perceived risks or discomforts to you in this study.

4. POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

Outcomes include increased knowledge, and understanding of the concerting context for South African flute compositions.

Beneficiaries will include, indirectly, the professional flute playing community, music students and musicologists interested in performance practice.

5. PAYMENT FOR PARTICIPATION

There will be no financial benefit to you as partaker in this research, i.e. you will not be paid for answering this questionnaire.

6. CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of safeguarding all questionnaire material on a personal computer to which only the researcher has access.

De-identified information may be released to the supervisor of this study for academic purposes of writing the dissertation. The sources of the material from the questionnaire will be referenced throughout. However, should the interviewee request confidentiality that would be acceptable if notification is given at the time of answering the questionnaire. In the latter case, the researcher will know who supplied which information, but your name will not be mentioned in writing in the dissertation. You will be identified in general phrases such as 'one interviewee stated that...'

No video or audio tapes will be made. All questionnaires will be in writing, via e-mail.

Results will be published in the dissertation accompanying this research. Material from the responses will be referred to within the text of the dissertation commentaries. Your interview responses will not necessarily be included in full in the final submission of the dissertation, unless applicable to the topic of discussion.

7. PARTICIPATION AND WITHDRAWAL

You can choose whether to be in this study or not. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions that you do not wish to answer and still remain involved in the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so, but there are no foreseeable reasons for this course of action.

8. IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact the researcher, Marietjie Pauw, or the supervisor, Prof. Stephanus Muller.

Ms. M. Pauw: 021 887 0488 or empauw@gmail.com

Prof. S. Muller: 021 808 2345 or smuller@sun.ac.za

9. RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. In this instance you will not be waiving any legal claims, rights or remedies because of your participation/non-participation in this research study. If you have questions regarding your rights as a research subject, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

SIGNATURE OF RESEARCH SUBJECT

The information above was described to me by Marietjie Pauw in English and I am in command of this language. I was given the opportunity to ask questions and these questions were answered to my satisfaction.

I hereby consent voluntarily to participate in this study. I have been given a copy of this form.

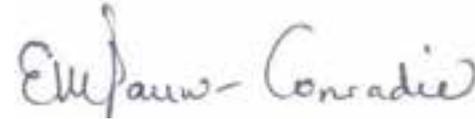
Name of Subject/Participant

Signature of Subject

Date

SIGNATURE OF INVESTIGATOR

I declare that I submitted the information given in this document to _____ [name of the subject/participant]. S/he was encouraged to direct further enquiries to me via e-mail.



Signature of Investigator

15 November 2013

Date

Addendum 2: Questionnaire to flautists

Questionnaire to flautists

Section A: Summary of details in respect of informed consent

This questionnaire is preceded by a form for informed consent that you are kindly requested to sign.

Statement: I hereby declare that I am willing to participate in this research by filling in the questionnaire below. I endeavour to do so within the suggested time frame of three months from date of receiving.

Name of person who fills in this questionnaire:

Date:

Please note that the researcher will be aware of your name (so this is not anonymous), and be able to link your name to your questionnaire. However, should you prefer to have your responses kept confidential in my dissertation, I will refrain from stating your name.

Please tick ONE option:

- I prefer my responses to be confidential in your dissertation, OR
- You may mention my name in your dissertation.

You are reminded that you may withdraw from this research at any point of the study, with no further consequences to yourself.

Kindly note that boxes and charts on this word document can be enlarged electronically according to the space you need.

Section B: Questionnaire

Your role as curator of a flute repertoire: South African compositions

Introduction

A curator's task is two-fold. S/he takes care of and helps preserve a body of artifacts, in this case South African flute music, whether in scores or in recordings, etc. S/he is also an 'exhibition maker', in this case, a compiler and presenter/ performer of concerts and recordings which contain South African flute music. By interacting actively with South African flute music, you engage in various forms of curatorship. You, as flautist-curator of South African flute compositions may therefore collect and keep sheet music, be a performer in public of this music, or make recordings of South African flute compositions. You may also be a researcher, or a person who helps to commission South African compositions for the flute. You may also be a 'networking' person who helps to organise events surrounding South African flute repertoire.

The questions below pertain to these categories and aim to plot how we, as flautist-curators, are involved with South African repertoire. Sections 1–6 will ask of you to list composition titles, etc., and Sections 7–9 will ask of you to submit your opinion on *why* you perform South African flute music; and on whether you engage with particular curatorial choices when you perform South African music.

1. Sheet music

In June 2012 Catherine Stephenson <cathstephenson@gmail.com> compiled a catalogue of South African flute compositions (solo to chamber and flute concertos) for her master's dissertation. To date she has almost 500 works listed. (Her catalogue focuses on compositions by composers from a classical and Western-influenced compositional background, with works mostly documented in a score format. In recognition of the fact that present-day flautists do not only perform 'classical' repertoire, you are welcome to list 'cross-over' works in your responses below.)

1.1 How many compositions by South African composers do you have in your personal library of scores (originals, photocopies, and electronic versions)? You are welcome to indicate a precise total, or to indicate an estimated amount. A *collection* of works counts as ‘one work’, as for example *A-Z Solos*, and *Eleven duets* by Paul Loeb van Zuilenburg.

(Optional) Precise total of solo, chamber and concerto scores for flute

0–10 scores

10–50 scores

50–100 scores

100–200 scores

200–500 scores

1.2 Does your personal library contain manuscripts of works by South African composers that have probably not been published or archived elsewhere?

YES, my library contains manuscripts by composers which to my knowledge have not been published and / or archived elsewhere.
Composer and title of piece:

NO, my library does not contain such manuscripts.

2. Live performances

2.1 Have you performed South African flute compositions on public recitals and concerts?

YES, I have performed South African flute compositions in public recitals

NO, I have not performed South African flute compositions in public recitals

2.2 Of the South African works you have performed, please indicate details below. If you are able to provide copies of your programmes that include South African repertoire, then kindly fill in the details to Question 2.2 (chart on next page).

Composer	Title of composition	Instrumentation	Name(s) of co-player(s)	Date	Venue/ Festival, etc.	Overall programme (composer names of remaining works on programme)

2.3 Could you please indicate whether you have concert programmes available, should it be necessary for me to consult these programmes during the course of my research.

YES, I have hard copies and/ or electronic copies of concert programmes on which I played South African flute compositions. I could send these by e-mail. Approximate number of programmes: _____

YES, I have hard copies of concert programmes on which I played South African flute compositions, but you will have to make arrangements to collect them from me. Approximate number of programmes: _____

NO, I do not have any concert programmes that document my public performances of South African flute repertoire.

3. Recordings

3.1 Have you recorded South African flute compositions? In the following categories I have differentiated between ‘commercially released’ recordings, ‘transcription recordings’ and ‘playlisted recordings’.

YES, I have recorded South African flute compositions on commercially released recordings. (Please fill in the details at Question 3.2.)

YES, I have recorded South African repertoire on transcription recordings (e.g. for SABC radio broadcasting when this corporation had such a service with regard to commissioning and broadcasting South African classical compositions). (Please fill in the details at Question 3.3.)

YES, I have recorded South African flute compositions on commercially released recordings and the following titles have been ‘playlisted’ on current radio broadcast stations (Please fill in the details at Question 3.4.)

YES, I have recorded South African repertoire, but these have not (yet) been licensed for further distribution by sales or broadcasting.

NO, I have not recorded South African flute compositions

3.2 Please indicate the details of the South African flute compositions that you have recorded, licensed and released commercially. (Works that have been recorded, and which are in the process of being licensed for release, can also be mentioned. In this case please provide an envisioned date for the release of the recording.)

Composer	Title of composition	Instrumentation	Details of licensed recording (e.g. CD title/ label/ number if applicable)

3.3 Please indicate the South African flute compositions of which you have made transcription recordings (for radio broadcast).

Composer	Title of composition	Instrumentation	Approximate date of transcription recording made

3.4 Please indicate the South African flute compositions that you have recorded and that have been ‘tracklisted’ by radio stations.

Composer	Title of composition	Instrumentation	Radio station that ‘tracklisted’ this recording

4. Research

Please indicate the title of your article(s), dissertation(s), or degree(s) that included your original research on South African flute music.

“I have researched South African flute music in the following research...”

5. Commissioning of new compositions

Please indicate the details of South African compositions that you have commissioned or that have been commissioned and/ or written for you

Composer	Title of composition	Instrumentation	External organisation (e.g. SAMRO, Distell, BASA) that supplied financial funding towards this commission

6. Network administrator

“I have organised/ helped organise the following flute network(s) and/ or internet-based chat groups and/ or websites and/ or flute workshops which have focused on South African flute music in particular ...”

7. Your reasons for performing South African flute repertoire

As a flautist-performer, could you suggest reasons as to why you perform South African compositions? (For example: These comments could relate to your own position and ideals as a flautist, e.g. to your relationship with your audiences, and network of fellow players and composers; to your endeavours of promoting local music nationally and internationally; to your view of how music operates in society, etc.) These comments are based on your opinions that relate to your practice as performer (flautist-curator) of South African flute music.

“I perform South African flute music because...”

8. Your approaches to presenting South African works as part of a themed exhibition

When you have presented South African flute music in concert, have you used (or been asked to use) a thematic approach towards programming? For example:

- Have you presented repertoire which focuses on the solo flute (as theme), with a South African work incorporated as a portrayal of the flute’s capacities?
- Have you presented repertoire that focuses on the repertoire for a specific ensemble, and thereby included a South African work?
- Have you presented programmes of works by a single South African composer (e.g. on birthday tribute concerts)?
- Have you presented programmes that consist solely of South African works as theme?
- Have you chosen any other theme(s) whereby South African work(s) could be included? Etc.

“With South African works included on a concert performance, I have engaged with themed exhibition (by choice, or on request) in the following way(s)…”

9. Your curatorial decisions: Programme selection, programme order, printed programme notes, ‘talking to’ the audience, focus on needs of audience, choices with regard to display/ presentation/ ‘costuming’/ lighting/ multi-media/ choreography, the requirements of the institution/ venue, etc.

Please comment on your curatorial approaches and decisions made in the presentation of South African repertoire with regard to any of the above categories. Your comments could be made in general, or could include reference to specific concerts as examples of your choices made.

“With South African works included on a concert performance, I have experimented with ‘exhibition making’ in the following way(s)…”

This is the end of the questionnaire. Should you have further questions or requests, please contact me. E-mail: empauw@gmail.com or telephone 072 250 7476 or 021 8870488.

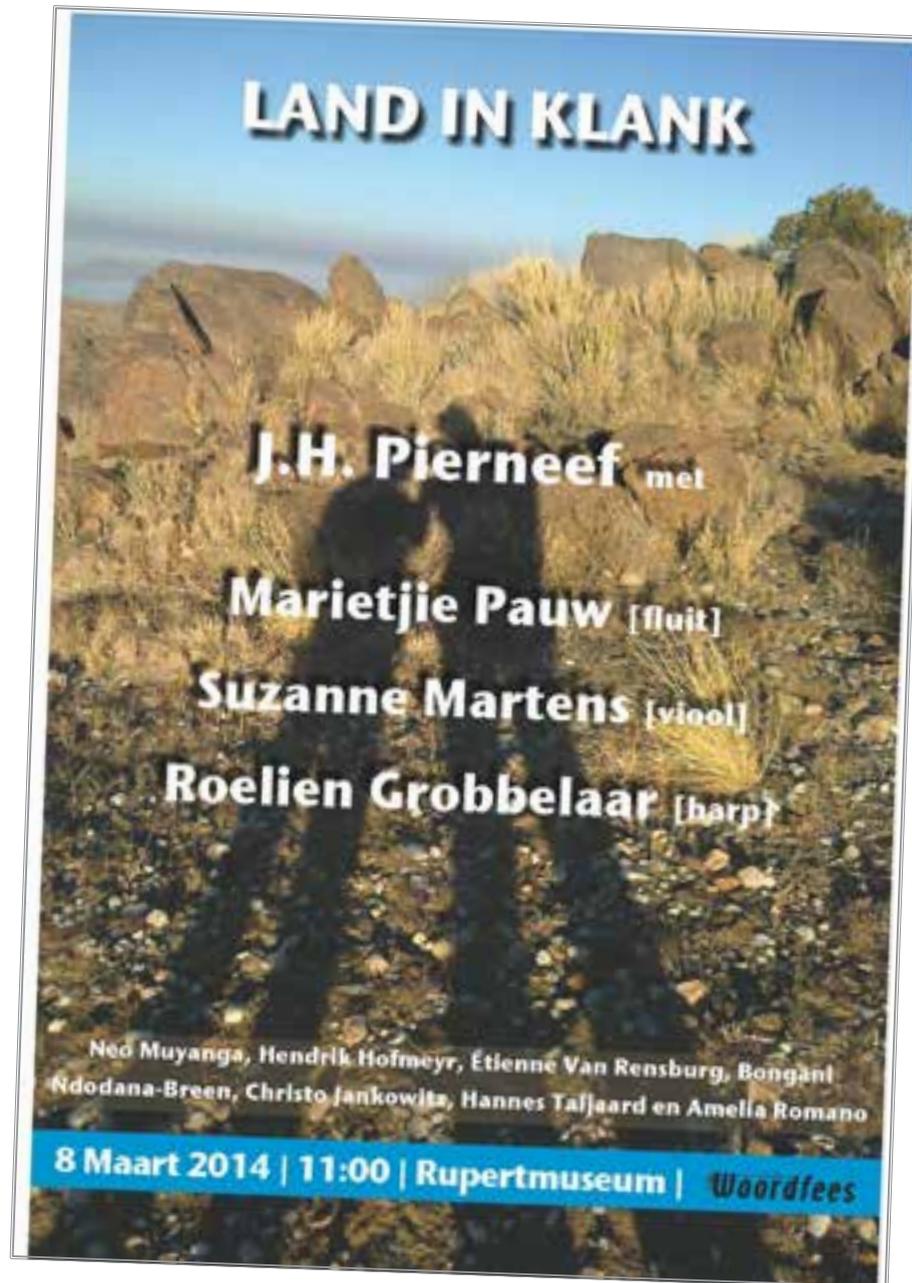
Thank you for your time! With regards,

Marietjie Pauw

November 15, 2013

Addendum 3: Programme notes for *Land in Klank*

Programme notes for *Land in Klank*



Land in klank

J.H Pierneef

met

Marietjie Pauw (fluit)

Suzanne Martens (viool)

Roelien Grobbelaar (harp)

Hannes Taljaard: *Canon no 1: Streams* for flute, violin, harp and soundtrack
Étienne van Rensburg: *Waar die soetstroom* for flute and harp
Hendrik Hofmeyr: *Lied van die Somerwind* for flute and violin
Amelia Romano: *Serendipity* for solo harp
Bongani Ntodana-Breen: *Visions I* for solo flute
Neo Muyanga: *Fofa le nna* for flute and violin
Christo Jankowitz: *Karoo Wind* for flute, violin and harp
Hannes Taljaard: *Canon no 1: Streams* for flute, violin, harp and soundtrack

WELKOM

Hartlik welkom by hierdie uitstalling van landskapkuns en -musiek. U is welkom om te sit of te staan, asook tydens die speel van die musiek rond te beweeg. Stoele en bankies is regdeur die venue geplaas vir u gerief en sodat u met die verloop van die uitvoering kan roteer om sodoende al die stasiepanele van Pierneef te beskou.

Hierdie uitvoering is deel van 'n doktrale navorsingsprojek aan die Departement Musiek, Universiteit Stellenbosch. Verfilming sal plaasvind met die doel om die verloop van die uitvoering as navorsing te dokumenteer. Indien u nie op die finale weergawe van die film wil verskyn nie, kan u aan die einde van die uitvoering u naam en kontaknommer in die houer laat wat by die ingang geplaas is vir hierdie doel.

Skakel luitoon van selfone asseblief af.

WELCOME

Welcome to this exhibition of art and music inspired by landscape. You are invited to sit, or stand, or walk around during the course of this programme. Chairs have been placed in such a manner that, should you prefer to sit, you can move to various viewpoints of the Pierneef station panels during the performance.

This performance is part of a doctoral research project of the Department of Music, Stellenbosch University. The performance will be filmed in order to document the research proceedings. Should you prefer to not be included in the final edit of the film, please leave your name and contact number at the entrance in the receptacle provided for this purpose.

Please set cellphones on silent.

Eggo en beléefde ervaring

Vanoggend se beleving van landskappe- die sien, die luister en die nadenke- is bedoel om gewaarwording te stimuleer oor die velerlei interpretasies van landskap in Suid-Afrika. Hierdie uitvoering stel voor dat landskap 'n kragtige invalshoek bied tot 'n verstaan van die lae van kulturele geskiedenis in ons land en dat landskap as onmiddellike beleving inspeel op ons ervaring.

Pierneef se vertolking van landskap, en die musiek wat vandag uitgevoer word, verteenwoordig uiteenlopende sienings van landskap. Eerstens word Pierneef se natuur-landskappe (meestal sonder mense) gejuksstaponeer met musiek wat landskap as 'n menslike beleving verklank. Tweedens word die rol van na-klank in hierdie galmende akoestiese ruimte op eksperimentele wyse ingespan. Beide gedagtegange word hier onder meer breedvoerig uiteengesit.

Pierneef se landskappe beeld geen mense van die land uit nie - hoogstens enkele geboue van grondeienaars en tekens van industrie. Vanoggend word musiek uitgevoer wat 'n beléefde landskap voorstel. Hierdie interpretasie van landskap as beleving word ondermeer deur die kulturele

Echo and embodiment

This exhibition of music and art acknowledges different, conflicting interpretations of landscape. It also suggests that landscape can be a powerful tool towards unearthing some of the layers of cultural history of this country and that landscape functions as immediate perceptual experience.

Pierneef's interpretation of landscape, and the framing of landscape suggested by the music performed today, stand in opposition to one another. This performance therefore interrogates two ideas in particular. The first idea is a juxtaposition of Pierneef's nature scenes (in which the people of this land are mostly absent) with the chosen music compositions (which are interpreted to suggest that landscape is embodied and shaped by human inhabitation.) The second idea experiments with the sound delay characterising the acoustics of this venue. These two ideas are discussed in more detail below.

Pierneef's station panels represent a genre of landscape art in which people are absent. His

antropoloog Tim Ingold (2000) voorgestaan wanneer hy praat van 'embodied landscape' en 'landscape as dwelling'. Die musiek verklank 'n landskap waarin die gewone mens ingebed is en onlosmaakbaar vervleg is met berg, koppie en vlakke, wind, water, plant en aardgasboorgate. Die musiek suggereer egter nie net die landeenaar en magnaat nie van die dertigerjare van die vorige eeu nie (hetsy Boer of Brit), maar ook die mens as werker wat arbeid verrig in en om die Karoo-plaashuis, in die stad, of op die mynskag wat Pierneef uitbeeld. Die musiek wat u gaan hoor wil u met 'n eeu se terugblik herinner aan velerlei mens-opgerigte skeidslyne en gekonstrueerde leegheid; ondermeer dat bruin en swart inwoners van hierdie land op 19 Junie 1913 oornag onwenslike persone geword het op geslagte se beléefde grond toe die 'Land Act' uitgevaardig is.

n Verdere gedagte rondom die ervaring van landskap as beléefd is dat u as gehoor en ons as musici se teenwoordigheid hier vanoggend met ore, oë en gedagtes, iets lyflikes, sintuiglikes en menslikes bydra tot die stiltes en hoekige lyne van Pierneef se kuns.

Die ruim naklank van die gallery (meer as vyf sekondes) tree op as fasiliteerder van wisselwerkende

paintings depict vast scenes, with an occasional reference to farm homesteads, buildings and industry. The music compositions performed today suggest embodied landscapes in which human life and memory are deeply embedded in the mountains, koppies, expanses, wind, water, plant life and fracking of gas reserves. Tim Ingold's notions of landscape as 'embodied', and 'landscape as dwelling', and our dwelling with landscape (2000) inform this performance. The music animates life, suggests the people of this land who are living and providing labour in Pierneef's depicted houses and mines. These people are both the land owners and the workers in industrial as well as urban settings. In one sense the music reminds us of the enforced separation and land possession of 19 June 1913, when black and coloured land owners became 'pariahs' overnight in 'the land of their birth' (to quote Sol Plaatje (1916) about the passing of the '(Native) Land Act'.)

Today's exhibition, which enlists our ears, eyes and thoughts, suggests an embodied experience

speelmoontlikhede in hierdie uitvoering. Die 'eggo' vermeng die diskrete en ge-artikuleerde spesifisiteit van die fluit, viool en harp en die klanke vermorm en vermeng en speel in op en betrek die strak lyne en plat vlakke van Pierneef se geometriese werk. In 'n postmodernistiese teoretiese verstaan word Pierneef se panele hierdeur verander, besmeer, geïnfekteer: 'n diskrepansie tussen die skildertegniek en die wyse waarop klank hier aangebied word as konteks vir die skilderye word nagestreef. Ook in 'n metaforiese sin word hierdie dissonansie' betekenisvol bedoel: die naklank van die musiek wat inspeel op Pierneef se werk as nostalgiese en ontstemmende herinnering aan die dertigerjare van die vorige eeu, met die resonansie tussen Europese fasisme en opkomende Afrikanernasionalisme en die nalatenskap van hierdie ideologieë wat mens en land diep sou inskripteer (Foster, 2008). Coetzee (1992) beskou Pierneef juis as middelmens wat die artistieke skakel kon verteenwoordig tussen die Afrikaner se strewe na ikone, maar wie se kuns ook die Britse nalatenskap van agressiewe imperialisme in die kapitalistiese mynbedryf kon verteenwoordig. Die Johannesburg Parkstasie was van hierdie kapitalisme 'n sterk nywerheidssimbool. Die eggo klink ook vorentoe, na vandag, sodat daar gewonder kan word oor ons

that addresses and plays onto and into the emptiness and silence of Pierneef's panels.

The exceptionally long sound delay of 5 seconds in this venue blends in a novel way the discrete and finely articulated sounds of the flute, violin and harp. It is suggestive of a blurring of the post-cubist, rigid lines of Pierneef's paintings. In a postmodernist theoretical interpretation the sounds could be imagined to intermingle and float, bounce off, smear and infect the Pierneef station panels. The notion of echo could also be heard metaphorically as the sound delay that reaches backwards and forwards in the inscription of this land: Pierneef's panels were unveiled in 1932 at a time when European fascism resonated with the Afrikaner nationalism that strengthened its hold of extreme social engineering of a land and its peoples, and searched for icons to represent this ascendancy (Foster, 2008). This was also a time when British imperialism inscribed upon the land the economic might of a capitalist mining empire that Pierneef's art was ultimately to celebrate (Coetzee 1992). The echo also sounds forth into the present

voortdurende skep van ons landelike en stedelike landskap.

Pierneef se unieke skildertegniek, palet van kleure, sy diepe liefde vir die natuur en sy tydsgebondenheid 'infekteer' ook moontlik die musiek wat u vanoggend sal hoor. Ons as uitvoerders, saam met u as gehoor, betree hiermee 'n resonante en ryke ruimte waarin ons ervaring van landskapskuns, asook ons pogings tot verstaan van die verloop van die verhale van ons land se geskiedenis, voort-eggo.

as we reflect on and enact our continual shaping of the rural and urban land.

Pierneef's unique approach to the use of colour and form, and his deep love for nature, will also 'infect' the music that you will be hearing today. As artists and audience we are immersed in a vibrant and resonant space in which the inner experience of landscape art, and our sensitivity towards our country's many and diverse histories, echo forth.

PROGRAMME NOTES

Canon no 1: Streams

for flute, violin and harp in free improvisation (2000/ 2011/2013)
Flautist Alejandro Escuer on multiple track recording

Hannes Taljaard (b. 1971)

The water is wide, I cannot cross o'er.
And neither have I wings to fly.
So give me a boat that will carry two
And both shall row: my love and I.
Oh, love is handsome and love is kind,
And love's a jewel when it is new.
But when it is old it grows cold,
And fades away like morning dew.

When cockle shells turn silver bells;
then will my love come back to me.
When roses bloom in winter's gloom;
Then will my love return to me.

Streams is inspired by the Scottish traditional folk song *The water is wide*. The original song as well as the context of improvised performance by flute, violin and harp suggest an embodied landscape that includes human co-habitation and human relationships. Cultural geographer John Wylie notes that 'landscape is dwelling... a quality of feeling, in the end an emotional investment' (Wylie, 2007). The free improvisation by musicians, together with actual movement in the space of the venue, also suggest an active engagement with random sound, direction of sound, origin (in space) of sound, and echo. This work will start and conclude today's programme.

Waar die soetstroom
for flute and harp (1993)

Étienne van Rensburg (b. 1963)

Text inspiration: Petra Muller, from 'My plek se naam is Waterval'

Op die plek waar die soet stroom
Uiteindelik, aan die begin van dinge,
Uit die berg gehaal is, is daar 'n koue krans
Vol kalmoes, vol groen balterja,
Vol als

Daar is 'n bitter bas,
Van kalmoes of van als,
'n brakplek of 'n soutlek wat my my dors sal les
(Uit 'My plek se naam is Waterval')

(Translation: In the place where the sweet stream
Eventually, in the beginning of things,
Was taken from the mountain, there is a cold cliff
Full of calamus, full of green balsam,
Full of wormwood

There is a bitter bark,
Of calamus or of wormwood,
A brackish spot or a salt-lick
That will quench me my thirst.
From 'The name of my place is Waterval')

Where the sweet stream depicts water and land, with healing found at the water's source. In this composition the flute suggests water: sometimes still and sometimes rushing. The flute makes use of vibrato/ non vibrato as well as flutter tonguing to suggest some of these waterscapes and experiences related to these. The harp suggests the various life-giving plants that grow in and around the water. Nature as 'dwelling' and healing is prevalent in this interpretation of landscape. In the unfolding of the composition the listener will hear an exploration of serene calmness, but also of the violence of the healing process, as well as the stately dance-like release of energy that comes with healing.

Lied van die Somerwind
for flute and violin (2008)

Hendrik Hofmeyr (b. 1957)

Commissioned by the Darling Music Experience

Song of the Summer Wind blows life and movement 'onto' Pierneef's still and quiet landscapes. The composition is inspired by a summer's day in Darling, Western Cape. A calm sunrise (on violin) with bird song (on flute) is depicted at first, followed by a slow theme in the aeolian mode that suggests calm.

Three variations on the theme follow and each portrays the wind in increasing strengths so that the gentle breeze becomes a howling Southeaster. This wind stops momentarily to allow for birdsong, but then resumes, reaching a climactic end. Our imagined experience of the wind, in a gallery, and our experience of the Southeaster in real life, suggests embodiment through perception and an experience of 'being in the weather' (Ingold 2011). Musicologist Daniel Grimley suggests that Tim Ingold's notion of 'enwindment- the experience of being-in-the-weather, of the air passing over, around, and through the body-' is a meaningful mode of environmental response, and especially so in severe ecological crises (Grimley, 2011). For Ingold and Grimley enwindment (and ensoundment) asks of us to be immersed in, rather than observe from a distance. It is suggested that this performance, the preparation of the work, as well as the audience's hearing of the work in this venue be experienced as a process of 'enwindment', connecting us to our immediate landscape as well as to the constructed and historical landscapes painted by Pierneef.

Serendipity

for solo harp (from the film *What's the frack?*
www.whatsthefrack.co.za, soon to be released)

Amelia Romano (b. 1988)

This activist composition engages with the contentious topic of shale gas fracking in the Karoo in a South African film similar to the American film 'Gaslands' (which shows the devastating effects that fracking has had on the north American continent). Romano, a Californian harpist and composer, was commissioned as principal composer of the music to the film *What's the frack?* She worked in South Africa as a performing and teaching musician for various lengths of time. Her composition portrays the power of music to be interventionist in connection to landscape. The music may be heard as ambiguous and uncertain, which perhaps sounds the precariousness of a dwelled-in landscape that hangs in the balance.

Visions I

for solo flute, played on alto flute (2000)

Bongani Ndodana-Breen (b. 1975)

Bongani Ndodana-Breen's *Visions* for solo flute was written while the composer was living in Chicago. The work (of which I play the first of two *Visions*) comprises a set of fragmented and distant memories of South Africa's cultures, dwelling places, and sounds. I perform the work on alto flute, as the lower and more hollow-sounding flute relates to the vagueness of memory attached to a 'longing for home'. The composer writes that '[t]he piece was inspired by what I can describe as fragments of memories - a vision of Africa, the people and places I once knew and grew up with now clouded by distance and languid time. I think this is not nostalgia but an attempt to hold on to fragmented memory and self; something that I think is shared by most strangers in a strange land: ... the "visions" of distant places and people that shadow any migrant.' With today's performance we are reminded of the many fragmented memories that history deposits on 'migrant' imaginations. Pierneef's paintings hold memories which suggest a worldview that is alien to that which *Visions* remembers. It is therefore left to the listener to delve into and make sense of his and her own fragments of memory worlds.

Fofa le nna

for flute and violin (2012/ 2014)

Neo Muyanga (1974)

Text by Neo Muyanga
 Commissioned by the Distell Foundation

I dreamt we were flying together
 You and I
 Wings of organza silk
 Like paper falling through
 The sky

I couldn't breathe
But when I turned to look
You were smiling

It was then I remembered
You and I
Were dreaming together

The text to *Fofa le nna* (Fly with me, as translated from Sotho) suggests flight and dreaming, and the wonder and precariousness of human relationships. Flight takes place in the space 'above' land, and is therefore connected to landscape (in the way that Ingold (2011) argues for a connection of mediums and surfaces relating to landscape.) *Fofa le nna* conflates pan-African and European musics ranging from older traditions to the contemporary. Listeners may be able to hear southern African dance music, suggestions of Chopi xylophone playing, of the classical Indian flute, of Baroque gestures, as well as an aura of so-called township music's 'cool and ease'. The final section of *Fofa le nna* refers to the sounds of the Zimbabwean veld, particularly bird song. The work also suggests the Bo-Kaap on a languid winter's day, with sunshine, lingering and companionship. The duo by Muyanga brings to the Pierneef panels, painted with a predominantly white and so-called European audience in mind, black, coloured and African embodiment.

Karoo Wind
for flute, violin and harp (2010)

Christo Jankowitz (b. 1977)

Première / Eerste uitvoering

In *Karoo Wind* the harp suggests the dry and dusty setting of the arid Karoo. The flute delivers desolate cries and becomes a somewhat whimsical wind, and is mostly heard in its high register to suggest coldness, distance and human loneliness. The violin has obstinate themes, suggestive of people who refuse to leave the Karoo despite its bleakness and severity. These 'landscaped'

music instruments allow for a translation from outer nature to inner human experience. In the middle section of the composition the lyrical melodies of the violin suggest a longing for companionship. The final section is a celebratory dance: Occasional rains bring spring flowers and, with the coming of rain, the wind grows silent. Humans find companionship and are able to dance, although somewhat awkwardly, as is suggested by the irregular rhythms of the final dance.

Canon no 1: Streams (as above)

POSTSCRIPT

Our performance may be perceived as a curious response to a statement by Pierneef himself: He is quoted as having said, 'Ons land het nie kleur nie, maar vorm – massale vorm. Dit moet die botoon voer in ons bou- en skilderkuns, in ons musiek – in alles' / 'Our land does not have colour; but it does have form – massive form. Form should be uppermost in our architectural art, our painting and in our music' (quoted in Nel 1990).

Our exhibition interrogates the fluid and shapeless form of echo in timbre, dynamics and duration, transmogrifying into geometric shape and colour. We present this performance as an experiment in practice of what David Crouch (2010, 2013), describes as 'flirting with space' and 'spacing' (the latter as is also suggested by Deleuze and Guattari, 2004). For Crouch, 'Landscape is not perspective and horizon, or lines, but felt smudges, smears, kaleidoscope, a multi-sensual expressive poetics of potentiality, becoming and poetics.'

Thank you for attending this event. Your participation, as an experience and in thoughts on 'echo' and 'embodiment' may have elicited a variety of reactions. Your responses to this exhibition are therefore welcomed. Kindly send your comments to <empauw@gmail.com>.

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KUNSTENAARS EN KOMPONISTE

Jacob Hendrik Pierneef (1886-1957) ontvang in 1929 die opdrag vanaf die Suid-Afrikaanse Spoorweë en Hawens om 32 panele van landskappe vir die nuwe Parkstasie in Johannesburg te skilder. Hierdie panele word in 1932 onthul. Pierneef ontvang 'n erepenning in erkenning van sy werk as nasionale skilder van die Suid-Afrikaanse Akademie vir Wetenskap en Kuns in 1935.

Komponiste wat in hierdie program ingesluit word se biografieë is beskikbaar by die volgende skakels en adresse:

Van Rensburg: obelisk63@gmail.com

Hofmeyr: www.composers21.com/compdocs/hofmeyrh.htm

Romano: www.ameliaromano.com

Muyanga: www.neosong.net

Ndodana-Breen: www.ndodanabreen.com

Jankowitz: CJankowitz@stithian.com

Taljaard: www.en.wikipedia.org/wiki/Hannes_Taljaard

Marietjie Pauw is 'n PhD-student aan Stellenbosch Universiteit. Haar navorsing ondersoek moontlike skakels met betrekking tot Suid-Afrikaanse komposisies vir dwarsfluit, landskap as tema, en kuratorskap.

Suzanne Martens doseer viool en viooldidaktiek aan Stellenbosch Universiteit. Sy tree gereeld op as gaskonsertmeester van die Kaapse Filharmonie.

Roelien Grobbelaar is 'n vryskut harpspeler. Sy speel onder meer vir die Kaapse Filharmoniese orkes.

BEDANKINGS

Rupertmuseum vir die beskikbaarstel van die venue;

Rupertmuseum vir toegangkaartjies teen spesiale afslag;

Rupertmuseum-personeel vir bekwame en vriendelike hulp;

Woordfees vir insluit van hierdie uitvoering op die hoofprogram;

Woordfees vir publisiteit;

Woordfees vir stoele;

Leon van Zyl van die SU Departement Musiek vir gratis plakkaat- en programuitleg;

SU Departement Musiek vir gratis duplisering van plakkate en programme;

Dawid de Villiers van die SU Departement Musiek Opname Ateljee vir klanktegnologie;

SU Departement Musiek Opname Ateljee vir gratis verskaffing van klanktoerusting;

Rudi Kruger en assistent vir videografering [KrügerWorks Video Productions];
asook lede van die gehoor wat verfilming op fone behartig;

Departement Musiek Programeringskomitee (Prof. Winfried Lüdemann, Dr. Pieter Grobler, Prof. Corvin Matei en Prof. Stephanus Muller),
asook die nagraadse student-seminaargroep, vir gesprekke rondom die
konsepsualisering van hierdie aanbieding.

Programontwerp, programnotas en voorbladfoto deur M. Pauw.

Addendum 4: Programme notes for *SAGA 631*

Programme notes for *SAGA 631*

ANGIE MULLINS - MUSIC
EDUARDO CAGNICHIO - FILM

SAGA 631

Marietjie Paow [flute] Annamarie Bam [clarinet]
Glyn Partridge [saxophone] David Bester [violin]
Lida Pieterse [viola] Leonore Bredenkamp
[bass guitar] Dylan Tabithor [percussion]
Benjamin van Eeden [piano & harpsichord]
James Hart Multimedia [film screening]

631 SAGA

WEDNESDAY 6 AUGUST 2014 | FISMER HALL | 18:00

SAGA 631: ROAD LANDSCAPE (2008)

SAGA 631: Road Landscape is a joint collaboration by Johannesburg composer Angie Mullins and Johannesburg filmmaker, Eduardo Cachucho. They describe the work as 'a surreal journey into the heart of Johannesburg'. The programme note to the first performance (2008, University of Witwatersrand) describes the piece as consisting of 'eleven interlocking sections that each depict the frantic pace at which the city moves.' Tonight's presentation consists of three performances of the work and three thought papers, and is entitled 'SAGA 631: Exploring the gaps of smooth space'.

SAGA 631: Exploring the gaps of smooth space

Programme

Welcome: Prof. Stephanus Muller

Ensemble: First performance of the music of *SAGA 631*, followed by thought paper: Marietjie Pauw

'In Johannesburg... [t]he social memory of the African metropolis can be located to a profound degree in its music and its world of sounds' (Livermon, 2008: 271).

Second performance of the music of *SAGA 631*, followed by thought paper

'[T]he conditions of radical uncertainty, unpredictability, ethereality and insecurity ... characterise contemporary urban life in Johannesburg' (Bremner, 2010: 4).

The notion of smooth space 'encapsulates ideas of reduced or evaded regulation, mobility, speed, unpredictability, hybridity, opportunity and possibility, transformation and risk' (Bremner, 2010: 74).

The notion of smooth space points to the 'redrafting' of Johannesburg as smooth space - an 'inbetween, unstable, intricate patchwork of overlapping, conflicting trajectories... an expanding agglomeration of interlocking, provisional, sometimes city-like, enclaves mobilised by outside trajectories, frictions, fall-outs, circuits and imaginings and undermined by fissures and cracks' (Bremner, 2010: 81).

Third performance of the music, and film, of *SAGA 631*, followed by thought paper

'[V]ia the analytic of smooth space ... urban space is taken to be vectoral, not dimensional. The focus is on mobility, on coming and going, on transit to and from ... It posits that the experience of travel and the route have overtaken that of home and destination as dominant experiences of urban life' (Bremner, 2010: 104).

'The global city ... has to be read in terms of a complex, overlapping, disjunctive, order of multiple centres, peripheries, and scapes of various scales, moving at various speeds' (Appudurai, quoted in Nuttall and Mbembe, 2008: 3).

Postscript: Exploring the gaps...

'The smooth spaces arising from the city are ... those of sprawling, temporary, shifting shantytowns of nomads and cave dwellers, scrap metal and fabric, patchwork, to which the striations of money, work, or housing are no longer even relevant' (Deleuze and Guattari, 2004: 531).

'[I]n the Johannesburg inner city ... ground floors of entire multiblock buildings have been razed and gutted, reclaimed by impoverished squatters who have seized the moment to carve out rudimentary living spaces for themselves. As darkness falls, the flickering cooking fires that mark the countless squatter encampments scattered haphazardly across the urban landscape seem incongruously out of place in this modern, cosmopolitan city of automobile-choked freeways, dazzling skyscrapers, and luxurious shopping malls' (Murray, 2011: 145-146).

'[T]he unfinished business of the post-apartheid city, its lines of yearning and desire, are etched deep in living memory ... and erupt into the present to define the limits and possibilities of urban transformation' (Murray, Shepherd and Hall 2007:14)

Quotations are from the following sources

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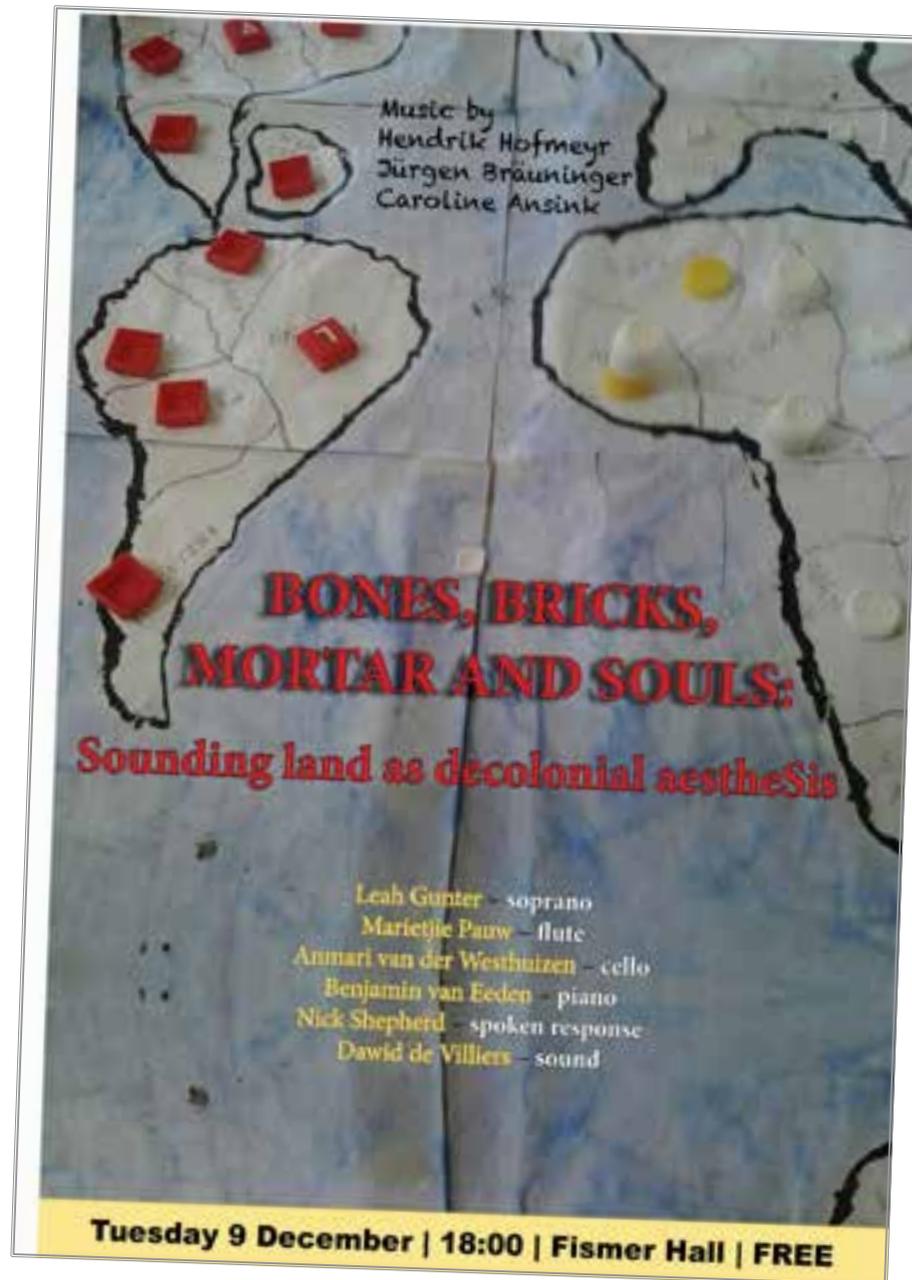
Bedankings

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Voorbladfoto deur Eduardo Cachucho
Programontwerp deur Marietjie Pauw

Addendum 5: Programme notes for *Bones, bricks, mortar and souls*

Programme notes for *Bones, bricks, mortar and souls*



BONES, BRICKS, MORTAR AND SOULS:

Sounding land as decolonial aestheSis

This event is the third in a series of PhD research concerts that explore music in relation to landscape. The event will be videographed for research purposes. You are kindly reminded to switch off your cell phones.

Foreword

The poet Ari Sitas, whose text is performed in *Fractal Shapes* on this programme, writes that his *RDP Poems*

... are about a harsh process of reconstruction: of bones, bricks, mortar and souls. They are a serious reflection of all that the poet feels is wrong with 'his' revolution and in this, he neither stands above, to the side or abreast of what he describes.

Similarly, I maintain that 'land' and the topic of 'landscape' in South Africa entails painful and painstaking processes of encountering and making sense of 'bones, bricks, mortar and souls'. These processes include historical processes of battle, warfare, land ownership, racialised demographics and global capitalist economic control. Hence the title to this event that takes landscape as its inspiration.

This programme 'sounds' the wounds of the South African landscape in some of its many historical layers. The programme takes on, as its frame, the rebellious voice of decolonial aestheSis, thereby claiming that '...another world is possible' (Escobar 2008). It also claims that a 'world-sensing' from the local is mandatory (Mignolo 2012) and that culture, art, knowledge and power need not be defined by occidental views. Instead, the local knowledge-sensing of a history and its reality stands as an equal in its own right and contributes to 'regeneration of life' itself (Mignolo 2011).

In decolonial aestheSis this 'stand' requires acts of artistic rebellion that can take place in the form of ritual. Tonight's event enacts one such conceptualised ritual, namely that of a ritual of 'delinking'. Decolonial delinking is a term that Walter Mignolo (2007) suggests in the context of 'border thinking', but also through the more radical 'border dwelling' (Mignolo 2012). Such delinking is enacted tonight through the listening to archival recordings of the same works that will be performed live. Hearing music in this way on a performance stage before a performance is potentially an unsettling experience. How should the audience behave in front of the speakers? What effect does this have on conventional concert etiquette (silence, immobility, physical distance from music)? What if the audience find the recordings they hear superior to the subsequent performance? Or what if the recording unnerves the performers? And what type of decolonial rebellion

takes place through this ritual? The rebellion is open to interpretations.

As one interpretation I suggest that this ritual may take creators, performers and audience into a process of delinking from occidental aestheTics. I suggest this may lead to a critical reflection on categories such as 'high classical music', 'art music', 'music for music's sake' and privilege of one over the other. Occidental aestheTics (with capital 'T') upholds, firstly, a reasoned beauty that implies superiority (Mignolo and Vázquez, 2013). However, decolonial aestheSis (capital 'S') posits the activation of multiple sensoric experience in order to imagine, enact, and bring about notions of cultures and cultural emissions 'without borders' in a better world — a world previously harmed by colonial thinking and actions.

In this ritual of delinking, through listening to music on speakers from a nearer and farther proximity I suggest that we as performers and audience alike will move to and from art music in a conventional concert environment. In this movement to and from the sound sources we experience thinking-sensing processes which will not firstly engage with music for music's sake, but, instead, we engage with a theme under discussion — that of sensing the power of South African classical music. This music's power, when connected to decolonial aestheSis, is able to reveal processes of marginalisation, subversion, injustice, pain, war and usurpation. In this way such a conceptualised ritual of delinking will therefore not firstly engage with an occidental admiration of works of art, of their composer/writer creators' skill, or of performer skills. Instead, the curation leads to hearing-sensing-experiencing-knowing decolonial rebellion.

Walter Mignolo is one of the prime instigators in a group of critical scholars and artists who engage in a discussion on decoloniality from subaltern regions such as Latin America, Australasia and Africa. Decolonial aestheSis has been taken up by visual artists and videographers such as Pedro Lasch, Jeannette Ehlers, Robby Shilliam and Guillermo Gómez-Peña (see URL in sources listed). Tonight's event is one of few exhibitions to date that takes music (and sound), as its primal source of exhibition. It is also one of the few exhibitions that 'takes on' the tensions of a music tradition mostly inspired by European classics, produced on the African continent, amidst a colonial history, presented on a conventional but non-neutral art music concert stage, and claiming decolonial aestheSis as its curatorial inspiration. The success of this endeavour as an experience depends on the audience. The imperatives that prompted the event do not. Land, and the pain of it, matters to me, as does a deep sense of implicit entanglement with the colonial history of this landscape.

— Marietjie Pauw

Programme

Welcome by Prof. Stephanus Muller, Supervisor to this project: Introduction to this event;

Ritual of 'delinking' via listening to archival recordings on speakers;

Live performance by four musicians;

Spoken response by Prof. Nick Shepherd, Head: African Studies Unit, New School of African and Gender Studies, Anthropology and Linguistics (University of Cape Town);

Concluding session chaired by Prof. Corvin Matei, Co-supervisor to this project: Audience comments invited.

Music

Archival recordings on speakers: Extracts from the following compositions

Hendrik Hofmeyr: *Gebed om die Gebeente*, concert recording by the 'Collage' ensemble (Baxter Concert Hall, 2001). Marianne Serfontein (soprano), Marietjie Pauw (flute), Anmari van der Westhuizen (cello) and Benjamin van Eeden (piano). Recording not released commercially. Recording copies exist in private collections of the composer and musicians.

Jürgen Bräuninger: *Fractal Shapes* as presented by Evelien Hagen-Ballantine on the CD *d'Urban Noise and scraps Works* (School of Music, UKZN, 1998). Flute: Evelien Hagen; Voices: Sarahleigh Castelyn, Caroline Duck, Krijay Govender, Susan Monterege, Zoë Palmer; Flute recording: Mark Grimshaw; Processing, voice recording and mix: Jürgen Bräuninger. CD released commercially.

Caroline Ansink: Julia Bronkhorst's recording of *Die Kind*, from Julia's CD *Swewe en Swenwe* (SNS REAAL, 2003). In addition to soprano Julia Bronkhorst, the composition is recorded by Paula van Delden (flute), Rebecca Smit (cello) and Jacco Lamfers (piano). CD released commercially.

Music in live performance

Hendrik Hofmeyr: *Gebed om die Gebeente* (text by Dirk J. Opperman) for soprano, flute, cello and piano (1999).

Jürgen Bräuninger: *Fractal Shapes* (text by Ari Sitas) for solo flute with electronic feedback on tape comprising sound delay and reverb taken from Evelien Hagen-Ballantine's studio rendition of *Fractal Shapes*, together with voices (as listed above) speaking the text of *Times of deliverance* (1998).

Caroline Ansink: *Die Kind* (text by Ingrid Jonker) for soprano, flute, cello and piano, (2002).

Composers' comments

Gebed om die Gebeente: For the première of *Gebed om die Gebeente* in September 2000 Hendrik Hofmeyr wrote the following (translation by M Pauw):

Opperman's dramatic monologue is possibly one of the most striking and moving poems in Afrikaans. Perhaps for this reason I have always been hesitant to set this text to music. However, when Marianne Serfontein approached me for a work for soprano, flute, cello and piano the attraction (and the challenge) of merging her request with this particular text enticed me. I attempted to convey the emotionally charged atmosphere of the story as related in the poem, but also to adhere to the simplicity of the narrator's tone. This composition challenges the performers in interpretative as well as technical skills. The music, however, remains accessible to an audience. The composition is in the form of a cantata, with interchanging recitative and lyrical sections. The repetition of themes in the poem has prompted repetition of musical material, thereby providing unity to the composition.

Fractal Shapes: In explanation of the title to the solo flute-electronic and tape version that uses the text of *Times of deliverance*, composer Jürgen Bräuninger echoes the complexity of the process of 'reconstruction' of a wounded land and its people by referring to the following quotation by historian Serge Gruzinski (from a chapter in *Dokumenta X* exhibition catalogue, 1997):

A fractal society is horribly complex. It escapes the clear distinctions of classical analyses. In fractal societies, roles are obscure, ambiguous, equivocal: today's vanquished are yesterday's masters and, for many, tomorrow's collaborators.

Die Kind: On the score Caroline Ansink dedicates *Die Kind* as follows:

[V]oor Julia, voor Madelon, voor de Mandela's, voor Hannah-Reeve en voor alle andere kinderen, van Afrika en daar buiten, die de moed hebben een reus te worden / For Julia, for Madelon, for the Mandelas, for Hannah-Reeve and for all other children, from Africa and outside of the continent, who have had the courage to become giants (translation by M Pauw).

Upon request the references to the dedicatees were confirmed by the composer as follows: Julia (Bronkhorst) is the soprano who commissioned this composition for a programme of texts that originate from both the African and European continents; Madelon (Bresser) is a friend who celebrated Mandela's freedom with the composer; Hannah-Reeve (Sanders) is a friend of the composer's immediate family; and the reference to the Mandelas acknowledges human capacity towards giantness. The CD liner note reminds that *Die Kind* was read by Nelson Mandela at the opening of Parliament in 1994.

Texts: Background and verse

Gebed om die Gebeente

Dirk Johannes Opperman (1950)

First published in D.J. Opperman, *Engel uit die Klip* (1950)

This text in the form of an epic poem is the plea of a mother at the time of the South African War (Anglo-Boer War, 1889-1902). The mother responds to the news that her son, Gideon Scheepers (1878-1902), who fought as commando leader on the side of the 'Boer' troops, is dead. Scheepers's diary entries, as well as other texts (notably Gustav Preller, 1938), tell the story that Scheepers, on falling ill, was captured and fusilladed by British forces. Following a mock trial he was found guilty of murder, arson, derailing of trains, and the ill-treatment of prisoners. After subsequent abuse at the hands of the British, the body was buried, but Scheepers's gravesite was never found. This led to the rumour that he was still alive, or that his remains had been reburied to cover up the injustice of murder. This story would resonate with those of black mothers in the South African struggle period of the 1970s to 1990s — (black) mothers who never found their children's bones. Steve Biko's arrest and subsequent murder is one such analogous story that comes to mind according to Coenraad Walters (1991). Antjie Krog's poem, with the same title (2009), is based on one (of many) similar incidents related at the *Truth and Reconciliation Commission*. Contemplating the comparisons, Krog asks, 'Can this country ever cut clean?' When she notes 26 000 women and children deaths in the South African War; and 21 000 deaths in the apartheid war, she further asks how one reconstructs a society after conflict 'when those who should weave the social and moral fabric are themselves maimed?' (Krog 2013).

Layout and strophic breaks below from the 1950 publication.

Gebed om die Gebeente

Heer, waar U noordewind die droë dissel rol
en oor die skurwe brakland jaag van Afrika,
maar eindelijk teen 'n doringdraad met pluksels wol
vaswaai terwyl die kraaie en die aasvoëls kla,
laat my ook ná die swerf oor vlaktes heen nou rus
en glo my kind is dood, al hoor ek die berigte
om my krygs: "Ek het hom as matroos hier aan die kus..."

"Ek: as stoker op 'n trein..." "Ek: in vaalgeel ligte

van 'n steenkooldorp se kroeg nog nou die dag gesien..."
Glo omgekoop! Of hy sou skielik blink gesteentes
smokkel... blink gesteentes! Selfs dan... Nee, miskien
lê hy tog êrens dood; maar, Heer, dan die gebeente,
wys my, gee my die drag gebeente van my skoot
dat ek nie opgejaag deur hierdie land bly swerf
en soek, maar eindelijk rus en weet hy het deur lood
onder twee mudsak ongebluste kalk gesterf.

Snags het ek soms gelê en vrees daar sou iets boos
oor hierdie kind nog kom, want in Middelburg se kerk
staan duidelik in die doopregister sy geboorte
nie na die stand van sy gesternte aangemerkt.
En, soos wanneer jy tussen vinger en die duim
die wit son rol en skitter in 'n diamant,
sou hy deur Vrystaat en Transvaal se leiblou ruim
uit speëls ons stryd laat en straal van rant tot rant.
Maar hy móés sterf: die Dood het self hom eers gejag
deur kou riviere van die Kaap, dwarsoor Anysberg
tot in die buitekamer op 'n plaas, waar hy een nag
in koue sweet moes lê en aan borswater sterf...
toe 'n tweede jagter hom van tent na trein, van trein
na tent met doringdraad en bajonet bewaak
en met gemete sorg van arts en medisyne
vir 'n tweede dood, o Heer, stadig gesond kon maak.

En ná die skynverhoor het hulle hom vertel...
voor Graaff-Reinet se sel. O Graaff-Reinet se sel!
Hy was gewone kryger, Heer, en geen rebel.
O Graaff-Reinet se sel... Eségiël! Eségiël!
Vergeef my die gelykenis, Heer: ek weet 'n hond

as hy versadig is, verag die been en murg
 maar bère dit agter 'n bossie in die grond
 — behoedsaam, en snuffel met 'n tweede honger terug:
 Teen middernag het op bevel 'n vyf soldate
 die kalkwit bondel beendre in die kalkwit doek
 met grawe en lanterns in verskeie gate
 onder die roosmaryn langs die rivier gaan soek
 en herbegrawe... toe U die storm word, Heer; ek weet
 U en die vyand het die nag in die vallei
 deur geel geflikker in slagreëns mekaar gemeet
 oor wie uiteindelik my kind se lyk sou kry.
 Hy moes drie dode sterf, maar hy wat drie maal sterf
 die sterf nie meer; hy word nou elke dag gesien

as 'n matroos, of stoker op 'n steenkoolwerf,
 in myn of tronk, in sirkustent of 'n kantien —
 hy leef in hierdie land nou ewig en altyd!
 Maar soveel beendere lê onder die roosmaryn...
 Seën, Here, ál die bleek gebeente van die stryd —
 ek ken as moeder ná 'n halwe eeu van pyn:
 een land vol skedels en gebeente, een groot graf
 waaroor U noordewind die dröe dissel waai
 en spruit en krans vul met die afloskrete van
 die aasvöels, van die wildehonde en die kraai
 — dat ons as een groot nasie in dié gramadoelas
 met elke stukkie sinkplaat en met elke wiel,
 en wit en bruin en swart foelie agter skoon glas
 ewig U sonlig vang en na mekaar toe spieël.

Translation by Guy Butler: *Prayer for the Bones* (D.J. Opperman)

The version below of Guy Butler's translation is quoted by Antjie Krog to accompany her *Prayer for the Bones* (2009). This version differs significantly from earlier published translations (e.g. Butler, 1989).

Lord, where your north wind trundles the dry thistle
 and harries it across the rough, brack African terrain,
 blowing it fast at last on a fence's wire bristles
 with little scraps of wool while vultures and crows complain,
 let me now also rest from drifting across the open
 and take my child for dead, though I hear the rumours jar
 above my head: 'I saw him as a sailor on the coast',
 'As a railway stoker I...', 'By dirty lamplight in a bar
 of a village mining coal, sure, just the other day...'
 Bribed for certain! Or he has started smuggling precious stones
 suddenly ... precious stones! Even then ... No perhaps
 he does lie dead somewhere; but if so, Lord, his bones,
 show me, give me back the burden of bones from my womb
 that I may come to an end of this compulsively-wandering time,
 that I may rest at last accepting that he died
 from gunshot under two muidsacks of unslaked lime.

At night I lay in dread that something terrible
 would overtake this child because his birth stands clear
 but not according to his horoscope at all
 in Middelburg's baptismal register.

And just as between your finger and your thumb
 you roll a diamond in which the white sun sparkles, shivers,
 so in the slateblue spaces of the Freestate and Transvaal
 from ridge to ridge he'd flash our battle in mirrors.
 He had to die. Death himself first hunted him
 right across the Anise mountains and through the Cape's cold rivers
 into an outhouse on a farm where one night he lay
 dying of pneumonia in sweat and shivers;
 when a second huntsman guarded him from train to tent,
 from tent to train, again with barbed wire and bayonet,
 and with the measured care of doctor and medicament
 slowly got him fit, O Lord, for a second death.

After the mock court-martial they indicted him
 before a cell in Graaff-Reinet ... O Graaff-Reinet's grim cell —
 He was a common soldier, Lord, and rebel in no wise —
 O Graaff-Reinet's grim cell — Ezekiell Ezekiell
 Lord forgive me the comparison; but I know a hound
 once he is satisfied the marrow-bone will spurn
 and yet will bury it behind some shrub in the ground —
 and then come sniffing back when his hunger-pangs return.
 Round midnight five odd soldiers under orders stole
 with spades and lanterns to unearth the lime-white shroud
 round the lime-white bundle of bones, and, in different holes
 beneath the rosemary along the riverside,
 rebury them when you became the storm, Lord; I know
 all through the livid flickers and the pelting rains
 that night in that ravine you settled with the foe
 who at last should have my son's remains.

Thrice he had to die, but he who dies three times
 never dies again; now every day he is seen
 as a sailor, or a stoker in a coaling yard.
 In a bar or circus tent, in gaol, or down a mine —
 he lives now in this land forever and always —
 But oh, so many bones lie under the rosemary...
 Bless, Lord, all the bleached bones of our struggle;
 I know as a mother after half a century
 of pain — a land of skulls and bones, yes, one huge grave
 where tumbling the thistle your north wind blows
 filling crag and watercourse with the alternating cries
 of the vultures, of the wild dogs and the crows —
 that we as one great nation in the tough terrain
 with every scrap of roofing iron and with every wheel
 and, like tinfoil behind clean glass, the white, the black, the brown,
 may catch your sunlight, Lord, and signal each to all.

Times of deliverance (Text to Fractal Shapes)

Ari Sitas (1998)

Published in *RDP poems* (2004) and also in *Rough Music* (2013).

For Ari Sitas the *RDP Poems* are about a harsh process of reconstruction: of bones, bricks, mortar and souls. They are a serious reflection of all that the poet feels is wrong with 'his' revolution and in this perspective he stands neither above, nor to the side, nor abreast of what he describes. With a candid sense of pain and self-irony he remains at the centre of what is wrong. The poet, writer, sociologist and civic activist is always there and so are the furies and sounds of his Durban-based world. (Bräuninger programme notes, from the cover text to *RDP Poems*.)

Layout below from the 2004 publication. Minor changes appeared in subsequent publications.

Times of deliverance

When the cloud-cover passes over
 this five-buck town
 searching for respite from the wind that goads it
 past the moon
 &
 the tarmac – warm
 from the day's subtropical chore –
 yearns for the landcrabs and frogs to return I know
 that this is the place where language must have died

 where memory banks declare certainties in
 undigested drones – oh yes, and
 tremulous voices
 heavenly choirs
 priars, pyres
 craps

(stop that shit, collect copper wires)

Dear keeper

I am a communist because I recall
crabbed songs,
frogged rain,

I keep the calendar on a green page

Hello Mr Grief

here comes my goofy sorrow

Hello Mr Poet

*Grief here, have you some tear for me
to borrow?*

There is an open fire
where the trail ended
and the spoor calcified
where some mongrel-snout prowls its longings
past some unwanted spume
in this four and ninety-nine plus one cent place
where the tongue used to twist-lash in timed
constrictions

Hello Mr Grief

here comes your tear to borrow

Hello Mr Poet

*Grief here, at what interest
does eye-liquid, sorrow?*

I am a communist

&

keep the calendar on a green page

Seated here, naked in the saltry
chemical compounds
of this damp afternoon

that masticates the wings of tiny predatory birds
listening

to the chipping of ozone granules
behind the dark beards of cloud
I try to clone the nano-particles of
feeling on this war-torn sitar

*oh the roads we have built boys
oh the draughts we have mitigated
oh the books we have almost balanced, boys*

"One came back, hid the gun and waited
another wandered the streets, disco-scatta-talking to himself
another robbed a bank and then another bank
another wandered the countryside, cracked heart
half-dead torso the rest was moved by wheelbarrow
cursing
another found the gun the first one hid
another drowned searching for a tap
the third paid for the posh coffin of teak
the fourth turned worm and hired out the wheelbarrow to taxi
the one who scatta-talked pushed it
and the new one with the gun took it
so we crawl through the thicket
listening to the trucks delivering all of us
of our basest needs."

*Oh the roads we have built boys
the books we have balanced, boys*

Hello Mr Poet

here's sorrow

*Oh you are very welcome Mr Grief
tomorrow has been mortgaged
you are stunningly free to borrow*

oh boys the droughts
boys

and

the
trains...
trains:

... gravy
stains

Die kind wat dood geskiet is deur soldate by Nyanga

Ingrid Jonker (March 1960)

First published: Ingrid Jonker, *Rook en oker* (1963). Also published in Ingrid Jonker, *Versamelde Werke* (1994, third edition).

Written during the time of the Sharpeville, Nyanga and Langa protests against pass laws for black persons. During the riots in Nyanga, a sick child on the way to the doctor was mistakenly shot at a military cordon while seated on his mother's lap, in a car, after dark. This incident prompted Jonker to write the poetry. Later, she commented, 'I saw the mother as every other mother in the world. I saw her as myself... I thought of what the child might have been had he been allowed to live... The child ... only wanted to play in the sun in Nyanga' (*Drum*, March 1963, quoted in Metelerkamp, 2003).

Layout below from the typescript version of the poem, as published in Metelerkamp (2003). This layout also printed *Ingrid Jonker: Versamelde Werke* (1994).

Die kind wat dood geskiet is deur soldate by Nyanga

Die kind is nie dood nie
die kind lig sy vuiste teen sy moeder
wat Afrika skreeu skreeu die geur
van vryheid en heide
in die lokasies van die omsingelde hart

Die kind lig sy vuiste teen sy vader
in die optog van die generasies
wat Afrika skreeu skreeu die geur
van geregtigheid en bloed
in die strate van sy gewapende trots

Die kind is nie dood nie
nòg by Langa nòg by Nyanga
nòg by Orlando nòg by Sharpeville
nòg by die polisiestatie in Philippi
waar hy lê met 'n koeël deur sy kop

Die kind is die skaduwee van die soldate
op wag met gewere sarasene en knuppels
die kind is teenwoordig by alle vergaderings en wetgewings
die kind loer deur die vensters van huise en in die harte van moeders
die kind wat net wou speel in die son by Nyanga is orals
die kind wat 'n man geword het trek deur die ganse Afrika
die kind wat 'n reus geword het reis deur die hele wêreld

Sonder 'n pas

Translation by Jack Cope: *The child who was shot dead by soldiers at Nyanga*

The translation below (1968) is one of the earliest translations. It differs significantly from William Plomer's later edition (1988).

The child who was shot dead by soldiers at Nyanga

The child is not dead
the child lifts his fists against his mother
who shouts Afrika! shouts the breath
of freedom and the veld
in the locations of the cordoned heart

The child lifts his fists against his father
in the march of the generations
who shout Afrika! shout the breath
of righteousness and blood
in the streets of his embattled pride

The child is not dead
not at Langa nor at Nyanga
not at Orlando nor at Sharpeville
nor at the police station at Philippi
where he lies with a bullet through his brain

The child is the dark shadow of the soldiers
on guard with rifles saracens and batons
the child is present at all assemblies and law-givings
the child peers through the windows of houses and into the hearts of mothers
this child who just wanted to play in the sun at Nyanga is everywhere
the child grown to a man treks through all Africa
the child grown into a giant journeys through the whole world

Without a pass

Sources referred to in programme notes

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Musikante in die lewendige uitvoering

Leah Gunter het aan die Universiteit van Stellenbosch gestudeer met sang as hoof studierigting onder Magdalena Oosthuizen. Sy het die graad BMus (*cum laude*) in 2013 verwerf. Vanaf 2014 studeer sy sy aan die Universiteit Kaapstad Operaskool onder Virginia Davids en Kamal Khan. Talle pryse is reeds aan haar toegeken, onder meer die Schock Foundation Kompetisieprys vir die beste vroulike sanger (2014). Sy tree gereeld op in kamermusiek- en opera-produksies.

Marietjie Pauw is 'n PhD-student aan die Musikdepartement van Stellenbosch Universiteit. Haar navorsing ondersoek moortlike skakels met betrekking tot Suid-

Afrikaanse komposisies (vir dwarsfluit); kuratorskap; en 'landskap' as uitstallings-tema vir konsertpraktiek. Sy het 'n MMus graad (*cum laude*) verwerf aan die SU onder leiding van studieleiers Éva Tamássy en Winfried Lüdemann.

Anmari van der Westhuizen is Professor en tjellis van die *Odeion Strykkwartet* aan die Universiteit van die Vrystaat waar sy ook tjello doseer. Sy het die graad DMus verwerf aan die Universiteit van Pretoria, en het tot onlangs tjello gedoseer aan die Universiteit van Kaapstad. Anmari het BMusHons (*cum laude*) aan die Universiteit van Stellenbosch onder Magdalena Roux verwerf. Sy het ook die 'Grosses Konzertdiplom' aan *Mozarteum*, Salzburg onder Heidi Litschauer met onderskeiding verwerf, sowel as die 'Konzertexamen-diplom' aan die *Hochschule für Musik*, Keulen, met Maria Kliegel as leermeester.

Benjamin van Eeden doseer klavier en klavierliteratuur aan die Universiteit van Stellenbosch. Hy het onder Betsie Cluver gestudeer en die grade BMus en BMusHons (beide *cum laude*) aan die Universiteit van Stellenbosch verwerf. Tydens sy termyn as musiekdosent aan die Wellingtonse Onderwyskollege het hy sy studies onder Lamar Crowson (UCT), Laura Searle en John Antoniadis (SU) voortgesit. Hy is ook aktief as solis, kamermusikus en as sangbegeleier.

Skakels vir komponiste en (lewende) digter

Inligting omtrent die komponiste en lewende digter wat in hierdie program ingesluit word kan nagegaan word op o.m. die volgende skakels:

Hendrik Hofmeyr (*1957) <Hendrik.hofmeyr@uct.ac.za>, <www.composers21.com/compdocs/hofmeyrh.htm>

Jürgen Bräuninger (*1956) <brauning@ukzn.ac.za>, <<http://www.music.ukzn.ac.za/Durban-Noise/dbnNoiseAuthors.aspx>>

Caroline Ansink (*1959) <caroline.ansink@xs4all.nl>, <www.401nederlandseoperas.nl/en/component/content/article/40-componisten/182-caroline-ansink.html>

Ari Sitas (*1952) <arisitas@gmail.com>, <<http://badilishapoetry.com/ari-sitas/>>, <<http://www.sociology.uct.ac.za/staff/sitas/>>

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Digters Ari Sitas (geb 1952), Ingrid Jonker (1933-1965) en D.J. Opperman (1914-1985) vir hul tekste;

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Voorbladfoto en konsep deur Hildegard Conradie en Pieter Conradie

Programontwerp deur Marietjie Pauw

Addendum 6: Thought papers for *SAGA 631*

Thought papers for *SAGA 631*

Saga 631: Exploring the gaps of smooth space (in Johannesburg)

Fismer Hall, audience seated; Facing the stage: musicians on stage, seated to left of back wall/screen. Videography set up (on right); Sound recorder on stage close to musicians (not really visible). Film projector set up in middle of hall; reading stand set to left.

Welcome by Prof. Stephanus Muller (7 minutes). (See below.)

Context

Marietjie Pauw is embarked on a PhD in that focuses on performances of music works, mostly from the South African flute repertoire, the theoretical and performance implications of music programming and performance as curatorship, and landscape as theme of music performances or exhibitions. Marietjie is interested in the idea of how, through inquiring and critical curation, so-called 'classical' music could be exhibited in ways that possibly begin to redefine roles of the composer, performer, and audience thereby re-contextualising conventional concert practice. In this way the classical music work, and its concert context, are taken up into processes of exploration and the concert itself becomes a site of research.

Tonight's event is part of Marietjie's doctoral research project, and the three performances of the same work you are about to hear do not concern only the execution of a certain repertoire, or the engagement with a specific composer, or a demonstration of performance skills as such. Of course, the performances concern all of these things, but also posits the concert space as a site of research and interrogation, seeking to encourage perceptive reflection amongst musicians and members of the audience.

Tonight's events will unfold as follows:

We will listen to a first performance of composer Angie Mullins's *SAGA 631*.

After that, Marietjie will deliver the first of three thought papers aimed at establishing connections between certain musical events in the piece¹ and an introduction of certain theoretical concepts.

A second performance of *SAGA 631* will then follow, allowing us to hear the music for a second time, but also hearing it after the having been sensitized to a certain way of thinking about this music.

A second thought paper, much shorter than the first, will then concentrate on elucidating two spacial concepts in particular, both suggested by Lindsay Bremner's work on Johannesburg.

The third and last performance of *SAGA 631* will then happen, for the first time accompanied by the film of Eduardo Cachucho as the composition is in fact intended.

This will be followed by a third and last thought paper.

The three performances and three thought papers will be followed by a short session for comment or questions and answers from the audience, which I will moderate. The entire programme will last about 70 minutes.

The performance will be filmed in order to document the research proceedings.

[Play the music (1) (7 minutes)]

Thought paper (1) (18 minutes, with sound samples included in timing)]

The work you heard is entitled *SAGA 631: Road Landscape*. It was conceptualised as a collaborative project between Johannesburg composer Angie Mullins and Johannesburg filmmaker Eduardo Cachucho. These artists worked together in 2008 to explore the sounds and rhythms, tempos and images of Johannesburg. They present the work as [quote] 'a surreal journey into the heart of Johannesburg' [end of quote]. Programme notes to the first performance depicted this work as unfolding in eleven interlocking sections, each exploring the frantic pace at which Johannesburg moves.

Our performances today re-create and reflect on this journey into Johannesburg. We do so in stages. In this first thought paper I will analyse what I hear when I listen to *SAGA 631*. This paper will be followed by a second performance, inviting you as audience to consider my suggestions in relation to what *you* hear. After the second performance I will suggest how architect Lindsay Bremner's suggestion of 'smooth space' (a term which is derived from Gilles Deleuze and Félix Guattari) presents possible consonances with what I hear in the composition. Thereafter we perform the music a third time, with its silent film running concurrently during the live performance. This stage invites us to explore the visual aspects of the work. I then, in a final thought paper, consider the classical notion of Wolfgang Iser's 'gaps' in reader reception in order to reflect on Johannesburg as depicted in *SAGA 631*.

So to continue, I focus on the sound qualities of Mullins's composition and describe a few aspects that I hear in the piece.

I would like to begin by asking the violin, viola, bass guitar and tubular bells to play the opening bar [strings, bass, tubular bells play]. *Thank you*. This opening chord comprises a combination of three intervals which I label, from bottom to top, as a semitone, then an octave and then a third interval above that. The chord registers to my hearing as something vague, uncertain and open-ended, with its thick noisy cluster of bass notes. Teetering uncomfortably above this cluster, is a combination of widely spaced notes. Add to that the first two stepwise rising melody notes of the tubular bell, and there is a prevailing sense of unease as well as disparateness and even looseness in the music's initial gestures.

I would like to compare the opening bar with the end bar and therefore I ask the strings, clarinet and bassoon to play the final bar [clarinet, bassoon, strings play final bar]. *Thank you.* In these opening and closing bars that frame the piece I hear the same background chord, and the same pitches in the moving parts, although the direction of the moving parts on clarinet and bassoon are, at the end, reversed so that the higher of the two notes sound first, followed by the lower (whereas as at the opening the pattern was a rising pattern). The combination of these two aspects that frame the piece – an exact same background chord, and a reversal of melody direction – suggests to me that one of the processes prevalent in this ‘surreal journey’ is that of *mirroring*. The ending and opening mirror one another and, similarly, the reversal in melody direction suggests symmetrically opposite mirroring. More examples of rhythmical and melodic, as well as structural mirroring, occur early on in the piece. I provide three examples. First, the tubular bells announce a passage consisting of shorter note values that lengthen as the passage draws to a close, but when the bells make a second entry, the longer note values are heard first. I would like to ask the tubular bells to illustrate this symmetrical reversal in rhythm by playing these two passages, beginning in bar 1 (through 4), followed by bars 6 to 7 [tubular bells play]. A second reversal in direction occurs on clarinet and bassoon when their repeated pattern of two notes changes direction halfway into their opening section. Finally, and as a third example of mirroring, I suggest that the composition posits a broadly structured symmetry of mirroring, with fast-moving, driven music occurring on both sides of a central, quiet, almost stationary phase in the middle of the work. This central quiet section operates as a symmetrical mirror division in relation to the outer, moving parts.

Having said all of this, I ask what can be significant of locating the device and process of mirroring in *SAGA 631*?

To me, mirroring suggests the unclear distinction between the real and the unreal, between reality and its image; and also between reality and its perhaps warped image. Mirroring suggests elusiveness, insecurity and a sense of not always knowing the actual from what is reflected. I suggest that here we have

an example in sound of what the creators of *SAGA 631* had in mind, namely a ‘surreal’ journey into a landscape.

Furthermore, I suggest that *warping* takes place especially in the outer sections of the piece, when for example instruments present fragments of passages which seem to enter at near-miss intervals of occurrence. When these fragments build into coherent moving passages there is still much echoing of fragments, as if sound is coming closer and moving further away from the hearer, in a type of composed Doppler effect. This device, to my ears, registers as a type of warping of sound. Important is to note that this type of warping creates unpredictability and uncertainty. Such uncertainty prevails throughout, despite the constant tempo at which the piece moves, with the only slowing down in tempo to occur at the end of the piece.

Finally I would like to focus on two more aspects of the music, the one noting that the music, to my hearing, maintains tension between that which is regular and that which is irregular; and the second a brief investigation into the timbres (and semiotics thereof) of some of the instruments portrayed.

(Firstly, a tension of certainty and uncertainty.) I have already mentioned how the music registers a sense of uncertainty through warping. Uncertainty and looseness also occur through the juxtaposition and layering of triplet rhythms (at various values) in an environment of four regular beats in a bar. This rhythmical layering posits as a loosening of regularity, as non-anchoredness and as fluidity amidst a regular environment. I would like to ask all the players to present a passage which sounds such non-metrical rhythmical layering by playing bars 12 through 16 [all play, ending with wood block]. *Thank you.* Such fluidity and uncertainty is occasionally made more ominous by percussive insertions (of which you just heard the wood block playing a wide triplet rhythm that jars with the regularity of the piano pattern). Such unexpected insertions predict uncertainty, the more so because the music, for me, never moves to an ultimate climax and expected release. Instead, the music in *SAGA 631* maintains fluidity and deregulation, and therefore direction, but never closure.

Secondly, I would like to consider the timbres of the instruments in *SAGA 631*. I will discuss the flute, the tubular bells and the bass guitar in particular. I do so by referring to the classically-perceived roles of these instruments, as may be analysed in current trends in topic theory and its accompanying semiotic descriptions.

Topic theory designates the classical role of the flute as sounding the lilting melodies of the pastoral, and most often bird song [Monelle, 2006: 271]. By extension, topic theory suggests that the classical role of the tubular bell signifies a church bell in a village. The electrically amplified bass guitar, on the other hand, belongs to the urban world of rock. So, if these are the classical roles, how do these three instruments feature in *SAGA 631*? I suggest that these instruments each de-territorialise and re-territorialise their roles and the space they occupy. The two terms ‘de-territorialise’ and ‘re-territorialise’ are used by Deleuze and Guattari to show how space and its occupants can become fluid, take on new roles, and ultimately reverse power vectors. In *SAGA 631* the flute sounds no lilting, tranquil pastorality, but instead becomes a voice of ‘the urban’, portraying passages of angular directness, strident and cold direction, as well as adding to a texture of vectoral transit and motion. Also, in *SAGA 631*, the tubular bells, I suggest, do not sound a church bell of quiet regulated village life, but instead sounds ominous, irregular rhythms that suggest uncertainty and perhaps, in timbre, suggest mechanical noises inserted onto a background hum of traffic. Finally, the bass guitar may seem to be mostly at home in its urban setting, but it is here inserted into an ensemble of strings, woodwinds, piano and harpsichord that together feature as instruments most often connected with classical music concert space, and not with the urbanity of city sound, or surreal journeys into and through metropolises. Therefore, even the ironic insertion of the bass guitar into this space signifies redefinition and re-territorialisation of role and space.

To conclude, allow me one final observation. I made a brief reference just now to the background hum of traffic. I use the term ‘background’ as taken from geographers George Revill’s and David Matless’s reminders that R. Murray Schafer coined the terms ‘low fidelity’ and ‘high fidelity’ landscape sounds

[Revill 2013: 236, Matless 2005: 748–9]. For Schafer low-fi sounds included the undesirable hum of traffic and machine noises, whereas high-fi sounds included natural sounds like village church bells, bird song, town criers and folk singing. Schafer, in 1977, tried to warn against the degradation of the auditory environment, and for him the fault lines lay along the binary of rural and urban landscape sounds. *SAGA 631*, and our performance of it, makes no such moral analysis of landscape sound, as Schafer did then, but my analysis today reminds that Schafer’s aesthetising approach may still *undersound* our unguarded hearing of the city as we embark on this sounding journey into and through Johannesburg.² Suffice to remind ourselves that my suggested reading of *SAGA 631* focuses on the characteristics of loosening, deregulation, de- and re-territorialisation, and suggests, perhaps, a Johannesburg that is evasive, elusive, fluid, and in flux.

As we now play the piece once more, I leave you with the prompts of *mirroring* and *warping*, aural signs of ‘the elusive metropolis’ that Sarah Nuttall and Achille Mbembe coin as descriptor for Johannesburg.

[Play the music (2) (7 minues)]

Thought paper (2) (7 minutes)]

‘Smooth space’ is one of three theoretical underpinnings that architect Lindsay Bremner applies to Johannesburg in her book *Writing the City into being: Essays on Johannesburg, 1998–2008*. Bremner’s notion of smooth space suggests ‘looseness, deregulation, de- and re-territorialisation’ [p 64] and is one of the terms that serves to portray, for her, a Johannesburg of ‘radical uncertainty, unpredictability, ethereality and insecurity’ [p 4].

For Bremner smooth space is ‘not a property of space, but a mode of spatial practice’ [p74]. Smooth space occurs when people recognise the possibilities of space, and act to facilitate themselves and their actions into such fluid space. Bremner locates smooth space in real-life observations and through photographs to illustrate that smooth space occurs when a park with its origins as a colonial botanical garden becomes a busy taxi rank; when derelict Hillbrow buildings become sites for hearth fires of migrant families; when pedestrian

sidewalks become vibrant hawkers' market places; when a dump site becomes a campsite; when a wheelbarrow becomes the means to transport an entire life's belongings; when developers move in swiftly to seize on and develop open public spaces into capital generating sites; when trickery, risk, stealth, opportunism and speed *shape* space; and when travel becomes more important than destination [pp 74–75, 80–81, and photographs on pp 118–127]. The symbolic figure of the *nomad* personifies those who occupy smooth space, and they do so in a continuing trajectory of de- and re-territorialisation of space. In Bremner's words, space becomes an 'in-between arrival and departure' [p 80].

Lindsay Bremner's notion of smooth space is derived from Deleuze and Guattari's writings in *A Thousand Plateaus* [2004: 530–531]. Following these authors, Bremner describes the city of Johannesburg as smooth space where it constitutes (and I quote again) 'an inbetween, unstable, intricate patchwork of overlapping, conflicting trajectories' [p 81]. She contrasts city 'smooth space' to city 'striated space' where striated space is, for her, 'institutionalised, regulated, dimensionally ordered', and has 'closed spaces' [p 76]. For her the apartheid city, together with its heady 'reconstruction' in the early 1990s, constitutes striated space as redrafted by planners and politicians [p 81]. She emphasises, however, that both smooth space and striated space are in a continuous process of flux, moving to and fro, from one to the other.

I wish to argue that Bremner's notion of smooth space has 'sounding' consonances with my reading of *SAGA 631* that I described in the previous thought paper. I therefore suggest that Bremner's notions of motion, travel, speed, passing through, fluidity and flux, together with vectoral movement, rather than stationary and dimensional partitioning of space, relate to what I hear in *SAGA 631*. Bremner is not alone in her point of view, for architect Jeremy Foster also comments that (and I quote) 'Post-apartheid Johannesburg, then, has become a city of *overlapping* realities, a realm of *crossings* and *interactions* rather than 'co-habitations', in which different forms of *displacement* have *unsettled* links between place and identity, city and citizenship (end quote) [Foster 2009: 177, my emphasis].

In order to enable access to these and further layers of possible consonance between smooth space and *SAGA 631*, I suggest that we play the piece a third time, but now with the film to partner the music. I ask you to consider my initial suggestions of mirroring and warping, brought into relation with smooth space, now also perceived visually, as you embark on this third and final surreal journey into the heart of Johannesburg.

[Play the music, with film (3) (7 minutes)]

Thought paper (3), and Postscript on gaps (12 minutes)]

In this film, instead of seeing built structures as reality, we see the unreal images of highways becoming swords, of electricity pylons dancing, of tree and sunlight becoming fractal patterns, of advertisement boards becoming floating shapes, of a mirage of light, water and palm trees quivering in the city centre, and of traffic lights becoming pulsing, sensual organs flowering into life. And instead of seeing people moving directionally, we see them as nomads walking backwards, forward; speeding up, slowing down.

On the journey that we just undertook, the creators of *SAGA 631* use the techniques of gliding, hovering, curving, double vision, mirroring, warping, unexpected tempo and scenery changes, abrupt endings, all at a fast speed, thereby dislodging our sense of certainty and control. I suggest that we are left breathless, unrooted and with our bodies in a state of fluidity as we watch this film. Together with the bodies walking at the end of the film, we, too, are moving forwards and backwards, not sure of the next trajectory that we will take to and through this city. I ultimately suggest that the unpredictability, continual flux, and the constant fast tempo of smooth space, together, drive *SAGA 631* and that we as listeners and viewers become the nomad figures on this journey.

[Postscript, exploring the gaps...]

The music and film together leave me amazed at the swift and unbounded sense of travel. However, the work leaves me with an uncomfortable question: I ask, If such a surreal hearing and seeing of Johannesburg is the intention of

the creators of *SAGA 631*, what then of that which we do *not* hear and see in this work of art? Where are the familiar sights and sounds of inhabited but derelict Hillbrow buildings versus elaborate Tuscan enclaves; themed shopping malls versus sidewalk vendors and trolley pushers; traffic jams and *Gautrain* commute; mining, miners and Sandton business sleekness? *SAGA 631* does not show a city striated by deeply etched lines of race, class, income, identity, orientation, and citizenship. In fact, *SAGA 631* shows notably little human activity in the city itself, but when it finally *does* show human walking, I suggest it activates the creative imagination of the audience.

I therefore suggest that the surreal journey of *SAGA 631*, in connection to smooth space, invites penetrating reflection which moves beyond ‘the trope’ of striation. I assign the term ‘gap’ to that which is not engaged with in the music and the film, and I have to qualify that my term ‘gap’ is not a derogatory term. Instead, it calls upon the crucial activation and imaginative completion of an audience’s perceptivity.

The process of gap-filling is described in the classical reception theory of linguist Wolfgang Iser [1972: 279] as occurring between two poles, one the artistic and the other the aesthetic. The creator represents the artistic pole, and the reader, on filling in the gaps, represents the aesthetic pole, thereby completing a virtual process of realisation. In this process, (and I quote Iser) neither ‘the reality of the text, [nor] ... the individual disposition of the reader’ can ‘be precisely pinpointed’ (end quote), and therein lies its dynamic potential.

In *SAGA 631* the filling in of the gap occurs by means of the strident absence of tropes for it is through the absences that we realise even more strongly what is amiss. Precisely then, through the mechanisms of smooth space, open-endedness and the smooth journey into the city, permeated with notions of flux, possibility, and risk, we are able to fill in the gaps creatively.

I suggest that there are a myriad of ways in which some of the gaps in this work of art can be filled. Film, dance, drama, visual art, soundscapes in popular music, a cognisance of power struggles and occurrences in the city, as well as experience of the city itself could each pose as further examples towards gap

filling. Gap completion can also occur through accessing further writings on Johannesburg. *SAGA 631* can for instance be ‘read’ alongside the Sophiatown writers of the 1950s, contemporary novels by Phaswane Mpe, such as *Welcome to our Hillbrow* [2001] and Nadine Gordimer’s recent novel, *No time like the present* [2012], with their contexts of Hillbrow, and suburban Johannesburg. The writings of Ivan Vladislavić, such as *Portrait with Keys* [2006] that describes everyday walking and encounters through the neighbourhoods of Johannesburg can also activate filling of the gaps.³

Likewise, I suggest that a live performance of *SAGA 631* is crucial to the staging of such an activity of gap-filling, allowing for a multi-faceted, affectively and intellectually complex recognition and discovery of the city. I propose that smooth space operates as a viral and vital theoretical notion for *SAGA 631*, a piece itself perhaps embedded in the striated space determined by concert convention. I propose that tonight’s presentation, through its performativity, invites completion of its own gaps. In other words, I suggest that tonight’s live performance acts performatively and therefore not only *denotes*, but also *interrogates*, and therefore *activates* possible reflection from musicians and audience alike.

In this regard the notion of ‘the mirror stage’, as suggested by Jacques Lacan, sheds light on our own process of experience and contemplation in concert space. Lacan’s mirror stage describes an infant’s first recognition in the mirror of him or herself as a playful and jubilant ‘drama’ of ‘identification’ that moves through stages from ‘insufficiency’ to ‘anticipation’ and finally to ‘the assumption of an alienating identity’ as the child begins to negotiate (through language) the environment and the other.⁴ This process is crucial to, and informs the entire mental development of a person. I suggest that art, and our experience thereof, through *reflection*, allows us to enact a similar drama of immersion and alienation. Through our being with and reflecting on art in a concert space, we are taken up into this play of ongoing transformation that an opened-up and smoothed-out concert space invites, even if at the risk of dispositions that Lacan describes as ‘inversion, isolation, reduplication, cancellation, and displacement’ [p 5]. The mirror at work in Mullins and Cachucho’s *SAGA 631*

therefore operates at a micro level of artistic creation, but also at a macro level of audience perception.

In this way I suggest that a performance, even from within the striated space of Stellenbosch, here brought into dialogue with Johannesburg as smooth space, is able to access layers of discourse in landscape, urban landscape, and in art, music and film that take their subject material from these topics.

To conclude, Lindsay Bremner's analysis portrays a city that ultimately wears on its skin (quote) 'a thick surface of tangled trajectories...' so 'that the city avoids easy detection'. This, for her, necessitates research that 'painstakingly unravels and re-entangles [the city's] muddle in provisional curations of more humane features' [p 6]. Tonight's presentation of *SAGA 631* was offered as artistic research and a curation that similarly attempts to unravel and re-entangle... concert space.

[Comments from the audience are welcomed in a short session chaired by Prof Stephanus Muller (10 minutes)

Total time of presentation: 75 minutes (18:00–19:15)

7 Welcome

7 Play 1

18 Paper 1

7 Play 2

7 Paper 2

7 Play 3, with film

12 Paper 3

10 Audience response, chaired

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(Chicago style of bibliography, Charles Lipson, 2010. pp included for my future ref)

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Addendum 7: Introductory talk to *Bones, bricks, mortar and souls*

Introductory talk to *Bones, bricks, mortar and souls*

Delivered by Marietjie Pauw on December 9, 2014, Fisser Hall, Stellenbosch

I would like to welcome you all to this research concert event. A welcome in particular to composer Hendrik Hofmeyr, and soprano Marianne Serfontein (whom you will hear briefly singing an extract from 'Gebed om die Gebeente' on the speaker to my left ←). A special welcome to Prof Nick Shepherd who will speak later on this programme. The programme notes state that Dawid de Villiers is the sound technician, however tonight Pierre-Arnold Theron is here to take care of the sound. Thank you, Pierre-Arnold. (^)

Allow me to give you a prior sense of what will happen tonight. I begin by mentioning what will be *conventional*, and that is that you are here to listen to 35 minutes of music in a recital format, with music by Hendrik Hofmeyr, Jürgen Bräuninger and Caroline Ansink. However, the rest of this event is *not* conventional for classical music concerts, as the chosen theme of decoloniality has necessitated adaptations. The event will for instance include public speaking (an introduction by Professor Muller, a response by Professor Shepherd, and responses from you as audience towards the end of the event.) Also unconventional is the way I have placed the chairs, and these are for you to be able to move around should you wish to look at the music scores, the CD booklets, the poetry books and the (→) books on decoloniality that you see on the music stands around you. The most unconventional aspect is the 4-minute 'delinking ritual' that follows after the spoken introductions. With this ritual you will hear archival recordings of the music that we will also perform live. During this ritual I would especially like for you to move around (if you feel free to do so). The exhibition of books on the music stands are there to lure you closer to the speakers that you see around you. I invite you to move closer to and further away from the speakers. The reason for this is that the three different compositions will be played simultaneously on the speakers, and for clarity you may need to move closer and further from these sound sources. (←indicate sources, titles→) As one interpretation I suggest that the layers

of sound signify the layers of colonial and postcolonial oppression in this *land*. The ritual is inspired by decolonial aesthetic terminology, and inquiry, but also rebellion. The possible manifestations of rebellion are open to your interpretation. Decoloniality as theme inspires the event. To read more on this you can follow the first paragraphs on the programme note.

Allow me also to remind you that my project embraces artistic research, a type of research which is (quote) 'a transformation that occurs from an aesthetic project to an artistic argument', according to Henk Borgdorff. Furthermore, together with curator Maria Lind I ask whether an artistic argument can be (quote) 'both lyrical and critical; both affirmative and skeptical, both emotional and political'? She suggests a hybrid notion of constructive criticism that attempts to avoid the dichotomies as articulated, and instead curates in order 'to speculate, to test, and [perhaps] produce new ideas' in relation to specific contextual conditions. These approaches in artistic research and in curatorship form part of the inspirations towards this PhD project. // I would like to now ask Professor Muller, who is one of my supervisors, to sketch more of the context of this project. Thank you, Professor Muller.

Addendum 8: Nick Shepherd's response to *Bones, bricks, mortar and souls*

Nick Shepherd's response to *Bones, bricks, mortar and souls*

Delivered by Professor Nick Shepherd, Head: African Studies Unit, New School of African and Gender Studies, Anthropology and Linguistics (University of Cape Town)

Tuesday 9 December 2014, Fisser Hall, Stellenbosch

This addendum includes Nick Shepherd's delivered response, as well as a question addressed to him (and his response to this question) from the discussion phase of the event.

This response and discussion was transcribed from the video by Marietjie Pauw.

Nick Shepherd, Delivered response to curation

'Let me begin by thanking Marietjie Pauw for allowing me to be part of this wonderful set of events. I was asked to speak for 8 minutes – which I find to be an intriguing and daunting proposition. As a scholar you open your mouth to introduce yourself and that's half an hour gone! Just like that. But I'm going to do what I can.

I'd like to congratulate Marietjie Pauw and her collaborators, Leah Gunther, Anmari van der Westhuizen and Benjamin van Eeden for a carefully curated, provocative, deeply thoughtful and, finally, profoundly moving exhibition of sound and text (applause).

As part of my preparation for this evening, I read the programme notes and submissions with care. I noted down the words that Marietjie used to describe her own engagement with the material. It makes an interesting list:

riskiness, disobedience, rebellion, participation, caretaking, curation, transformation, enunciation, and healing.

I am struck by the sense of deep engagement of a principled journey undertaken with *care*.

Furthermore, what has been striking to me in being part of this evening's events is the manner in which we have *all* been challenged to undertake a similar journey. It has *not* just been a case of sitting back, enjoying and *witnessing*. Rather we have been asked, or *challenged*, to be *part* of what Marietjie calls, a ritual of delinking. And here I think in particular of the performativity of our engagements with the different speakers at one point of the evening: stepping in, stepping away, very much being part of proceedings. In this way Marietjie Pauw challenges the discourse of the concert hall, with its notions of a passive audience, and active performers. She also challenges received notions of repertoire, and tradition, and it's this sense of challenging, pushing, pushing against, questioning, reworking and interrogating received and inherited forms and conventions that so powerfully and illuminatingly animates Marietjie Pauw's project and provides its connecting thread and logic.

In the time available to me I am going to make a few comments about the notion of decolonial aestheSis which provides the methodological and conceptual framework for Marietjie's project. And then I'll close with my understanding of why Marietjie Pauw's project is so important, not just in a local context, but in a global and in particular in a global south context.

So let me say three things – let me try to say three things – about decolonial aestheSis; *three* points.

So, the first is a point about theory and practice.

Decolonial aestheSis attempts to move beyond a theory-practice dichotomy, in other words what it presents us with is not a separation of theory and practice, or body and mind, as in the rationality of Western or Occidental logics and aestheTics, but rather an emphasis on, and I quote, 'thinking-doing-sensing-existing', expressed as a long compound word, and that's one of Walter Mignolo's formulations. In other words, it's not a case of park your body in the chair and let your mind do the work, assisted by the eyes and the ears, the 'heroes' of the senses, but rather it's a case of taking seriously the materiality

of being, the performativity of experience, engaging experience through the surfaces of the body, and through *all* of the senses, and also the indivisibility of thinking, being and doing. So that's a move attempted by decolonial aestheSis. It's a very tough move.

Professor Muller spoke very eloquently at one point about what he called the rigidly codified behaviour of the Western concert hall. The discourse of the concert hall is overwhelming. We experience it so profoundly in a space like this. To *rupture* that discourse becomes a really – really a tall order.

So that's the first point. The second point is a point about locality.

Decolonial aestheSis attempts a radical engagement with locality and with the histories embedded in locality. It does this *not* by fetishizing the local versus the global, or the particular versus the universal, but rather by (two things): (i) *exposing* or underscoring the false universality of Occidentalist reason and aesthetics and, then, (ii) by *rethinking* the local via a range of devices, including notions of pluriversality, border thinking, delinking, and epistemic disobedience.

So, I don't have time to even begin to explore these many provocative notions, save to say that in my understanding it's not a case of turning our backs on tradition, but rather it's a case of *critically reworking* those traditions from the perspective of local realities and local urgencies. So you can frame this as a question: What does it mean to be practicing in this time and place, Stellenbosch 2014?

A third point is a point about history.

Decolonial aestheSis attempts a radically altered understanding of our relationship to history. So it is not a case of conventional linear history, where time is a line, marked by ruptures, a kind of notion of history which insulates the present from the past, and which gives us the language of the 'pre' and the 'post', the before and the after, the precolonial, the colonial; the postcolonial – very familiar sort of notion. It's not that case.

Rather, it's an emphasis on continuity, recapitulation and afterlives. This is the very meaning of the term 'coloniality', which implies, or asks us to think about, the recapitulation of colonial tropes, categories, and motifs, in new forms and contemporary disguises – in forms appropriate, we might say, to postapartheid, postcolonial, neoliberal times. And again, we can rephrase this as a set of questions:

What are the histories that lay on the land, this land, here and now? These are histories of racial slavery, the genocide of the Cape San, apartheid forced removals, and so on, and so forth. To what extent are these histories *behind us*, to what extent are they part of our *present*, to what extent do they condition our *future*?

A closing comment, then, is a comment about the broader significance of the project that Marietjie Pauw is attempting here.

Decolonial aestheSis is a new movement. There's been some work in the areas of the visual arts, drama and dance. Marietjie's project is one of the first interventions in the area of sound, or, as she puts it, 'musico-curatorial delinking'. It has already generated interest on blogs and listserves, and it *puts* Stellenbosch University on the map in a very particular and a very interesting way.

Let me end by once again congratulating Marietjie Pauw and her supervisors, Professor Muller and Professor Matei, for the vision and the foresight invested in this project. Thank you very much.'

Question from the audience, at discussion time, addressed to Nick Shepherd:

Stephanus Muller, Question:

[The initial question was inaudible as Stephanus Muller did not use a microphone. I asked him to repeat the question, which was then then following:]

'So, Nick, you heard the question but I will repeat it briefly –

Nick, as a non-musician – you didn't hear these works before – this entire idea of delinking (or Marietjie's idea of delinking) this idea that the audience had to get up and walk towards the sound sources, as happened at the beginning of the performance ... I am interested to know, having heard the performance, having heard the works, was that gesture in itself enough to puncture or frame or in any way to change the perception of what was happening on stage?'

Nick Shepherd, Response to question:

'Thank you, it's a wonderful question. You know, as a non-musician I was struck by the power and beauty of the music and the delivery of the music. That was quite a surprise, actually, to me, it sounds simple to mention, but that was the case.

But to come to your question, the discourse, the performativity of the space, is so profound, that I think we do have to do what you suggested. We have to think about how we rupture that discourse: how we achieve a moment when we do things differently.

I can only answer from the perspective of my own work, which is in archaeology and there is a serious discussion in archaeology around acknowledgments of un-disciplinarity and counter-practice, and the premise for that discussion goes something like this: It's the idea that we all work in disciplines of one kind or another, and the process of becoming disciplined is an arduous one – you spend seven or ten years of your life absorbing the frameworks of that discipline, learning its keywords, literally contorting your body to the shapes that the discipline requires, dressing, speaking, being, in a very particular way. And that's probably necessary because knowledge requires a frame but at some point the frame that you are working with becomes outmoded, perhaps stops being as productive as it might possibly be, and then the temptation – and perhaps the imperative – is to say, well, How do we move beyond an inherited disciplinary frame? What is next? How do we push this? I almost think that it is a requirement of scholarship that we should do that within our own disciplines.

And then, the discussion in archaeology is about a conscious work of unlearning your discipline. It's not so much a free for all; it's more like you pass all the way through your discipline and then try and come out the other side and surface some of those preventions and try and think about how you break them, or adjust them, or remake them or do them differently and that is where the notions of counter-practice come in. You take the received forms of practice and you flip them and you sometimes achieve interesting results.

So, I don't know how helpful this is, but it's a tremendous question.'

Endnotes

Notes to Chapter 1

- 1 Jean Penny, 'The Extended flautist: Techniques, technologies and performer perceptions in music for flute and electronics' (doctoral dissertation, Queensland Conservatorium, Griffith University, 2009), 175.
- 2 Steven Feld's 'song paths' (describing sensoric awareness in the Papua New Guinean rainforests), Aboriginal 'songlines' (describing a network of walking paths, but also remembering) and Ugandan 'grooving' (describing the measuring of walked distances by singing) are recognised 'sound trail' terms. I do not further interrogate these terms, but provide references in the bibliography. See Feld (1996), Ingold (2011) and Deppe (2011).
- 3 See the editorial introduction in Michael Biggs and Henrik Karlsson, eds., *The Routledge companion to research in the arts* (London and New York: Routledge, 2010), xiv.
- 4 Henk Borgdorff, 'The Debate on research in the arts,' *Dutch journal of music theory* 12/1 (2007), 1–17, esp v.
- 5 For an overview of artistic research in Europe see Henk Borgdorff, *The Conflict 'of the' faculties: Perspectives on artistic research and academia* (Leiden University Press, 2012), x-xiv, 39, 111–116. Artistic research is also termed practice-based research/ practice-led research/ art-based research/ research in the arts, each with slightly different emphases. For an overview of 'the landscape' of artistic research see the editorial preface by Biggs and Karlsson, *The Routledge companion to research in the arts*, xiii.
- 6 For an analysis of artistic research in music in South Africa, see the article by Mareli Stolp. Mareli Stolp, 'Practice-based research in music: International perspectives, South African challenges,' *South African music studies (SAMUS)* 32 (2014), 77–90, esp 78. Stolp was also the first graduate within this paradigm of research in music. See her dissertation, Mareli Stolp, 'Contemporary performance practice of art music in South Africa: A Practice-based research enquiry' (PhD dissertation, University of Stellenbosch, 2012).
- 7 The dissertations by Wendy Hymes and Liesel Deppe are accompanied by practical outputs (a concert by Deppe, and a recording by Hymes). These two examples of research in theory and illustration in practice were conducted towards the *Doctor of Musical Arts* (DMA) degree that is popular in music programmes in the United States. See Wendy Hymes Onowwerosuoke, 'African art music for flute: Selected works by African composers' (doctoral dissertation, Louisiana State University, 2008). See also Liesel M. Deppe, 'South African music in transition: A Flutist's perspective' (doctoral dissertation, Toronto University of Toronto, 2012). Mareli Stolp points out that practice-based research in music institutions in specific institutions in Europe, Australia, Scandinavia and South Africa differ from D.M.A. programme formats presented in the USA, as well as from D.Mus. programmes presented by some South African institutions. She terms the latter D.M.A a 'side-by-side model of practical work and research for doctoral degrees'. See Stolp, 'Practice-based research in music,' esp 77, 78, 80.
- 8 At the Stellenbosch University Music Department the degree was labelled an 'integrated' research programme in music practice and theory. Various models and methodologies were employed by the handful of students who embarked on this 'type' of research (2010–2015). These students selected their approaches through their choices and needs, partly due to the fact that institutional guidelines for artistic research were in flux.
- 9 Henk Borgdorff outlines something of the controversy surrounding artistic research in his publication. The choice of title also refers. See Borgdorff, *The Conflict 'of the' faculties*, esp 4–7.
- 10 A popular idiom coined in this respect is that of 'small is beautiful'. It is attributed to Leopold Kohr and was used by Ernst Friedrich Schumacher (1973) in an application to economics. See Judith Siefring, ed., s.v. 'small is beautiful,' *The Oxford Dictionary of Idioms* (Oxford: Oxford University Press, 2010).
- 11 Veit Erlmann, 'How beautiful is small? Music, globalization and the aesthetics of the local,' *Yearbook for traditional music* 30 (1998), 12–21.
- 12 Gilles Deleuze and Félix Guattari, *A thousand plateaus: Capitalism and schizophrenia*, trans. Brian Massumi (London: Continuum Books, 2004 [1980]).
- 13 In this dissertation I capitalise the term 'Western' when it refers to European and northern practices, but I do not capitalise 'southern', etc., although 'global South' is maintained. This decision focuses a critical gaze on practices that are hegemonic and that originate from the north, particularly from colonial Europe. The same observation applies to the term 'Occidental'.
- 14 Contemporary flautist Patricia Spencer ironised the flute as bird by presenting a concert series entitled 'The flute is not a bird'. See Patricia Spencer, 'The flute is not a bird,' (concert programme, summer master class series, Bard College Music Department. New York: Annandale on Hudson, 1997).
- 15 The current artistic director (2015) of the *Cape Philharmonic Orchestra* (CPO) confirmed with me (telephonically) that the following three solo flute concertos have been programmed since the inauguration of the new, merged, orchestra in 2000: Carl Reinecke flute concerto, Hendrik Hofmeyr flute concerto, and an orchestral arrangement of the Georges Bizet Carmen *Fantaisie*. For a brief history of the orchestras of Cape Town (of which the CPO is the sole remaining orchestra) accessed April 20, 2015, see http://issuu.com/purepublishing/docs/concerto_issue_3/4.
- 16 Catherine Stephenson, 'South African flute music (1912–2012): A Comprehensive catalogue and examination of the development of South African flute music' (master's thesis, Cardiff: Royal Welsh College of Music and Drama, 2012). This catalogue (and dissertation) lists compositions that date from 1912 to 2012, and the catalogue amounts to a total of 479 compositions. These compositions range from genres which include thirty-five (35) compositions for solo flute, seventy-four (74) compositions for flute and keyboard, 344 chamber compositions (for two to approximately twelve players, voice included) and twelve (12) concertos. Arranged compositions (8) and withdrawn compositions (6) are here included in the total figure. To date (July 2015)

- Catherine Stephenson has more compositions to her catalogue, which she had been unaware of by June 2012, or which had been composed in the interim period. The total, also for the present study, is therefore an estimate, and can be described as 'roughly 500 compositions'.
- 17 Stephenson lists the earliest work as composed in 1912 (composer Percival Kirby: *Miniature Suite* for wind quintet), but this was composed in Britain, revised and performed in South Africa in 1926. Kirby immigrated to South Africa in 1914. Elizabeth Krynauw's catalogue of chamber music by South African compositions dates the earliest South African flute composition (i.e. composed 'on South African soil' / 'op eie bodem') as 1937 (composer Richard Cherry: *Little Suite* for six wind instruments). See Elizabeth Krynauw, 'Suid-Afrikaanse kamerstukke: 'n Historiese oorsig en evaluasie van geselekteerde werke' (Unpublished doctoral dissertation, Pretoria: University of South Africa, 1994).
 - 18 These thirteen compositions, currently prescribed, include a grade 3 piece (Grové), and twelve more compositions (Hofmeyr, Du Plessis, Paul Loeb van Zuilenburg, Johnson, Rich, Grové), of which one is an alternative piccolo work (Stephenson). A total of 13 compositions, out of 286 in the syllabus, is a percentage of 04,54%. See the woodwind syllabus, UNISA Directorate of Music website, accessed September 20, 2012, <http://www.unisa.ac.za>.
 - 19 Maria G. Sperling, 'Music without audience? Contemporary art music in a postmodern society,' (master's dissertation, Stellenbosch: University of Stellenbosch, 1998). My use of the phrase 'music without audience' is borrowed from the title of Sperling's dissertation. This dissertation is outdated for some of its conclusions drawn, and yet the dissertation remains applicable to concert scenarios that continue to promote canonical music to a homogenous group of concert-goers that prefer canonical 'repertoire' rather than contemporary music, despite postmodern discourses.
 - 20 In an e-mail exchange with me a music society director stated that, '[O]ur audience prefers to not hear 20th century music. It is ambitious to present these works, but these compositions are not well received by the public, and this we, as music society, cannot afford' (translated, August 28, 2011).
 - 21 In September 2011 I compiled a list of twenty-two (22) compositions incorporating the flute by composer Roelof Temmingh. On identifying possible holdings for these scores, I was informed by the then-archivist of SAMRO that SAMRO held only two (2) of these compositions in the archive. Noelene Kotze, e-mail message to author, September 22, 2011.
 - 22 Examples of classical compositions for flute that incorporate indigenous material have become increasingly prevalent, with an early example of such a composition for flute written as late as 1971 (Stanley Glasser). (Elizabeth Krynauw suggests that compositions by Percival Kirby and Eva Harvey are earlier examples of music that show indigenous traces. See Krynauw, 'Suid-Afrikaanse kamerstukke,' 336–349 and catalogue.) Examples of recent compositions for flute that reference indigenous material (and incorporate the composers' cultural roots) are compositions by Bongani Ndodana-Breen and Neo Muyanga. Liesel Deppe's recent study traces four distinctly defined processes of indigenisation in the music of nine South African composers who have composed for classical flute. See Deppe, 'South African music in transition', esp 21–47, for selection of composers.
 - 23 See William Weber, *The Great transformation of musical taste: Concert programming from Haydn to Brahms* (Cambridge: Cambridge University Press, 2008), 1–9, 235, etc.
 - 24 A comment such as this does not suggest an idealised 'myth of origin' but emphasises the results of cultural contact especially where some cultural artefacts gain superiority over others in subsequent hegemony and discourse. On the 'myth of origin', see Christine Lucia, ed., *The World of South African Music: A Reader* (Newcastle-upon-Tyne: Cambridge Scholars Press, 2005 [2nd ed. forthcoming]), xxiii.
 - 25 Bruce W. Ferguson, 'Exhibition rhetorics: Material speech and utter sense,' in *Thinking about exhibitions*, eds. Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne (London: Routledge, 1996), 183 (quotation adapted from the original. See, in this dissertation, Section 5.2.2 for the original quotation).
 - 26 See Beryl Graham and Sarah Cook, *Rethinking curating: Art after new media* (Cambridge, Massachusetts: MIT Press, 2010), 10.
 - 27 I use the term meaning-making, from psychotherapy, thereby introducing such sense-making in normal mental development, as well as clinical health. See, for example, Mary Baird Carlsen, *Meaning-making: Therapeutic processes in adult development* (New York: WW Norton & Co. 1988). See also Robert A. Neimeyer and Jonathan D. Raskin, eds. *Constructions of disorder: Meaning-making frameworks for psychotherapy* (Washington: American Psychological Association, 2000).
 - 28 Lydia Goehr, *The Imaginary museum of musical works: An essay in the philosophy of music*, rev. ed. (Oxford: Oxford University Press, 2007 [1994]).
 - 29 Seth Kim-Cohen, *In the blink of an ear: Toward a non-cochlear sonic art* (New York: Bloomsbury, 2009), 39–40.
 - 30 Winfried Lüdemann, 'Position statement no. 4' in Christopher Ballantine, 'Report: Looking back, looking ahead: The State of our discipline,' *South African music studies (SAMUS)* 32 (2012), 113–133, esp 123.
 - 31 Lüdemann, 'Position statement no. 4,' 123.
 - 32 See Daniel M. Grimley, 'Music, landscape, attunement: Listening to Sibelius's *Tapiola*,' *Journal of the American musicological society* 64/2 (2011), 394–398, esp 398.
 - 33 Kim-Cohen, *In the blink of an ear*, xxi.
 - 34 In the list of local 'landscape' compositions for flute that I compiled in an addendum to this dissertation, I have included a non-South African (Dutch) composer, Caroline Ansink. This inclusion is justified by her setting to music of a poem in an indigenous language, i.e. the Afrikaans poem by Ingrid Jonker. The poem is entitled *Die kind wat doodgeskiet is deur sodate by Nyanga* (transl. Jack Cope, *The child who was shot dead by soldiers at Nyanga*) (poem, Jonker: 1960; musical setting, Ansink: 2002).
 - 35 See, for example, Percival Kirby, *The Musical instruments of the native races of South Africa* (Johannesburg: Witwatersrand University Press, 1968 [1934]). I have here limited the examples to flutes found within present-day national borders of South Africa, although influences from Zimbabwean and Mozambique flute traditions are no doubt prevalent in South Africa as a southern African 'flute community'.

- 36 *Chikona* (single reed) pipes are discussed in for example John Blacking, 'Problems of pitch, pattern and harmony in the ocarina music of the Venda,' *African music: Journal of the African music society* 2/2 (1959), 15–23. See also John Blacking, 'Tonal organisation in the music of two Venda initiation schools,' *Ethnomusicology: Journal of the society for ethnomusicology* 14/1 (1970), 1–56.
- 37 Lara Allen suggests that *kwela* music and flute playing 'was the first black South African popular music style to earn the attention of international and local black and white audiences, and also the first South African inhabitant of the yet to be named World Music ghetto.' See Lara Allen, 'Circuits of recognition and desire in the evolution of black South African popular music: The Career of the penny whistle,' *South African music studies (SAMUS)* (2005), 31–51, esp 48. For further investigations on the *kwela* flute see the dissertation, chapter contributions and articles by Lara Allen. Lara Allen, 'Pennywhistle kwela: A Musical, historical and sociopolitical analysis' (doctoral dissertation, Durban: University of Natal, 1993). See also Lara Allen, 'Drumbeat, pennywhistles and all that jazz: The Relationship between urban South African musical styles and musical meaning,' *African music* 7/3 (1996), 52–59. See also Lara Allen, '*Kwela*: The Structure and sound of pennywhistle music,' in *Composing the music of Africa: Composition, interpretation and realisation*, ed. Malcolm Floyd (Aldershot and Brookfield: Ashgate Publishing, 1999), 225–262. See also Lara Allen, '*Kwela*'s white audiences: The Politics of pleasure and identification in the early apartheid period,' in *Composing apartheid: Essays on the music of apartheid*, ed. Grant Olwage (Johannesburg: Wits University Press, 2008).
- 38 See Stolp, 'Contemporary performance practice of art music in South Africa, 30. This definition is extensively argued by Stolp. As noted earlier on in this chapter, the formulation of definitions (in general) and also for 'classical music' folds into options that can no doubt be expanded and narrowed according to the intent, the scope and the contexts (etc.) that require such defining. I use Stolp's definition as it relates to the phase of empirical inquiry that my investigation undertook. However, like Stolp, I conduct this research project within a research paradigm that takes a critical stance at artificially and narrowly defined fields, as artistic research works methodologically in, around and through continuously porous borders.
- 39 Lydia Goehr, *The Imaginary museum of musical works: An essay in the philosophy of music*, rev. ed. (Oxford: Oxford University Press, 2007 [1994]).
- 40 Decolonial theory, or decoloniality, originates from Latin America and is articulated through the work of the *Transnational Decolonial Institute* with scholars such as Walter Dignolo, Arturo Escobar, etc., as will further be discussed in Chapter 6. I have adapted my line of argument against the use of French terminology from similar arguments (on language hegemonies) in decolonial theory.
- 41 The suffix 'scape' in landscape refers to 'creation' in various Germanic languages, e.g. 'skep' (Afrikaans), 'scheppen' (Dutch) and 'schöpfen' (German). The 'scape' in landscape can also refer to '-ship' in English, e.g. 'condition'. *Etymology online*, s.v. 'landscape', accessed April 13, 2015, www.etymonline.com.
- 42 The interpretation of landscape as view is still very much in use. The extension of 'scope' to imply 'view' results from a mistranslation of the word, as Kenneth Olwig notes. Olwig notes that the popular definition of landscape as picture negates the original 'space' before depiction. See Kenneth R. Olwig, 'The "Actual landscape", or actual landscapes?' in *Landscape theory*, eds. Rachael Ziady DeLeu and James Elkins (New York: Routledge, 2008), 158–168, esp 159.
- 43 The Old High German term *landschaft* refers to 'a regional territory and the things within it', therefore implying an administrative unit, or a partitioning of land that implies ownership, with governing laws and aspects of justice in connection to land. Terms such as *landscepe* or *landscaef* also indicate boundaries with respect to land. The social organisation of land includes the notion of 1) private ownership or 2) the customs and commons of land, i.e. 'dingpolitiek' (*thing* politics). See Kenneth R. Olwig, 'The law of landscape and the landscape of law: the things that matter,' in *The Routledge companion to landscape studies*, ed. Peter Howard, Ian Thompson and Emma Waterton (London and New York: Routledge, 2013), 253–262, esp 254, 257–261.
- 44 Landscape as design (and therefore creative cultural engagement) is defined by Susan Herrington as 'a landscape that has been intentionally arranged using the imagination and with some form of representation'. See Susan Herrington, 'An ontology of landscape design,' in *The Routledge companion to landscape studies*, ed. Peter Howard, Ian Thompson and Emma Waterton (London and New York: Routledge, 2013), 355–365, esp 355.
- 45 For an application of 'landscapeness' see Irene Nierhaus, 'Landscapeness as a spacial primer and ground,' in *Space (re)solutions: Intervention and research in visual culture*, eds. Peter Mörtenböck and Helge Mooshammer (New Brunswick: Transaction Publishers, 2011), 29–41.
- 46 The Dutch term *lantscap* (also *landschap*) referred to 'region, tract of land with distinct features'. The term was later introduced by 16th century Dutch painters when referring to paintings of inland natural or rural scenery according to the online etymology website. See *Etymology online*, s.v. 'landscape', accessed April 13, 2015, www.etymonline.com.
- 47 In English the term landscape was first recorded in 1598. The online etymology website refers to landscape as a corrupt version of Dutch *landschap*, Old English *landscipe*, and Old Norse *landskapr*. Kenneth Olwig notes that the translation of landscape, that included 'a mutual shaping of people and place' (quoting Anne Whiston Spirn) loses the human element in its popular *Oxford English dictionary* definition. Olwig suggests that the reason for the loss of a human landscape notion (*landscipe*) lies in etymologists' editorial decisions towards 'eliminating discordance'. See Olwig, 'The "Actual landscape", or actual landscapes?' 159–160.
- 48 For Carl Sauer, and cultural landscapes of North America, especially in rural areas of the 1920s to 1950s, see John Wylie, *Landscape* (London: Routledge, 2007), 19–29.
- 49 For W.G. (full names not available) Hoskins, and landscape as nostalgia and melancholy (including a mid-century British perspective against the 'ugly transformation of landscape'), see Wylie, *Landscape*, 30–39, esp 30–31.
- 50 For J.B. Jackson, and the 'vernacular' landscape, see Wylie, *Landscape*, 40–52, esp 40–41.

- 51 See for example William John Thomas Mitchell, ed., *Landscape and power* (Chicago, Illinois: University of Chicago Press, 1994). See also Denis Cosgrove and Stephen Daniels, *The Iconography of landscape* (Cambridge: Cambridge University Press, 1988).
- 52 John Wylie, *Landscape*, 1.
- 53 See Maurice Merleau-Ponty, 'The Primacy of perception' and other essays on phenomenological psychology, the philosophy of art, history and politics, ed. and tr. James M. Edie (Evanston: Northwestern University Press, 1964), 42. See also Maurice Merleau-Ponty, *Phenomenology of perception*, trans. Colin Smith (London: Routledge, 1962, [1945]).
- 54 Interpretations of landscape as 'embodied' and 'dwelled-in' are advocated by Tim Ingold (2000, 2011). See Tim Ingold, *The Perception of the environment: Essays in livelihood, dwelling and skill* (London: Routledge, 2000), esp 185–186 and 191–193. See also Tim Ingold, *Being alive: Essays on movement, knowledge and description* (London: Routledge, 2011), esp Chapters 8–11.
- 55 The *Natives Land Act* of 1913 act ultimately reserved 87% of the land for 'white' use. A succession of land-related legislation in South Africa occurred as follows: 1913 *Natives Land Act*; 1936 *Native Trust and Land Act*; 1950 *Group Areas Act*. See Cheryl Walker, 'Looking forward, looking back: Beyond the narrative of loss and restoration in the history of land,' in *The Lie of the land: Representations of the South African landscape*, ed. Michael Godby (Catalogue accompanying exhibitions of landscape art, 2010–2011, Cape Town: University of Cape Town, 2010), 19. See also Cheryl Walker, *Landmarked: Land claims and land restitution in South Africa* (Johannesburg: Jacana and Ohio University Press, 2008).
- 56 Fred T. Hendricks, Lungisile Ntsebeza and Kirk Helliker, *The promise of land: undoing a century of dispossession in South Africa* (Auckland Park, South Africa: Jacana Media, 2013), esp. 354–357.
- 57 Aryan Kaganof's film, *Night is coming: A Threnody for the victims of Marikana* (2014) refers. This is a film that was commissioned by the *Hearing landscape critically* network for a series of international conferences on music and landscape. The film was shot on location (Stellenbosch, 2013). The film addresses the apparent lack of activism by artists and academics in relation to real-life landscape issues of wealth distribution and the shootings by members of the police, on striking miners at the Marikana mines in 2012. The film was controversial and raised uncomfortable questions so that the HLC network chose to not screen the film on the subsequent *Hearing landscape critically* conference in 2015, Boston, Massachusetts, despite the fact that this film was pertinently relevant to a developing landscape/ music discourse. The *vimeo* link to the film was, however, made publicly accessible on the HLC website in March 2015. See Aryan Kaganof, *Night is coming: A Threnody for the victims of Marikana* (film, 2014), accessed online, June 3, 2015, <https://vimeo.com/120610859>.
- 58 Peter Howard, Ian Thompson and Emma Waterton, eds., *The Routledge companion to landscape studies* (London and New York: Routledge, 2013), 1–2.
- 59 Howard, Thompson and Waterton, eds., *The Routledge companion to landscape studies*, 1–3.
- 60 Michael Godby, ed. and curator, *The Lie of the land: Representations of the South African landscape* (Catalogue accompanying exhibitions of landscape art, 2010–2011, Cape Town: University of Cape Town, 2010), 60–136.
- 61 For Howard *et al* cross-cutting themes that play into landscape discourse include the following: power and hegemony; identity and belonging; everyday living; knowledge generated by the knowing body; process, performance and practice; a move towards 'shared futures'; a continuum encompassing nature and culture; (and) a prevailing sense of ecological crises for life on the planet. See Howard, Thompson and Waterton, eds., *The Routledge companion to landscape studies*, 3–7.
- 62 Revill applies these categories firstly to 'the classical pastoral'. He notes that the pastoral is 'one of the most enduring sets of conventions which link music and landscape in Western culture'. George Revill, 'The cartography of sound,' in *The Routledge companion to landscape studies*, ed. Peter Howard, Ian Thompson and Emma Waterton (London and New York: Routledge, 2013), 233.
- 63 In a paper that Revill presented in 2015 he articulates the link between music and landscape as the four categories of: 1) description (conventional titular referencing and tropes that depict visual and aural landscape in sound/ music; 2) quotation (e.g. *musique concrète*); 3) dramatisation (e.g. 'sound walks' and 'knowing with the body') and 4) interventionist facilitation (e.g. collaboration with ecologists). George Revill, 'Landscape, sound art, sonic engagement and environmental practice' (Paper delivered at *Hearing landscape critically* conference, Harvard, Boston, Mass., USA, January 14–16, 2015).
- 64 Grimley, 'Music, landscape, attunement,' 398.
- 65 George Revill, 'The cartography of sound,' 238.
- 66 The phrase 'hearing landscape' was coined by a research network group with prime investigator Daniel Grimley of Oxford University. The network investigated links between music and landscape and therefore presented three international conferences entitled 'Hearing landscape critically: Music, place, and the spaces of sound' in 2012 (Oxford), 2013 (Stellenbosch) and in 2015 (Boston, Massachusetts).
- 67 Henk Borgdorff suggests that theory and practice are not opposed, but integrated. He suggests that 'doing is also thinking, albeit an exceptional form of thinking.' See Borgdorff, *The Conflict 'of the' faculties*, 21.
- 68 Borgdorff suggests that 'every practice is infused with theory.' See Borgdorff, *The Conflict 'of the' faculties*, 21.
- 69 See Borgdorff, *The Conflict 'of the' faculties*, esp 145–149. Borgdorff formulates what he calls a 'preliminary characterisation' for artistic research. '[A]rtistic research – embedded in artistic and academic contexts – is the articulation of the unreflective, non-conceptual content enclosed in aesthetic experiences, enacted in creative practices, and embodied in artistic products' (149).
- 70 Borgdorff refers to Frayling's publication of 1993, entitled 'Research in art and design'. See Henk Borgdorff, 'The Debate on research in the arts,' 4.
- 71 Peter Dallow suggests that an array of prepositions have been used for practice-based approaches, including 'into, about, in, by, through, for (practice)'. He simplifies

- these to three prepositions, namely '[research] into, 'for' and through' art. The latter constitutes practice-based research, that I call artistic research. See Peter Dallow, 'Representing creativeness: Practice-based approaches to research in creative arts,' *Art, design and communication in higher education* 2/1 (March 2003), 49–66, esp 51.
- 72 One of the earlier distinctions made of artistic research (in contrast to other forms of conventional research and research surrounding the arts) employs the prepositions 'on', 'for' and 'in' (the arts). In this respect Christopher Frayling's concepts are adapted by Henk Borgdorff's to designate a 'trichotomy' of types of research. These three modes are: 'research on the arts' (an interpretative perspective), 'research for the arts' (an instrumental perspective) and 'research in art' (the immanent and performative perspectives). This latter perspective directs artistic research. See Henk Borgdorff, 'The Debate on research in the arts,' 5.
- 73 The inclusion of a 'performative' perspective in artistic research is mentioned in 2007 but more clearly articulated as a fourth category in Borgdorff's 2012 publication. His categories for understanding the relationship between theory and practice, as 'four ideal-typical [...] perspectives', are articulated as: a) the interpretative perspective ('on'); b) the instrumental perspective ('for'); 3) the immanent perspective ('in'), and 4) the performative perspective ('in'). The latter two constitute artistic research. (I have kept the order of the 2007 publication.) See Henk Borgdorff, *The Conflict 'of the' faculties*, 17–20, 37–39, etc. In this publication Borgdorff conflates the 'in' and 'through' propositions, e.g. in his articulation that artistic research is 'research in and through art practice' (144, emphasis in the original), and 'research [that] unfolds in and through the acts of creating and performing' (147, emphasis in the original).
- 74 For a discussion on the intrinsic nature of research through art – research as ontology, epistemology and methodology – see Henk Borgdorff, *The Conflict 'of the' faculties*, 44–53. For an articulation of how art practice qualifies as research, see the 'definition' (on p 53) that culminates from this discussion.
- 75 See Helga Nowotny's foreword in *The Routledge companion to research in the arts*, eds, Michael Biggs and Henrik Karlsson (London and New York: Routledge, 2010), xvii–xxvi, esp xix.
- 76 Henk Borgdorff, *The Conflict 'of the' faculties*, 209. Also see 41–43.
- 77 Borgdorff uses some of these terms interchangeably. In a subsequent mention of the same phrase he notes that the transformation occurs 'from an aesthetic project to an artistic argument.' He relies on Bruno Latour for the term 'transformation'. See Borgdorff, *The Conflict 'of the' faculties*, 232 (quoted) and 238.
- 78 In my research I began increasingly to differentiate between 'concerts' in their conventional guise (that tend to denote), as opposed to 'research concert events' that carried traces of artistic research (that tended to interrogate and activate). The terms 'denote', 'interrogate' and 'activate' are used by Lindsay Bremner to characterise layers of her own work as architect, exhibition-maker, writer and mentor. See Lindsay Bremner, *Writing the city into being: Essays on Johannesburg, 1998–2008* (Johannesburg: Fourthwall Books, 2010), 259–265, etc.
- 79 Borgdorff notes the distinction between discovery and justification made of artistic research by his application of Hans-Jörg Rheinberger's notions on experimental systems to artistic research. See Henk Borgdorff, *The Conflict 'of the' faculties*, 188. Borgdorff subsequently suggests that there are points along the process of artistic research where discovery and justification 'become one', especially in the generation of artworks. See Borgdorff, *The Conflict 'of the' faculties*, 198.
- 80 'Material thinking', for Borgdorff, means 'that artworks and art practices are partly the material outcomes of the research'. See Borgdorff, *The Conflict 'of the' Faculties*, 123.
- 81 Borgdorff suggests that artistic research acknowledges that '[i]t can also be different' and that 'I don't know.' See Borgdorff, *The Conflict 'of the' faculties*, 71 and 173.
- 82 De Assis refers to Subrata Dasgupta and Ladislav Ková to further explicate on Hans-Jörg Rheinberger's notion of an experimental system. De Assis notes that 'epistemic complexity' encapsulates unexpected behaviour, and new embedded knowledges, and is more than 'systemic complexity', the latter seen as the sum of complex parts. See Paulo de Assis, 'Epistemic complexity and experimental systems in music performance,' in *Experimental systems future knowledge in artistic research*, ed. Michael Schwab (Leuven: Leuven University Press/ Orpheus Institute, 2013), 151–165, esp 153–4 and 156.
- 83 De Assis, 'Epistemic complexity,' 161, 163. In the realm of acknowledging music as an epistemic complexity De Assis formulates seven conditions for artistic research.
- 84 De Assis, 'Epistemic complexity,' 160. Furthermore, De Assis suggests that artistic research invites processes that are 'creatively redesigning the futures of past musical works' (162).
- 85 Through turning knobs (of which De Assis articulates nine 'knob' approaches in an online published project entitled 'Unfolding waves', 2014) systemic and epistemic knowledges that are embedded in music performance are revealed. In this project De Assis explores the past, [present and] future knowledges of Luigi Nono's ... *Sofferte onde serene*... for tape and solo piano by presenting the online audience with 'knobs' that lead to further inquiry and knowledge. Web-publication, 'Unfolding Waves,' first accessed February 2, 2015, see www.researchcatalogue.net/.../51264. Also see musicexperiment21.eu/projects/nono.
- 86 Borgdorff, *The Conflict 'of the' faculties*, 162–173, esp 162–163. Here Borgdorff discusses types of knowledges derived through artistic research, including mention of 'smooth transitions' between (non-conceptual) embodied knowledges and (conceptual) linguistically articulated knowledges (169–170); and ways in which we articulate 'our world', whether through 'realism', or through 'contingency' so that art practice is 'world-constituting' (constructivist) or 'world revealing' (hermeneutic) (171–173). Borgdorff reminds that artistic research is not really 'theory building' or 'knowledge production in the usual sense', but rather an articulation of that which is 'not yet known' (173).
- 87 Mats Rosengren, 'Art+Research ≠ Artistic research,' in *Art and artistic research*, eds. Corina Caduff, Fiona Siegenthaler and Tan Wälchli, *Zürich yearbook of the arts* 6 (2009), 106–121, esp 110.
- 88 Mats Rosengren, 'On doxa – the epistemology of the new rhetoric,' *Scandinavian studies in rhetoric/ Rhetorica Scandinavica* 1997–2010, 156–167, eds. Kjeldsen and Grue (Ödåkra: Retorikförlaget publishing, 2011), 156.

- 89 Rosengren refers to the work of Cornelius Castoriadis (1922–1997). See Mats Rosengren, 'The Magma of imaginary politics – 8 theses' in *The Politics of magma*, eds. Emma Corkhill, Mats Rosengren, Peter Ullmark and Johan Öberg, *ArtMonitor* 5, Special issue (2008), 71. Accessed online, March 18, 2015, <http://konst.gu.se/english/ArtMonitor/journal>.
- 90 Mats Rosengren, 'The Magma of imaginary politics,' 13. Accessed online, March 18, 2015, <http://konst.gu.se/english/ArtMonitor/journal>.
- 91 Rosengren, 'Art+Research ≠ Artistic research,' 110. I have used the Greek spelling for *epistêmê*.
- 92 Mats Rosengren, 'The Magma of imaginary politics,' 71. Accessed online, March 18, 2015, <http://konst.gu.se/english/ArtMonitor/journal>.
- 93 See David Crouch, 'Landscape, performance and performativity,' in *The Routledge companion to landscape studies*, eds. Peter Howard, Ian Thompson, and Emma Waterton (London: Routledge, 2013), 119–127, esp 121.
- 94 See Annette Homann, 'The Proper praise for an architecture of the improper – Joseph Beuys: Building with butter,' in *Nature, space and the sacred: Transdisciplinary perspectives*, eds. Sigurd Bergmann, Peter M. Scott, Maria Jansdotter Samuelsson and Heinrich Bedford-Strohm (Farnham, Surrey: Ashgate Publishers, 2009), 97–107, esp 98.
- 95 Crouch, 'Landscape, performance and performativity,' 121.
- 96 David B. Coplan, 'Music: Anthropology,' *South African music studies (SAMUS)* 22 (2002), 1–12, esp 11. Coplan takes this notion from folklorist Richard Bauman. See Richard Bauman, *Verbal art as performance* (Rowley, MA: Newbury House, 1977).
- 97 I quote Jann Pasler's definition of performativity in order to mobilise the role of the agent in performativity. Pasler's definition suggests that the agent enacts performativity as free choice. See Jann Pasler, *Writing through music: Essays on music, culture and politics* (Oxford: Oxford University Press, 2008), 6. Pasler's interpretation of performativity as agency (I explain) differs from Judith Butler's notion of performativity within discourse.
- 98 Judith Butler, *Bodies that matter: On the discursive limits of 'sex'* (New York & London: Routledge, 1993), 187.
- 99 See Judith Butler, *Bodies that matter: On the discursive limits of 'sex'* (New York & London: Routledge, 1993), 224–227, esp 227.
- 100 See Moya Lloyd, 'Performativity, parody, politics,' in *Performativity and belonging*, ed. Vikki Bell (London: SAGE Publications, 1999), 195–213, esp 209–210.
- 101 Suzanne Cusick's analysis of Butler's performativity is applied (by Cusick) to music performance studies as research. See Suzanne G. Cusick, 'Performance as research,' in *Music research: New directions for a new century*, eds. Michael Ewans, Rosalind Halton, and John Phillips (Amersham: Cambridge Scholars Press, 2004), 136–154, esp 141.
- 102 Cusick, 'Performance as research,' 142 (emphasis in the original).
- 103 The original text reads as follows: 'Finally, there is a rich terrain ready for understanding ... the ways in which representations and other contexts through which landscape may be felt, experienced and understood merge with, contest, rebound and flow in relation with processes like performance and performativity.' (In the quoted text I have adapted the verb tense.) See Crouch, 'Landscape, performance and performativity,' 121, 126.
- 104 The term 'flirting' is articulated by David Crouch as follows, 'Flirting is not something in passing, superficial or an alternative to the flaneur.' Flirting is 'contingent enjoyment, uncertainty, frustration, anxiety and hope.' David Crouch therefore includes risk, anxiousness, desperation and destruction in this notion. See David Crouch, *Flirting with space: Journeys and creativity* (Farnham, Surrey: Ashgate, 2010), 1, 105.
- 105 David Crouch concludes that 'Landscape occurs.' See Crouch, 'Landscape, performance and performativity,' 119–127, esp 126.
- 106 See Annette Arlander, 'Performing landscape: Live and alive,' *Total art journal* 1/2 (Fall 2012), 1–18, esp 1. Arlander relies on Brad Haseman (2006) and Barbara Holt (2008) for notions on performative research, and applies these in her own year-long video documentation of performative landscape art.
- 107 Brad Haseman, 'A Manifesto for performative research,' *Media international Australia, incorporating culture and policy*, theme issue *Practice-led research* 118 (2006), 98–106, esp 102.
- 108 Arlander, *Performing landscape*, 1 [quoting from Barbara Bolt, 2008].
- 109 For Pasler's observation on her agency in 'writing through music', see Pasler, *Writing through music*, 4–6.
- 110 In July 2015 a master's research project was initiated at the University of the Witwatersrand (Wits), in which South African flute music, and the salient link between this music and landscape as nostalgia, is researched. The project was envisaged as an integrated research project, but was subsequently morphed to the proposed format of a written dissertation. Marli Coetzer-Labuschagne, a flautist, is the researcher.
- 111 Artistic research has increasingly acknowledged that 'the outcomes of artistic research are in part artefacts – they are artworks.' Through artistic research, artworks are not only 'generators of knowledge. They are also [...] that which is generated.' Borgdorff, *The Conflict 'of the' faculties*, 197, 198.
- 112 See Walter Mignolo and Rolando Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings' *Social text journal/ Periscope* (published July 15, 2013) esp Section V. URL http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/.
- 113 Henk Borgdorff suggests an integration of theory and practice as methodology, thereby noting the performative rebellion of artistic research in opposition to positivistic research methods. See Borgdorff, *The Conflict 'of the' faculties*, 21.
- 114 Graeme Sullivan, *Art practice as research: Inquiry in visual arts*, 2nd ed. (Thousand Oaks, CA: Sage Publications, 2010[2005]), 110.
- 115 See Sullivan, *Art practice as research*, 111.
- 116 See Sullivan, *Art practice as research*, 110–111.

- 117 Jean Penny, 'The Extended flautist: Techniques, technologies and performer perceptions in music for flute and electronics' (Doctoral dissertation, Queensland Conservatorium, Griffith University, 2009), 178.
- 118 See Borgdorff, *The Conflict 'of the' faculties*, 211. See also the suggestion that artistic research is 'more like exploration than like following a firm path'. Borgdorff, *The Conflict 'of the' faculties*, 166.
- 119 The authors Babbie and Mouton maintain that 'action research' (as first formulated by Kurt Lewin in 1946) produces knowledge about a system 'while at the same time attempting to change it'. My empirical study for example produces knowledge, and my attempts to bring about change in a practice *through experimental curations* of concert events register as a form of action research. See Earl R. Babbie and Johann Mouton, *The practice of social research* (Oxford: Oxford University Press, 2001), 58–66, esp 63. Borgdorff also notes the affinities that artistic research has with action research, where both approaches aim to transform and enhance practice. He states that 'artistic research [...] engages with who we are and where we stand'. See Borgdorff, *The Conflict 'of the' faculties*, 155.
- 120 Forms of action research include participation, and in most cases such participation refers to the participating subjects and not the researcher's own participation. My action research can therefore not be described as 'participant action research' as the latter term usually refers to subjects' participation rather than the researcher's own participation.' See Babbie and Mouton, *The practice of social research*, 58–66, esp 63.
- 121 See Brad Haseman, 'A Manifesto for performative research,' 106.
- 122 See Brad Haseman, 'A Manifesto for performative research,' 106.
- 123 Ronald J. Pelias, 'Performative writing as scholarship: An apology, an argument, an anecdote,' *Cultural studies*—>*Critical methodologies* 5/4 (2005), 415–424.
- 124 Borgdorff, *The Conflict 'of the' faculties*, 167.
- 4 Although the 'curating' of sound interfaces engages the domain of computer technology rather than curating of culture and its artefacts, the paper by Søndergaard brings together technology, curation and culture. See Morten Søndergaard, 'Redesigning the way we listen: Curating responsive sound interfaces in transdisciplinary domains' (Proceedings of the *Ninth (9th) audio mostly: A Conference on interaction with sound*, published 201, doi>10.1145/2636879.2636905.
- 5 The *Curatorial Resource for Upstart Media Bliss* (CRUMB) is a public forum for new media art. See Verina Gfader, Beryl Graham and Sarah Cook, eds., 'Curating sound art,' Curatorial Resource for Upstart Media Bliss (CRUMB) (Focus topic: March 2003), accessed March 14, 2015, <http://www.crumbweb.org>.
- 6 See, for example, Robert Knifton, "'Museums of sound": Collecting and curating everyday popular music experiences,' in *Recording leisure lives: Everyday leisure in 20th century Britain*, eds. Robert Snape, Helen Pussard and Matthew Constantine. *Leisure studies association* (2012), 67–83.
- 7 See, for example, Mary Prendergast, 'Pictures from an exhibition: Curating "Lift every voice" at the University of Virginia,' *Notes Second Series* 60/2 (Dec 2003), 393–406, accessed online, March 5, 2015, <http://www.jstor.org/stable/4487135>.
- 8 In May 2011 the University of Cape Town *Gordon Institute for Performing and Creative Arts* (GIPCA) presented a public debate between curator Riason Naidoo and art critic Shaun O'Toole. The flyer referred to curatorship as being 'a form of hegemonic disruption'. 'GIPCA: Great Texts/Big Questions, Riason Naidoo & Sean O'Toole,' accessed online, May 9, 2011, fin-gipca@uct.ac.za.
- 9 Renee Baert, 'Historiography/feminism/strategies,' *n.paradoxa: International Feminist Art Journal*, ed. Katy Deepwell, Issue 12 (March 2000), 6, online journal, accessed March 11, 2013, http://www.ktpress.co.uk/pdf/nparadoxaissue12_renee-baert_6-9.pdf.
- 10 As 'chief executive officer' (2010) and renamed 'curator' (2011), Brett Pyper initiated a brief that took account of local space and place. For the 2010 KKNK festival the brief suggested that programming be done as follows: '...to explore the natural and cultural landscapes of the Klein Karoo, and of Greater Oudtshoorn, as a creative canvas. The Karoo is a resonant landscape in the South African literary and artistic imagination, and we encourage artists to conceive site-specific work that engages with the unique histories and landscapes of our region. The introduction of our so-called "Oudtshoorn Oraloor" programme of site-specific theatre, music and landscape art in 2009, strengthened by our partnership with the Oerol Festival in The Netherlands, was very well received and we will continue to build this aspect of our programming in 2010.' In 2012 this brief was formulated as space-specific theatre: 'The Absa KKNK welcomes proposals in a variety of genres, including drama, dance, musical theatre, music and visual arts but is especially interested in proposals that can be included in our Oudtshoorn Oraloor programme of place-specific theatre.' (Author's note: Oudtshoorn is the name of the town at which the festival is hosted; 'oraloor' translates to 'everywhere'.) These programming guidelines for 2010 and 2012 were obtained from KKNK (website) accessed April 19, 2013, <http://www.kknk.co.za>.

Notes to Chapter 2

- 1 Maria Lind, 'The Curatorial,' in *Selected Maria Lind writing*, ed. Brian Kuan Wood (Berlin: Sternberg Press, 2011), 57–66, esp 63.
- 2 The curating of sound performance is for example investigated in Rasmus Holmboe, 'Curating sound performance as laboratories of envisioning' (Paper abstract from conference *Sound art curating* conference, London, UK, 2014, based on doctoral dissertation, in Danish, with title: 'Inkluderende mentorering: at skabe sig en verden at leve i,' Roskilde University, 2013).
- 3 Sound art with emphasis on curatorial engagement is for example investigated in the following project: '*Histories, theories and practices of sound art*'. *Research project and conference* by network of author investigators Lanfranco Aceti (senior editor) et al: Janis K. Jefferies, Morten Søndergaard, Julian Stallabrass, James Bulley, John L. Drever, Jonathan Munro, Irene Noy and Ozden Sahin (2014). Publication forthcoming, information online, accessed March 5, 2015, see LEA website: <http://www.leoalmanac.org/>.

- 11 Curator Jan-Erik Black compiled a programme of accessible classical music, dating almost exclusively from the 19th century. The website includes the phrases 'interesting classical music programme', [compiled by] 'classical music curator' and with music including '...even a Spanish flair'. No South African composers' compositions were included on the 2013 KKNK festival; no 21st century composers were programmed, and only a negligibly small number of 20th century composers were featured on the festival. (The latter included, on the Spanish programme, the composer names of Lalo Rodrigo, Turina and Albeniz; as well as (programmed elsewhere) Gershwin and the Nazi-critical composer publicised only as 'Klein'.) KKNK (website) accessed April 19, 2013, <http://www.kknk.co.za/media.php?page=news&id=44>.
- 12 The *Pan African Space Station* (PASS) is a music platform for interventionist, non-commercial music from across Africa. PASS is hosted on the internet (and thus democratically accessible). It is an initiative of the Cape Town and Nairobi-based curatorial team of Neo Muyanga and Ntone Edjabe, in partnership with the Africa Centre. Pan African Space Station (website) accessed April 19, 2013, www.panafricanspacestation.org.za.
- 13 Michael Blake presented a paper on curating the *Bow project* at a conference in 2011. See Michael Blake, 'Curating the new: *The Bow project*' (paper presented at the *Seventh international conference on music since 1900* (and the *International conference of the society for music analysis*, Lancaster University, 2011). Conference website, accessed April 25, 2013, <http://lanyrd.com/2011/lancmac/sfzfr/>.
- 14 These new compositions (mostly by South African composers) take their inspiration from the songs of now deceased traditional singer and uhadi bow player, Nofinishi Dywili. Fourteen of these compositions were released on a double CD, along with Nofinishi Dywili's own songs. The *Bow project* CD, ed. Michael Blake, was released on the Tutl (FKT 044) label, (Faroe Islands) in 2010.
- 15 Michael Blake, 'Winter music festivals,' *ArtSouthAfrica*, ed. Bronwyn Law-Viljoen, 9/3 (2011), 78–79.
- 16 O'Neill notes that 'the period from the late 1980s onward has seen a paradigmatic shift away from the application of the noun 'curator' with its links to a traditional museum function, toward the use of the verb 'curating,' which implies a practice of constructing narratives...' See Paul O'Neill, *The culture of curating and the curating of culture* (Cambridge, Massachusetts: MIT Press, 2012), 32.
- 17 O'Neill, *The culture of curating and the curating of culture*, 32, 46.
- 18 Quoted in Paula Marincola, ed., *What makes a great exhibition?* (Philadelphia: Philadelphia Exhibitions Initiative, 2006), 12.
- 19 Joseph Ishikawa, 'Curatorship training and museology,' *Art Journal* 20/4 (Summer, 1961), 238. (Paper delivered at a panel discussion on curatorship. *Midwest College art conference*, Michigan State University, October 1960).
- 20 Beryl Graham and Sarah Cook, *Rethinking curating: Art after new media* (Cambridge, Massachusetts: MIT Press, 2010), 147–160.
- 21 Graham and Cook, *Rethinking curating*, 147.
- 22 Graham and Cook, *Rethinking curating*, 156.
- 23 *American heritage dictionary of the English language*, 4th ed., s.v. 'curator'.
- 24 *Collins English dictionary*, 10th ed., s.v. 'curator', accessed March 12, 2013, <http://dictionary.reference.com/browse/curator>.
- 25 *Online etymology dictionary*, s.v. 'curator', March 12, 2013, <http://dictionary.reference.com/browse/curator>.
- 26 The curator's task is to care for a collection that needs particular attention. The extended implication of this understanding of curatorship is that if the collection is not cared for (curated), it runs the risk of decay, loss or (in the case of new art production) non-recognition by the public, institutions and art communities.
- 27 This term 'curate' is predominantly used in the clerical hierarchies of the United Kingdom. See *Dictionary.com*, s.v. 'curate', accessed March 11, 2013, <http://dictionary.reference.com/browse/curate>.
- 28 *American heritage dictionary of the English language*, s.v. 'curator'.
- 29 *Collins English dictionary*, s.v. 'curator'.
- 30 Graham and Cook, *Rethinking curating*, 10. The writers rely on a formulation by Barnaby Drabble as directive to the latter half of their formulation.
- 31 Jeffrey Kipnis, 'Who's afraid of gift-wrapped kazoos?' in Paula Marincola, ed., *What makes a great exhibition?* (Philadelphia: Philadelphia Exhibitions Initiative, 2006), 94–107, esp 99.
- 32 In this particular section of my chapter I use Pierre Bourdieu's term 'cultural production' to access art as process, rather than as product. In this chapter I later make use of Bourdieu's analytic of habitus as agency, as well as his suggestion that field forces combined with agency together activate 'preserving' or 'innovative' action, the latter of which is noted in Bourdieu and Darbel. See Pierre Bourdieu and Alain Darbel, *The Love of art*, trans., Caroline Beattie and Nick Merriman (Cambridge: Polity Press, 1991[1969]). I apply these notions of Bourdieu (and Darbel) to the field of curatorial agency. Bourdieu's theory of art production and consumption relies on a rigid analysis of class stratification, the latter which I do not directly incorporate into my adaptation of his theory. See Pierre Bourdieu, 'The Field of cultural production, or: The Economic world reversed,' in *The Field of cultural production: Essays on art and literature*, ed. Randal Johnson and trans. Richard Nice (Cambridge: Polity Press, 1993 [1983]). For a recent interpretation of Bourdieu&Darbel (noting for example that present-day society now comprises more fluid class stratification) see Nick Prior's article. See Nick Prior, 'A question of perception: Bourdieu, art and the postmodern,' *The British journal of sociology* 56/1 (2005), 123–139.
- 33 See Bourdieu, 'The Field of cultural production,' 37 (emphasis in the original).
- 34 Christine Lucia notes the following musicological approaches that have, in the past, designated 'value' to music productions: 1) monographs on musicians (prominent in early 20th century musicology), 2) a historical-analytical approach (investigating the musical work in relation to its historical context); 3) an investigation into the socio-political 'work' that the music 'does' (such as the focus on reception analysis in musicology of the 1980s), and 4) Bourdieu's option of the analysis of objective

- relations in the field. See Christine Lucia, 'Mapping the field: A preliminary survey of South African composition and performance as research,' *South African Music Studies (SAMUS)* 25 (2005), 83–108 esp 89.
- 35 Lucia, 'Mapping the field,' 90.
- 36 Lucia, 'Mapping the field,' 90.
- 37 Bourdieu, 'The Field of cultural production,' 36, emphasis in the original. The 'corps of professionals' refers to gallery and museum personnel and this includes curators.
- 38 Marincola observes: 'Exhibitions are strategically located as the nexus where artists, their work, the arts institution, and many different publics intersect. Situated so critically, they function as the prime transmitters through which the continually shifting meaning of art and its relationships to the world is brought into temporary focus and offered to the viewer for contemplation, education, and, not the least, pleasure.' See Marincola, *What makes a great exhibition?* 9.
- 39 O'Neill, *The culture of curating and the curating of culture*, 34.
- 40 This question is translated by the current author as 'Who is Betty Roe?' The question was the opening sentence in a concert review that appeared in a daily newspaper under the heading 'Uiteenlopende werke op program gejuksaponeer' (transl. by the current author: 'Diverse works juxtaposed on programme'). Stephanus Muller, in the section 'Klassieke klanke,' *Die Burger* (7 August 2001), 4.
- 41 This ensemble of soprano, flute, cello and piano existed between 1998 and 2009 and presented 33 concert programmes in the Western Cape and on national arts festivals in South Africa. I was the founding member as well as the flautist in this ensemble. My tasks included the administrative duty of locating venues for concerts, negotiating funding, as well as initiating the ensemble's internal decisions on commissions from composers and the programming for concerts. I was therefore one of the curators in this ensemble, where curating implies administration, the search for repertoire as well as the programming for exhibits, all aspects that could possibly lean towards critical meaning-making. The inclusion of non-canonical and local repertoire on our programmes was one of our curatorial aims. However, the review by Muller focuses on an aspect of apparent inadequacy in curatorial programming, as well as insufficient information provided on the programme notes.
- 42 More than a decade later, this same critic wrote about *Mors* (the composition by Temmingh) that the composer had offered detail on the composition in a meeting that they had had. According to the composer the composition had, indeed, been about death. It was specifically about the downfall and death of 'this building', and here the composer was referring firstly to the University of Stellenbosch conservatoire building: 'Dit gaan oor die verval van hierdie plek in hierdie jaar [...]. Dit is hierdie plek waarvan "die mure inkalwe" en waar "die duisternis van die dood" my geselskap is.' (Author's translation: [The composition] concerns the deterioration of this place in this year [...]. It is this place of which the walls are caving in, and where darkness of death is my companion.). See Stephanus Muller, *Nagmusiek* (Johannesburg: Fourthwall Books, 2014), 418–420, esp 420.
- 43 During this event *Collage* musicians again performed *Mors* by Roelof Temmingh, and a scholar then from the Department of Philosophy, Paul Cilliers, was invited to respond to the composition by initiating a public discussion on postmodernity in music. See event programme, dated 16 October 2001. The event was scheduled for 19h00 and took place in the Fisser Hall, University of Stellenbosch Music Department, Stellenbosch.
- 44 Bourdieu and Darbel, *The Love of art*, 183.
- 45 Bourdieu and Darbel, *The Love of art*, 184.
- 46 Lydia Goehr, *The Imaginary museum of musical works: An essay in the philosophy of music*, rev. ed. (Oxford: Oxford University Press, 2007 [1994]).
- 47 Goehr, *The Imaginary museum of musical works*, 89–119 and 243–286. In these chapters the central claim is discussed, as well as this claim's application to current classical music practice. Her thesis is also presented in the following article: Lydia Goehr, 'Being true to the work,' *The Journal of aesthetics and art criticism* 47/1 (Winter 1989), 55–67.
- 48 Goehr, *The Imaginary museum of musical works*, 173.
- 49 Goehr, *The Imaginary museum of musical works*, 174.
- 50 This formulation is suggested by Willem Erauw. See Willem Erauw, 'Canon formation: Some more reflections on Lydia Goehr's Imaginary museum of musical works,' *Acta musicologica* (1998), 109–115.
- 51 Goehr, *The Imaginary museum of musical works*, 173–4 (footnotes).
- 52 In curatorship and museology the 'muséé imaginaire' conceptualised by André Malraux became translated into English as 'museum without walls'. Rosalind Krauss notes that this mistranslation attests to the 'Anglo-Saxon desire for language to construct a stage' and that Malraux's concepts were intended less so architecturally and more so as art being 'self-valuable'; '*l'art pour l'art*' (art for art's sake). See Rosalind E. Krauss, 'Postmodernism's museum without walls,' in *Thinking about exhibitions*, eds. Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne (London and New York: Routledge, 1996), 341–348, esp 341, 344. Goehr, however, retains the original (French) metaphor in her application, even though she references the English translation.
- 53 Steve Edwards, ed., *Art and its histories: A Reader* (New Haven and London: Yale University press in association with The Open University, 1999), 302–307, esp 302.
- 54 Edwards, *Art and its histories*, 302.
- 55 Goehr, *The Imaginary museum of musical works*, 253.
- 56 O'Neill, *The culture of curating and the curating of culture*, 9–49, esp 87.
- 57 O'Neill, *The culture of curating and the curating of culture*, 28. O'Neill maps this development as a type of remystification of curatorship in which the auteur-curator assigns value to art. The curator is 'vital insider'; 'an agent almost solely responsible for the authorship of an exhibition's concept'.
- 58 O'Neill, *The culture of curating and the curating of culture*, 43.
- 59 See Mick Wilson, 'Curatorial moments and discursive turns,' in *Curating subjects: Occasional table*, ed. Paul O'Neill (London: Open Editions, 2007), 201–216.

- 60 If the artist Coypell's comment on changing publics who flocked to see 'exhibitions of *contemporary art* in Paris held at the Louvre' is taken as point of reference, then this watershed point is at least 250 years ago, i.e. during the latter half of the 18th century. See Andrew McClellan, 'A brief history of the art museum public,' in *Art and its publics: Museum studies at the millennium*, ed., Andrew McClellan, (Malden, Massachusetts: Blackwell Publishing, 2003), 1–49, esp 1 (my emphasis).
- 61 See Vicky Chaney Gagnon, 'From the populist museum to the research platform: New art exhibition practices today,' *ETC Montreal*, 95 (February-May 2012), 32, accessed April 12, 2013, <http://www.etcmontreal.com/>.
- 62 Gagnon, 'From the populist museum to the research platform,' 32. The sentence by Gagnon reads, 'The discursive turn in curating that Paul O'Neill writes about shifted exhibition-making into a contemporary form of rhetoric [...] and extended the field beyond the mechanisms of staging exhibitions to include different intellectual spheres, mirroring what Brian Holmes names the extra-disciplinary impulse in art-making.'
- 63 An example of a creative award given for the work of a curator (rather than for the work of an artist) is the UCT *Creative Works Award* given to Michael Godby for his curation of *The Lie of the land: Representations of the South African landscape* (2010–2011), conferred on him in 2012. The catalogue to this curation was published as: Michael Godby, ed., *The Lie of the land: Representations of the South African landscape* (Catalogue accompanying exhibitions of landscape art, Cape Town: University of Cape Town, 2010).
- 64 Graham and Cook, *Rethinking curating*, 11.
- 65 Gagnon, 'From the populist museum to the research platform,' 32, etc.
- 66 Gagnon, 'From the populist museum to the research platform,' 32, etc.
- 67 Alexander Alberro and Blake Stimson, eds., *Institutional critique: An anthology of artists' writings* (Cambridge, Massachusetts: MIT Press, 2009), 2–42. See especially the editors' essays entitled 'Institutions, critique, and institutional critique' (Alberro) and 'What was institutional critique?' (Stimson).
- 68 South African Museums Association (website) accessed April 20, 2013, http://www.sama.za.net/index.php?option=com_content&view=article&id=47&Itemid=65.
- 69 This definition by was adopted during the *ICOM 21st general conference* in Vienna, Austria, in 2007. Website accessed April 20, 2013, <http://icom.museum/who-we-are/the-vision/museum-definition.html>.
- 70 South African Museums Association (website) accessed April 20, 2013, http://www.sama.za.net/index.php?option=com_content&view=article&id=47&Itemid=65.
- 71 Museology is the study of museum practice. I use the term museology as ICOM defines the term (to comprise both theoretical and practical aspects). See Angelika Ruge, ed., 'A European frame of reference,' (Document produced by *International Committee for the Training of Personnel* (ICTOP) under the auspices of the *International Council of Museums* (ICOM), 2008), accessed Feb 29, 2012, http://icom.museum/fileadmin/user_upload/pdf/professions/frame_of_reference_2008.pdf. Also see the website for ICOM, accessed Feb 29, 2012, <http://icom.museum/>.
- 72 Geoffrey Lewis focuses his overview on European history, but includes shorter sections on Oriental, Islamic, Asian, African and South American museums. His understanding of 'museum' is conceptually Western. He traces the development of museums in the non-European world (as occurred later than in Europe) noting that colonialist and imperialist interventions into non-Europa had in most cases brought these developments about. See Geoffrey Lewis, 'Museums and their precursors: a brief world survey,' in *Manual of curatorship: A guide to museum practice*, ed., John M.A. Thompson, 2nd ed. (Butterworth: Heinemann, 1992), 5–19. As my current project focuses on the role of the curator, I will not here further interrogate the ideological underpinning of the museum as a Western-centred definition and understanding, although a critique of this understanding is in order, as is aligned to postcolonial discourse.
- 73 See John M.A. Thompson, ed., *Manual of curatorship: A guide to museum practice*, 2nd ed. (Butterworth: Heinemann, 1992).
- 74 See Gary Edson and David Dean, *The Handbook for museums* (London and New York: Routledge, 1994).
- 75 Other than the publications by Thompson and Edson&Dean mentioned, I have located (but not quoted from) similar publications (with a more recent publication date) by Lord&Lord, as well as Lord&Piacente. See Barry Lord and Gail Dexter Lord, *The Manual of museum exhibitions* (Walnut Creek, CA: AltaMira Press, 2002). See also Barry Lord and Maria Piacente, eds., *Manual of museum exhibitions*, 2nd ed. (Lanham, Maryland: Rowman and Littlefield Publishers, 2014). The latter manuals by Lord *et al* follow similar formats to their predecessors, but focus less on historical practice, and more on current forms of exhibition with some reference, for example, to new media technology.
- 76 Lewis, 'Museums and their precursors,' 5.
- 77 Edson and Dean, *The Handbook for museums*, 3.
- 78 Lewis, 'Museums and their precursors,' 5.
- 79 Lewis, 'Museums and their precursors,' 5–6.
- 80 Lewis, 'Museums and their precursors,' 8.
- 81 Lewis, 'Museums and their precursors,' 8.
- 82 Lewis, 'Museums and their precursors,' 9.
- 83 Lewis, 'Museums and their precursors,' 9.
- 84 Peter Vergo, ed., *The New museology* (London: Reaktion Books, 1989), 2.
- 85 The term 'Wunderkammer' therefore transfers studios to viewers' frames of reference, and notes the aspects of wonder, the wonderful, and also (from those viewers' perspective) the grotesque. See the introduction to James Putnam, *Art and artifact: The Museum as medium*. rev. ed. (London: Thames and Hudson, 2009 [2001]).
- 86 Lewis, 'Museums and their precursors,' 8.
- 87 Lewis, 'Museums and their precursors,' 9.

- 88 Annie E. Coombes, 'Museums and the formation of national and cultural identities' in *Grasping the world: The Idea of the museum*, eds. Donald Preziosi and Claire J. Farago (Aldershot: Ashgate, 2004), 278–297, esp 279. This comment is made about the problematic fusion between earlier forms of anthropology and museology in a colonial context. Further examples are given in a discussion of Coombes's publication *Reinventing Africa* (1994), below.
- 89 Lewis, 'Museums and their precursors,' 10.
- 90 Andrew McClellan, 'A brief history of the art museum public,' in *Art and its publics: Museum studies at the millennium*, ed., Andrew McClellan (Malden, Massachusetts: Blackwell Publishing, 2003), 1.
- 91 McClellan, 'A brief history of the art museum public,' 1.
- 92 Lewis, 'Museums and their precursors,' 12.
- 93 McClellan, 'A brief history of the art museum public,' 12.
- 94 See Coombes, especially her chapters on the seizing of bronzes and ivories from the Benin royal compound. She motivates that the late 1800s to the early 1900s (in Britain) were a time during which anthropology as study field was striving for recognition, and that curators of ethnographic displays (e.g. in large British museums, especially the three that housed the Benin 'spoils') had anthropologists as curators. These displays were often portrayed as 'spectacle', showing the African as degenerative and barbaric, thereby connected to the discourse that aimed at justifying the need for colonialism. Annie Coombes, *Reinventing Africa: Museums, material culture and popular imagination in late-Victorian and Edwardian England* (New Haven and London: Yale University Press, 1994), 4–48. Curators (as anthropologists) are mentioned in: Coombes, *Reinventing Africa: Museums*, 4, 48. Also see, in these chapters, Coombes's notion of curators as promoters of the 'degenerationist thesis' in relation to art originating in Africa.
- 95 Vergo, *The New museology*, 4.
- 96 For a discussion on the 'cultural turn' in curatorship, see Kylie Message, *New museums and the making of culture* (Oxford: Berg: Oxford International Publishers, 2006). The chapter entitled 'Culture in the making: Public spheres and political urgency' pertains (p 105–136).
- 97 Vergo, *The New museology*, 2.
- 98 The much-used phrase ('poetics and politics of...'), used in humanities discourses) is also the title of a book published after a conference on museum practice held at the Smithsonian Institute, 26–28 September 1988. See Ivan Karp and Steven D. Lavine, eds., *Exhibiting cultures: The Poetics and politics of museum display* (Washington, Smithsonian Institution Press/ AAM, 1991).
- 99 See also Annie Coombes's article on 'British' curating of 'multi-culturalism'. Coombes, 'Museums and the formation of national and cultural identities', 278–297. The latter article re-investigates ethnographic and anthropological collections in the formation of cultural identities.
- 100 More examples of new museology approaches include the work of John Mackenzie and Susan Crane. For a focus on imperialism in the museum context see John M. Mackenzie, *Museums and empire: Natural history, human cultures and colonial identities* (Manchester: Manchester University Press, 2009). For an investigation into how museums and memory shape one another, see Susan A. Crane, ed., *Museums and memory* (Stanford, CA: Stanford University Press, 2000), 1.
- 101 See Steven C. Dubin, *Mounting Queen Victoria: Curating cultural change* (Cape Town: Palgrave Macmillan, 2009), 1–30. The very act of commissioning a portrait of South African King Cetshwayo kaMpande, to hang alongside 'Her Majesty' in the Tatham Art Gallery in Pietermaritzburg redefines the royalties' (empirical) positions in relation to one another. I find the publication title of Dubin aptly ambiguous.
- 102 See Coombes, 'Museums and the formation of national and cultural identities', 278–297.
- 103 Antony J. Duggan, 'Ethics of curatorship in the UK,' in *Manual of curatorship: A guide to museum practice*, ed. John M.A. Thompson, 2nd ed. (Butterworth: Heinemann, 1992), 119–132, esp 119.
- 104 Duggan, 'Ethics of curatorship in the UK,' 120. See Duggan's motivations towards curators' specialized training, 'a rigorous' postgraduate 'apprenticeship' (together with an acknowledgement of the public's 'purse') and subscription to ethical conduct all described as the required 'submission' to a code of ethical conduct.
- 105 Museums Association (website) accessed April 20, 2013, <http://www.museumassociation.org/about/frequently-asked-questions>.
- 106 American Association of Museums (website) accessed April 20, 2013, <http://www.aam-us.org/initiative.htm>.
- 107 ICOM (International Council of Museums) (website) accessed April 20, 2013, <http://icom.museum/who-we-are/the-vision/museum-definition.html>.
- 108 SAMA website, 'Professional standards and transformation indicators, 2006,' accessed April 20, 2013, <http://www.sama.za.net/>.
- 109 Vergo, *The New museology*, 2.
- 110 'Museums and mammon' are referred to as such and discussed by Vicky Gagnon who bemoans the globalised commercialised hegemony within which museums now operate. See Gagnon, 'From the populist museum to the research platform, 32. For a converse point of view, see Victoria D. Alexander, *Museums and money* (Bloomington and Indiana: Indiana University Press, 1996), 122–123. According to Victoria Alexander, the increasingly business-orientated aspect of a museum has opened up not only the accessibility, but also the range of topics addressed in museums, and is therefore a positive development. She questions the traditional point of view that upholds funders as 'gatekeepers' filtering only selected (types of) exhibitions. The author maintains that her research project indicates that funders have in many cases been the catalysts that 'encourage proliferation' positively in exhibitions.
- 111 SAMA website, 'Professional standards and transformation indicators, 2006,' accessed April 20, 2013, <http://www.sama.za.net/>.
- 112 Graham and Cook, *Rethinking curating*, 10–11
- 113 Graham and Cook, *Rethinking curating*, 11, emphasis in the original. I have omitted the authors' specific reference to 'new media art' and replaced it with 'art', as the

- point made is applicable to any cultural production under curation. Their original formulation reads: 'Rather than describe curatorial practice in terms of schools, gurus, or kinds of exhibitions, we describe the practice critically in terms of *how it works* – the behaviours of curators, as it were, in response to behaviours of new media art in particular contexts, not just museums and not just exhibitions.'
- 114 Graham and Cook comment that they think about curatorial activity in terms of 'modes', rather than 'models'. Graham and Cook, *Rethinking curating*, 156.
- 115 See Kipnis, 'Who's afraid of gift-wrapped kazoos?' 100. The document by Kipnis is in the form of a letter, addressed 'Dear Paula' and the entire letter is printed in italics. In the quote above I have not retained the italics.
- 116 Kipnis likens the exhibiting building to an operatic voice: 'Its architecture produces an instrument with a grave operatic voice.' In the case of the Eisenman Wexner Center (Ohio State University, Columbus, Ohio, where Kipnis was curator), he maintains (that) '[...] it has every bit the voice in its totality.' Kipnis points out that the Wexner's architectural flaws 'add up to something, to its architectural idea for critics and students, but also to its voice as a curatorial instrument. I didn't have enough practice to become a virtuoso, but I found it exhilarating trying to learn to play it. It could really sing.' See Kipnis, 'Who's afraid of gift-wrapped kazoos?' 106.
- 117 Edson and Dean, *The Handbook for museums*, 19.
- 118 Ruge, 'A European frame of reference,' 15–16.
- 119 Ruge, 'A European frame of reference,' 14.
- 120 Edson and Dean, *The Handbook for museums*, 14.
- 121 Edson and Dean, *The Handbook for museums*, 18.
- 122 Graham and Cook, *Rethinking curating*, 1.
- 123 Nathalie Heinrich and Michael Pollak, 'From museum curator to exhibition *auteur*: Inventing a singular position,' in *Thinking about exhibitions*, eds. Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne (London and New York: Routledge, 1996), 231–250.
- 124 This formulation was suggested by visual arts curator Ernst van der Wal on an informal discussion between us. He pointed to the evaluation of the 'link' between conceptualisation and materialisation as a possible means of judging the success of a curation. He further mentioned that a curation should be evaluated against the contexts of a local (in this case South African) contemporary form of curating, but also against an international scenario of current curating. (Informal discussion between Dr Ernst van der Wal and myself. Stellenbosch University Visual Arts Department, August 28, 2014.)
- 125 Dubin, *Mounting Queen Victoria*, 9.
- 126 Paula Marincola, ed., *What makes a great exhibition?* (Philadelphia: Philadelphia Exhibitions Initiative, 2006), 9.
- 127 Paula Marincola, ed., *What makes a great exhibition?* (Philadelphia: Philadelphia Exhibitions Initiative, 2006). This initiative was initiated by the Philadelphia Exhibitions Initiative (PEI), but since 2008 the centre was renamed The PEW Centre for Arts and Heritage. The PEW website notes that the centre 'annually gathers panels of arts professionals to fund exhibitions "of high artistic merit" – a criterion that calls for more than an "I know what I like" reaction.' PEW (website) accessed April 9, 2013, <http://www.pewtrusts.org>.
- 128 Marisa C. Sanchez states: 'The book's title suggests that a great exhibition is not located in the actual objects on view but in the curator's decision-making process. Therefore, the pivotal question could have been, 'what makes a great curator?' Marisa C. Sanchez, 'Review of What makes a great exhibition,' *Artlies* (website) accessed April 9, 2013, <http://www.artlies.org/article.php?id=1496&issue=54&s=0>.
- 129 In the visual presentation of the book's cover the questions are printed horizontally from back cover to front cover. According to the editorial introduction these questions were also printed on a bookmark that was issued with the book. Marincola, *What makes a great exhibition?* 11.
- 130 Kipnis, 'Who's afraid of gift-wrapped kazoos?' 96. Kipnis uses a colloquial version of the word microphone, shortened to 'mike'.
- 131 'Cushion concerts' (where the audience members are invited to 'bring a cushion...') are presented at the Glasgow Royal Concert Hall. See for example the notification of a performance of Terry Riley's *In C* on May 2, 2015 presented by the 'Minimal Glasgow' festival. Available online, accessed 8 June 2015, <http://www.minimalglasgow.squarespace.com/cushionconcert/>.
- 132 Dubin generates a list of words (e.g. *enlarging, expanding, eliminating [...] evolving, embracing [...] easing, entertaining, epitomizing, envisioning*) that for him suggest how transformation operates, and can operate, in the museological context of South Africa. Dubin, *Mounting Queen Victoria*, 255–261, italics in the original.
- 133 Andreas Gedin, 'I hear voices in everything: Step by step' (doctoral dissertation in artistic research, University of Gothenburg 2011), 39.
- 134 See Samuel Gilmore, 'Schools of activity and innovation,' *The Sociological quarterly* 29/2 (Summer, 1988), 203–219, esp 217–218.

Notes to Chapter 3

- 1 In July 2013 the University of Cape Town *Gordon Institute for Performing and Creative Arts* (GIPCA) sent a call for papers for an intervention focused entitled *LAND*. The quoted text is from the GIPCA announcement. 'GIPCA: Call for papers, Interdisciplinary event: *LAND*,' accessed July 31, 2013, fin-gipca@uct.ac.za.
- 2 Aryan Kaganof, extract from an e-mail conversation between the author and Kaganof on the film, *Night is coming: A Threnody for the victims of Marikana* (film by Aryan Kaganof, 2014). In this film the current author is portrayed as a gunner-flautist, playing Stanley Glasser's *Jabula* for solo flute. The conversation concerned a conference paper that I was preparing for a local SASRIM conference (see bibliography for details). E-mail between the author and Aryan Kaganof, May 23, 2015.
- 3 Jonny Steinberg, *Midlands* (Cape Town and Johannesburg: Jonathan Ball Publishers, 2002).

- 4 See Nancy Toff, *The Flute book: A Complete guide for flute students and performers*, 2nd ed. (New York, Oxford: Oxford University Press, 1996[1985]), 89.
- 5 For a comparison of a flute and an oboe's overtones, see Trevor Wye, 'Intonation and vibrato' in *A Trevor Wye practice book for the flute* (London: Novello, 1983), 13.
- 6 Toff reminds that the greater presence (and relative strength) of overtones determines quality of sound, both in sound's richness and in sound's projection. Toff, *The Flute book*, 90.
- 7 Toff, *The Flute book*, 91.
- 8 For Verge's discussion of the aeroacoustic properties of the flute, see his article, Marc-Pierre Verge, 'Physical modelling of aeroacoustic sources in flute-like instruments' (ICMC Proceedings, 1996), 5, accessed April 23, 2015, <http://quod.lib.umich.edu/cgi/p/pod/dod-idx/physical-modeling-of-aeroacoustic-sources-in-flute-like.pdf?c=icmc;idno=bbp2372.1996.002>.
- 9 Toff argues that the edge-tone frequencies are not measurably audible. See Toff, *The Flute book*, 90. I suggest, however, that this effect adds to the singular character of the flute's tone.
- 10 Raymond Monelle, *The Musical topic: Hunt, military and pastoral* (Bloomington and Indianapolis: Indiana University Press, 2006), 207–208; 265–266; 271.
- 11 The 'grain of sound' is taken from Roland Barthes' notion of the 'grain of the voice'. See Roland Barthes, 'The Grain of the voice' in *Image, music, text* (Glasgow: Fontana Press 1987 [1972]), esp 188. Liv Hausken comments that for Barthes '[t]he "grain" is the body in the voice as it sings, the hand as it writes, the limb as it performs'. See Liv Hausken, 'Roland Barthes, aesthetic experience and signifiante,' *Academia.edu* 4, available online, accessed January 28, 2015, http://www.academia.edu/1167999/Roland_Barthes_and_the_conception_of_aesthetic_experience.
- 12 Theodor Adorno references easy-listening music when he states that '[m]ost people listen emotionally: everything is heard in terms of the categories of late-Romanticism and of the commodities derived from it, which are already tailored to emotional listening. [...] Music has come to resemble the mother who says, 'Come and have a good cry, my child'.' Theodor W. Adorno, 'Commodity music analyzed,' in *Quasi una fantasia: Essays on modern music*, trans. Rodney Livingstone (London: Verso, 1988), 50.
- 13 At the risk of putting forward a reductionist comparison, but for the sake of illustration, I suggest that the pastoral flute aligns well with the landscape art produced in the 1800s by British artist John Constable (1776–1837) but less well with the art produced by landscape artist J.M.W. Turner (1775–1851), the latter an artist who painted trauma into his landscapes, whereas Constable painted the escapist that longed for a rural existence away from city life. For brief descriptions and art depictions, see website on these artists, accessed April 20, 2015, <http://www.nga.gov/content/ngaweb/features/slideshows/constable-and-turner-british-landscapes-of-the-early-1800s>.
- 14 This title by Edgard Varèse suggest the physical qualities of the flute itself, and refers to the density of material of which the flute was made, i.e. platinum. E. M. (Marietjie) Pauw, 'Density 21.5 by Edgard Varèse: A Case study of the value of semiology in music analysis' (master's thesis, Stellenbosch University, 1996), 8–9.
- 15 Karlheinz Stockhausen's composition exists in many versions. The version for solo flute is approximately 33 minutes long, and is Kathinka's song to Lucifer from the opera *Samstag aus Licht*. Programme notes to a CD recording indicate how the flute is not merely playing pretty sounds, but instead becomes a mantra into the afterlife of a soul: 'After a long, terribly beautiful, acoustic liturgy wherein Kathinka often "sings" (plays) in the high registers, and breathes, weeps, laughs, the Lucifer-man becomes completely stripped of his senses, as the ritual "via dolorosa" through 24 stations reaches its conclusion.[...] The musical rendering through which the work is articulated is not mimetic, i.e. it does not symbolize the agony of the death struggle, but seems to constitute a real Bardo, a musical interpretation of advice, which guides the dead in traditional Tibetan religion. That which is very hard for Westerners to understand is explained by Stockhausen through music.' Accessed April 24, 2015, see <http://www.sonoloco.com/rev/stockhausen/28.html>.
- 16 Jennifer Higdon's composition bemoans inner city violence and loss of life. See website, accessed February 13, 2015, <http://www.jenniferhigdon.com/pdf/program-notes/rapid-fire.pdf>.
- 17 Catherine Stephenson, 'South African flute music (1912–2012): A Comprehensive catalogue and examination of the development of South African flute music' (master's thesis, Cardiff: Royal Welsh College of Music and Drama, 2012).
- 18 See Peter Howard, Ian Thompson and Emma Waterton, eds., *The Routledge companion to landscape studies* (London and New York: Routledge, 2013), 1.
- 19 As was noted in Chapter 1, Revill observes several contemporary ways in which landscape is addressed through music. He notes the aspects of 'imitation, quotation and allegory', as well as 'dramatisation' and activist 'facilitation'.
- 20 I use the term to reference 'found objects'. Michel de Certeau adapts *bricolage* (originally a sculpture of found objects) to critical theory to suggest that practices of everyday life can operate as a barricade against commodifications of capitalism, culture and politics that orchestrate beyond individuality. See Michel de Certeau, *The Practice of everyday life*, trans. Steven Rendall (Berkeley and Los Angeles: University of California Press, 1984).
- 21 John Wylie, *Landscape* (London: Routledge, 2007), 1.
- 22 GIPCA, as quoted at the outset of this chapter.
- 23 Hendrik Hofmeyr, original title *Sonata per flauto e pianoforte* (2006), a composition in three movements.
- 24 Waldo Malan, *Three sketches for solo flute* (2000).
- 25 Bongani Ndodana-Breen, *Visions for solo flute* (2000) (a composition that I performed on the alto flute).
- 26 Hans Huysen, *The Cattle have gone astray/ Ngororombe for flute, cello and piano* (1999).

- 27 Concert event curated and performed by M. Pauw and presented as an audition for the current PhD project. Curation: 'Sketches, visions and stray cattle: South African landscapes on flute' (November 30, 2012, Endler Hall, with Elna van der Merwe on piano, Hans Huysen on cello, and Benjamin van Eeden on piano). Compositions by Hofmeyr, Malan, Ndodana-Breen and Huysen.
- 28 Concert event curated and performed by M. Pauw and presented at Azaleahof senior age home. 'Narcissi, memories and that which is "happy": Landscapes on flute,' April 17, 2013. Compositions by Jordan, Glasser, Ndodana-Breen and improvisation on 'the kwela tune' and Afrikaans, Cape Malay folk tunes (*Al lê die berge nog so blou* and *Saai die waatlemoen*).
- 29 Barry Jordan, *White narcissi* for solo flute (1985), with text extract from poetry by (861–908). Text: 'Watch now the beauty of the crescent moon as it ascends, / Ripping the darkness with its light; look, a scythe of silver / Mowing a black prairie that's clustered with white narcissi.' See Abdullah Ibn Al-Mu'Tazz, 'Birds through a ceiling of alabaster,' trans. from the Arabic by G.B.H. Wightman and A.Y. al-Udhari (London: Penguin Classics, 1975). Available online, accessed March 8, 2013, http://milobooks.com/reviews/poetry/poetry_translations/medieval_arabic_poetry.html.
- 30 'Any place but here, any time but now' references escapism in the form of out of time and out of place themes in landscape art and music linked to memory and nostalgia. The phrase also exists as the title of a statement on prisoner discourse. Accessed July 22, 2015, see <https://www.youtube.com/watch?v=reeNcnPJJTM>. Furthermore the phrase is similar to the title of a rock and roll song by Buddy Starcher (1968). Accessed July 22, 2015, see <http://www.allmusic.com/song/any-time-but-now-any-place-but-here-mt0016922529>.
- 31 See Tim Ingold, *The Perception of the environment: Essays in livelihood, dwelling and skill* (London: Routledge, 2000), esp 185–186 and 191–193.
- 32 Stanley Glasser, *Jabula* for solo flute (1971).
- 33 Elizabeth (Liz) Glasser, e-mail messages to author, February 9, 2013; and February 10, 2013.
- 34 Again, Wylie notes that 'landscape is dwelling [...], a quality of feeling, in the end an emotional investment.' Wylie, *Landscape*, 160.
- 35 *Al lê die berge nog so blou* and *Saai die waatlemoen* are Afrikaans (Cape Dutch and Cape Malay) songs which sing of landscape, and landscaping activities, but often carried innuendos of rebellion (when sung by slaves). See references to the musical by David Kramer and Taliep Petersen, 'Ghoema!' accessed April 25, 2015, <http://www.davidkramer.co.za/ghoema.htm>.
- 36 Charles van Onselen, *The Seed is mine: The Life of Kas Maine, a South African sharecropper 1894–1985* (Hill and Wang, New York; David Philip, Cape Town, 1996).
- 37 The title of this conference that investigated links between music and landscape was *Hearing landscape critically: Music, place, and the spaces of sound*. Conferences of this network were held in 2012 (Oxford), 2013 (Stellenbosch) and in 2015 (Boston, Massachusetts).
- 38 Concert event curated and performed by M. Pauw and presented on the *Hearing landscape critically* conference, 'Water, stray cattle and the urban: Dwelling in South African landscapes' (September 9, 2013, Fisser Hall, with Fiona Tozer (guitar), Hans Huysen on cello, and Benjamin van Eeden on piano). Compositions by Tozer, Glasser, Ndodana-Breen and Huysen.
- 39 Fiona Tozer, *Feng shui* for flute, guitar and rainstick (2008). This composition was inspired by a photograph by Merryl Riley of a waterfall in the Ukhahlamba Drakensberg Park, on a hike called 'The crack and mudslide'.
- 40 Daniel Grimley attended the Stellenbosch *Hearing landscape critically* conference in his capacity as Network Investigator of the music-landscape interrogation, a network housed at Oxford University. In September 2013, a few days after the conference, several conference delegates undertook an informal walk on a Sunday afternoon.
- 41 Hofmeyr *Trio per flauto, clarinetto en pianoforte*, 2010, in three movements (2011). A night landscape is depicted in the slow movement, whereas the outer movements explore the lightness and darkness of instrumental timbres, contrasting the flute (in C) and the clarinet in A.
- 42 *Light and shadows* for flute and piano has movement titles of 'lewensvreugde, afskeid en herinnering', i.e. 'life's joy, farewell, and memory'.
- 43 David Kosviner, e-mail to author, September 19, 2012. On asking Kosviner whether *Trio 1992* for flute, clarinet and piano had any conceptualisation relating to landscape, the composer replied: 'I'm afraid that most of my music is abstract, so there is hardly any real (or imagined) landscape in mind when I compose. However, listening to (and conceiving) music is quite often akin to gazing at an almost unending panorama, but that's the closest that I can get.'
- 44 John Simon, e-mail to author, September 20, 2012. The composer states: 'As I recall, the work was the companion piece to my *Miniature woodcut* for piano solo and used material found in this piece. I also used a decorative melody of my own inspired by the bel canto writing of Bellini and interpolated fragments of this between the recitative-like sections of this purely operatic conception. It has no South African or landscape connection. The companion work *Miniature woodcut* is a bravura piece inspired by the novel *Under the volcano* by Malcolm Lowry (Mexican setting). Luciano Berio was probably the stimulus when these pieces were written (c 1975).'
- 45 Peter Klatzow, *Figures in a landscape* for flute and marimba.
- 46 Evans Netshivhambe, e-mail to author, June 2, 2014. The composer states: 'In a nutshell this piece is especially inspired by the morning sunshine that I used to busk in that kept me thinking of my future and gave me hope of a better life.'
- 47 In addition to the compositions discussed in this dissertation, I also include, on 'my list', compositions by the following composers (and these latter compositions have not further been discussed in this dissertation). Titles and instrumentation to these compositions are listed in the bibliography to this dissertation. The composers' names, listed alphabetically, are the following: Michael Blake, Johan Cloete, Andrew Cruickshank, Stanley Glasser, Paul Hanmer, David Hoenigsberg, Alexander Johnson, Percival Kirby, Claire Loveday, Jaco Meyer, Michael Moiseu Moerane, Bongani

- Ndodana-Breen, Evans Netshivhambe, Martin Scherzinger, David Smith, Hannes Taljaard, Étienne van Rensburg, Kevin Volans and Arthur Wegelin.
- 48 Liesel M. Deppe, 'South African music in transition: A Flutist's perspective' (doctoral dissertation, University of Toronto, 2012).
- 49 Deppe, 'South African music in transition: A Flutist's perspective', 65
- 50 Deppe, 'South African music in transition: A Flutist's perspective', 65. Deppe's reference to the phrase formulated as 'Caucasian individual' contrasts starkly to a reference to 'an African' mentioned in unpublished lecture recital notes in which she discusses 'Mopani' from *Sketches* by Isak Roux. Lecture recital notes were sent to me by courtesy of Liesel Deppe. See Liesel M. Deppe, Lecture recital illustrating the research project 'South African music in transition: A Flutist's perspective,' presented on June 24, 2011.
- 51 In the lecture recital notes Deppe states that *Mopani* (also a type of tree) is a composition 'that depicts, or imagines an African [my emphasis] resting in the shade of this tree on a hot afternoon – the subtitle for this movement is "Afternoon".' Commenting on *Mopani*, the lecture recital notes state 'With its hollow-sounding alternate fingerings, [simultaneous] playing and singing and finger slaps, Roux is able to evoke a hot and lazy [my emphasis] scene'. The unintended derogatory connotation made here is uncomfortable. I also find it strange that the lecture recital refers to sketches as 'African' sketches, whereas the score (and the dissertation) refer to the composition as *Sketches*. The uncared-for choice of words and associations made (even if not intended) alert to the fact that attention to terminology is mandatory. Deppe, Lecture recital notes, 2012, 10, 18–19.
- 52 George Revill, 'The cartography of sound,' in *The Routledge companion to landscape studies*, ed. Peter Howard, Ian Thompson and Emma Waterton (London and New York: Routledge, 2013), 233. Revill applies these categories firstly to 'the classical pastoral'. He notes that the pastoral is 'one of the most enduring sets of conventions which link music and landscape in [W]estern culture'.
- 53 In an e-mail message from Bongani Ndodana-Breen to Wendy Hymes Onowwerosuoke, quoted in the Hymes dissertation, the composer states: 'My melodic ideas try to invoke Southern African traditional melodies – I usually attempt to craft melodies with associations to San, Khoi, Xhosa, Zulu and Venda songs...not quotation, but mimicry.' See Wendy Hymes Onowwerosuoke, 'African art music for flute: Selected works by African composers' (doctoral dissertation, Louisiana State University, 2008), 26.
- 54 The 1897 hymn by Enoch Sontonga, 'borrowed' from the hymn tune 'Aberystwyth' by Joseph Parry, on which a section of the current anthem is based, was a banned song under the apartheid regime. The song (and anthem) therefore carries many layers of significance with respect to local colonial and apartheid history.
- 55 George Revill, 'The cartography of sound,' in *The Routledge companion to landscape studies*, ed. Peter Howard, Ian Thompson and Emma Waterton (London and New York: Routledge, 2013), 234.
- 56 Brandon Labelle, 'Derelict zones, vacant lots, and dirty listening' (Paper delivered at *Hearing landscape critically* conference, Harvard, Boston, Mass., USA, January 14–16, 2015). For a subsequent curation, Jürgen Bräuninger's *Fractal Shapes* surfaces as a critical engagement with notions of such marginal living.
- 57 See Lara Allen, 'Circuits of recognition and desire in the evolution of black South African popular music: The Career of the penny whistle,' *SAMUS* (2005), 31–51, esp 33.
- 58 Allen, 'Circuits of recognition and desire,' 44–45.
- 59 Dubin states, from his self-acknowledged American perspective, that '[a]ny observant visitor to South Africa is certain to be struck by the acute sense of yearning to recover what apartheid destroyed.' See Steven C. Dubin, *Mounting Queen Victoria: Curating cultural change* (Cape Town: Palgrave Macmillan, 2009), 7, 9.
- 60 See Seth Cohen-Kim, *In the blink of an ear: Towards a non-cochlear sonic art* (New York: Bloomsbury, 2009), xxi.
- 61 See Stephen Scrivener, 'Transformational practice: On the place of material novelty in artistic change,' in *The Routledge companion to research in the arts*, edited by Michael Biggs and Henrik Karlsson (London and New York: Routledge, 2010), 259–276. Scrivener argues that art changes art practice, and that artistic research does the same by relying on 'cognitive surprise' and 'collectively shared cognitive schemata and semantic networks' to do so (Scrivener, 'Transformational practice,' 274).
- 62 See Aryan Kaganof, *Night is coming: A Threnody for the victims of Marikana* (film, 2014). Information on the conference, as well as links to the two versions of the film can be obtained at the link www.musiclandscapeconference.wordpress.com. Also see the links: <https://vimeo.com/120610859> and <https://vimeo.com/110378819>.
- 63 In an article submitted for *South African music studies (SAMUS)* 35 (2015), I further interrogate the sheer madness of the gunner-flautist *time-image*. I probe Deleuzian schizophrenic 'break-through' by way of curating as one option to unravelling this image. Article submitted: Marietjie Pauw, 'The flute is a gun: A flautist's perspectives on the Kaganof film, *Night is coming: A Threnody for the victims of Marikana*,' Submission pending peer review, 2015.
- 64 Judith Barry, 'Dissenting spaces,' *Thinking about exhibitions*, eds. Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne (London: Routledge, 1996), 310. Barry observes: 'So we have the two poles of exhibition design: the theatrical ... and the ideological...' Barry mentions the term 'exhibition design', from which I conclude that she refers to exhibitions as being either 'more visual' or 'more idea-related and worded'. I suggest this option by referring to the Greek origin of these terms (acknowledging that this is a cultural contexted interpretation). The notion of 'viewing' is attached to the 'theatrical' (from the Greek words *theatron* and *theasthai* (to watch) and *thea*, a viewing), and the notion of 'word' is attached to 'ideological' (from the Greek *ideo* (idea) and *logia* (word, discourse) according to *The Heritage illustrated dictionary of the English language*. 'Theatrical' then firstly engages the eyes (and senses), whereas ideology firstly engages the word (articulated ideas and logic).
- 65 See Benjamin Brinner, 'Cultural matrices and the shaping of innovation in central Javanese performing arts,' *Ethnomusicology* 39/3 (Fall 1995), 452. This reference was originally made by Liesel Deppe in the context of the classical (Western) flute's adaptation towards sounding the timbres of African flutes. I apply this notion to

the classical flute that I argue is able to adapt to sounding the non-pastoral as an 'extension, a reinterpretation, an enlargement and as a replacement' of tone, timbre and practice. For the original reference see Deppe, 'South African music in transition: A Flutist's perspective', 145.

Notes to Chapter 4

- 1 David Crouch, 'Landscape, performance and performativity,' in *The Routledge companion to landscape studies*, eds. Peter Howard, Ian Thompson, and Emma Waterton (London: Routledge, 2013), 119–127, esp 121, 126.
- 2 Rudi Kruger, *Land in Klank* (video, 2014, 60'), video of concert curation designed and presented by Marietjie Pauw, March 8, 2014. (Rupert Museum, Stellenbosch: *Krügerworks* video productions). Available online, Stellenbosch University website, *SUNScholar*: <https://scholar.sun.ac.za/handle/10019.1/97579>.
- 3 See Lydia Goehr, *The Imaginary museum of musical works: An essay in the philosophy of music*, rev. ed. Oxford: Oxford University Press, 2007 [1994]).
- 4 For explications of a link between Pierneef's landscapes (especially skies and clouds) and divine election see Nic J. Coetzee, *Pierneef, land and landscape: The Johannesburg station panels in context* (Johannesburg: CBM Publishers, 1992), 25. Also see John Peffer, *Art and the end of apartheid* (Minneapolis: University of Minnesota Press, 2009), 225. Diverse interpretations on Pierneef's art abound, some of which are referenced further on in this chapter. The current selling prices that Pierneef's sketches and paintings fetch on the commercial art market adds to the weight of the artist and the critical relevance of diverse interpretations on his art and his context.
- 5 Representational approaches in landscape include the publications of (by now classical) texts in landscape theory such as, for instance, William John Thomas Mitchell, ed., *Landscape and power* (Chicago, Illinois: University of Chicago Press, 1994). See also Denis Cosgrove and Stephen Daniels, *The Iconography of landscape* (Cambridge: Cambridge University Press, 1988).
- 6 Interpretations of landscape as 'embodied' and 'dwelled-in' are advocated by Ingold (2000, 2011). See Tim Ingold, *The Perception of the environment: Essays in livelihood, dwelling and skill* (London: Routledge, 2000), esp 185–186 and 191–193. The idea of immersion (in the weather; in the landscape) is further explored in Tim Ingold, *Being alive: Essays on movement, knowledge and description* (London: Routledge, 2011), esp 95–143.
- 7 See Ingold, *Being alive: Essays on movement, knowledge and description*, 134; and Crouch, 'Landscape, performance and performativity,' 122.
- 8 For an overview of phenomenology of landscape, see John Wylie, *Landscape* (London: Routledge, 2007) esp 140, etc.
- 9 Jacques Rancière, *Aesthetics and its discontents*, trans. Steven Corcoran (Cambridge: Polity Press, 2009), 22.
- 10 Deon Herselman, e-mail message to author, November 11, 2010.
- 11 I went to see Dr. Matilda Burden, a cultural historian who also worked as curator in her office at the SASOL museum, Stellenbosch. She described the five tasks of a curator (in relation to museum and heritage contexts) as the following: Curators (1) select and catalogue artifacts, (2) see to the long-term care of artifacts, (3) design and present exhibitions, (4) initiate further research, and (5) facilitate educational projects in relation to an existing or completed exhibition. M Burden, informal discussion with the author, November 15, 2010, SASOL Museum (now the Stellenbosch University Museum), Stellenbosch.
- 12 Remgro (website) accessed April 20, 2014, <http://www.remgro.com>.
- 13 The 32 panels by acclaimed South African landscape artist Jacob Hendrik Pierneef (1886–1957) are known as the 'station panels' as they were commissioned for a railway station. These panels can be viewed on the web page of the *Rupert Museum*. Rupert Museum (website) accessed April 20, 2014, <http://www.rupertmuseum.org>.
- 14 Transnet Foundation is a section of the Transnet company. The company was originally called the SAR&H (South African Railways and Harbours), and changed its name on October 1, 1981 to SATS (South African Transport Services). The name changed again on April 1, 1990 to Transnet. (Name changes were confirmed in an unofficial communication from the Transnet Heritage to the author.)
- 15 This possibility was confirmed in the year thereafter. The station panels are now on permanent loan to the museum.
- 16 The Transnet website (accessed April 20, 2014, <http://www.transnet.net>) did not mention the Pierneef panels, and I therefore contacted the *Transnet Heritage Library* for information. The 'journey' that the panels undertook was confirmed in an unofficial communication from this library. The panels were moved to several museums and galleries (from the station, to the station museum, to the *Johannesburg Art Gallery* and then to the Ruperts' museums). These transpositions were i.a. necessitated by their need for restoration and upkeep. The Transnet company's management considered the paintings a 'national asset' and therefore strove to make these panels accessible to the public. These journeys described serve to note a complex context. A national governmental freighting company's commission of art (in 1929), its ownership thereof, its upkeep thereof and the then privatised company's underlying concern for notions of national 'heritage' (but in connection to products dating from the apartheid period) all compound the complexity of the paintings' journey over a period of 80 years, given the social and political changes that occurred during the same period of South African history.
- 17 SAR&H was established as a unified state-owned railway system in 1916, following the establishment of the Union of South Africa in 1910. Available online, accessed April 25, 2014, <http://mysite.mweb.co.za/residents/grela/transnet.html>.
- 18 Transvaal is now the Gauteng (province).
- 19 South African History Online (SAHO) (website) accessed March 15, 2014, <http://www.sahistory.org.za/people/jacob-hendrik-pierneef>.
- 20 The words 'slyly displayed' alert the reader to the conundrum of art management that takes place amidst shifts in political power and newer forms of ideology. The journey of these panels, particularly in relation to the process of late democratisation

- in South African history of the past century are one example of this conundrum of arts management in relation to societal shifts. Sean O'Toole refers to the panels as having been 'indecisively shuttled around'. See Sean O'Toole, 'Strange weather: The disputed legacy of a South African painter,' *Frieze magazine* 137 (March 2011). Available online, accessed March 15, 2014, <https://www.frieze.com/issue/article/strange-weather/>.
- 21 This train was part of the 'Round-in-Nine' package tours. See Jeremy Foster, *Washed with sun: Landscape and the making of white South Africa* (Pittsburgh: University of Pittsburgh Press, 2008), 200.
 - 22 Foster, *Washed with sun*, 204.
 - 23 Foster, *Washed with sun*, 204.
 - 24 Pierneef was active as an artist who lived in the context of Afrikaner nationalism: His art was firstly meant to uplift and uphold his *volk's* own (people's own) advancement, given the historical context of the time. Pierneef's sayings such as 'Die kuns moet saam met die volk loop en groei' (Art must walk and grow with the *volk*) and 'Jy moet saam met jou eie mense op die wa ry' (One must ride on the wagon, with one's own people), as well as the perception that Pierneef remains a 'boer in die hart' (boer at heart) are quoted appreciatively by Pierneef's friend and early biographer Johann FriedrichWilhelm Grosskopf. Phrases like these reveal an innate sympathy that the artist had with the ideals for freedom as were pioneered by the *Trekboere* (trekking Dutch and Afrikaner farmers who, during the period 1834–1838 trekboer pioneers had moved north and east to escape foreign (British) rule and live independent lives.) See Johann FriedrichWilhelm Grosskopf, *Hendrik Pierneef: Die Man en sy werk* (Pretoria: J.L. van Schaik, 1945). Similar appreciative, but also critical evaluations of the artist and his art are offered as present-day contextual analyses, some of which are noted below.
 - 25 Sources included the following published books: Johann FriedrichWilhelm Grosskopf, *Hendrik Pierneef: Die Man en sy werk* (Pretoria: J.L. van Schaik, 1945); Petrus Gerhardus Nel, ed., *J.H. Pierneef: Sy lewe en sy werk* (Johannesburg: Perskor, 1990); Nic J. Coetzee, *Pierneef, land and landscape: The Johannesburg station panels in context* (Johannesburg: CBM Publishers, 1992). Government publications included (1) Anton Hendriks, 'Jacob Hendrik Pierneef' in *Ons kuns* (Pretoria: SA Uitsaikorporasie: *Die Lantern*, 1968). The latter was also published in the English magazine, *Our art*. (2) Frieda Harmsen, 'Art in South Africa: A Short survey' in *Report from South Africa* (Directorate of Information: July/ Aug 1972. London: Balding and Mansell 1972). Gallery catalogues included (1) Margaret Vorster, *Jacob Hendrik Pierneef (1886–1957) as printmaker* (Johannesburg Art Gallery, 1986); and (2) Michael Godby, ed., *The Lie of the land: Representations of the South African Landscape* (Cape Town: University of Cape Town, 2010), esp 118–9, 127. The panels are also discussed in Felix Gottlieb Ernst Nilant, *Pierneef linosnieë* (Kaapstad: A.A. Balkema, 1974).
 - 26 Nic J. Coetzee concludes: '[Pierneef] not only exploited the conventions of European landscape painting for purely artistic purposes, he also transformed those conventions to suit Afrikaner ideology'. Coetzee, *Pierneef, Land and landscape*, 40.
 - 27 Coetzee, *Pierneef, Land and landscape*, 29–30.
 - 28 John Pepper describes 'the idea of manifest destiny' as follows: '... Pierneef was preoccupied with evoking the national spirit of the Afrikaner in his art. His benevolent-seeming cumulus masses, dramatic rock formations, diminutive placement of architecture, and pyramidal constructions of space declare, not so subtly, the presence of the divine in the South African countryside. The artist's vision was not simply the sight of God in His creation. For Pierneef it was imperative, too, to promote the idea of manifest destiny' (emphasis in the original). See Pepper, *Art and the end of apartheid*, 225.
 - 29 Coetzee, *Pierneef, land and landscape*, 28.
 - 30 See Strauss and Co. (Auctioneers) (website) accessed March 15, 2014, <http://www.straussart.co.za/news/cutting/2010-09-01-pierneef-panele-by-die-rupert-museum-stellenbosch>.
 - 31 Juliette Leeb-du Toit, 'Land and landlessness: Revisiting the South African landscape,' in *Visual century: South African art in context 1907–2007*, eds. Gavin Jantjes and Mario Pissarra (Johannesburg: Wits University Press, 2011), Volume 1, 183–184.
 - 32 Gré van der Waal-Braaksma describes the colour as monochromatic and pale, as if viewed at dawn or sunset. See Gré van der Waal-Braaksma, 'Pierneef – die kunstenaar,' in *J.H. Pierneef: Sy lewe en sy werk*, ed. Petrus Gerhardus Nel (Johannesburg: Perskor, 1990), 140–152, esp 144.
 - 33 Pierneef's technique was influenced by geometric and decorative technique, monumental decorative art, as well as art nouveau. See Van der Waal-Braaksma, 'Pierneef – die kunstenaar,' 140–141.
 - 34 Juliette Leeb-du Toit explains: 'His tones matched those of the bleached veld, with little atmospheric nuance and light gradation, the space conveyed through superimposition and silhouette, rudimentary geometric forms, and flattened planes to define plateau and volume. In effect he sacrificed reality to the unifying pictorial schema he devised.' See Leeb-du Toit, 'Land and landlessness,' *Visual century*, Volume 1, 183.
 - 35 Pierneef's art is two-dimensional, rather than three-dimensional, as described by Anton Hendriks. See Hendriks, 'Jacob Hendrik Pierneef', 2. The two-dimensionality prompts the mention of 'poster art' and is supported by Pepper's comment that the panels are 'a kind of South African popular art'. Pepper, *Art and the end of apartheid*, 226.
 - 36 For critical comment on Pierneef's work as showing no movement or embodied landscape, see Sean O'Toole's observations. He states: 'Neither people nor weather feature in [...] the "[s]tation panels".' Sean O'Toole, 'Strange weather: The disputed legacy of a South African painter,' *Frieze magazine* 137 (March 2011). Available online, accessed March 15, 2014, <https://www.frieze.com/issue/article/strange-weather/>.
 - 37 Sol T. Plaatje, *Native life in South Africa* (Northlands: Picador Africa, 2007[1916]), 21. Plaatje opens his first chapter with the comment: 'Awakening on Friday morning, June 20, 1913, the South African native found himself, not actually a slave, but a pariah in the land of his birth.'
 - 38 Coetzee, *Pierneef, land and landscape*, 27.

- 39 Peffer, *Art and the end of apartheid*, 223. The 'infecting' of a Pierneef painting (with visual art) is not a novel idea. In 1989 artist Wayne Barker took a copy of 'Apiesrivier' (Station panel no 7) and systematically defaced the work with pop art icons such as severed heads, weapons and 'stressed out' cartoons. Barker also defaced other paintings by Pierneef (described in Godby, *The Lie of the land*, 126–127.)
- 40 See <https://carlbecker.wordpress.com/tag/pierneef-station-panel/> and <http://carlbecker.everard-read-capetown.co.za/>. Accessed 18 March 2014.
- 41 Crouch, 'Landscape, performance and performativity,' 123.
- 42 John Wylie, *Landscape* (London: Routledge, 2007), 139–186. See also John Wylie, 'Landscape and phenomenology,' in *The Routledge companion to landscape studies*, eds. Peter Howard, Ian Thompson and Emma Waterton (London and New York: Routledge, 2013), 54–65.
- 43 See Maurice Merleau-Ponty, *The Primacy of perception*, ed. and trans. James M. Edie (Evanston: Northwestern University Press, 1964), 42.
- 44 Merleau-Ponty's observations that indicate embodied perception include: 'It is never our objective body that we move, but our phenomenal body. [It] surges towards objects to be grasped, and perceives them' (106). Consciousness is in the first place not a matter of "I think that" but of "I can"' (137). '[O]ur body is not an object for an 'I think', it is a grouping of lived-through meanings' (153). '[W]e are our body' (206). 'The body is the vehicle of being in the world, and having a body is, for a living creature, to be involved in a definite environment, to identify oneself with certain projects and be continually committed to them.' (82). Maurice Merleau-Ponty, *Phenomenology of perception*, trans. Colin Smith (London: Routledge, 1962, [1945]), pages inserted.
- 45 Wylie, *Landscape*, 180–182.
- 46 Wylie, *Landscape*, 183–184.
- 47 Wylie, *Landscape*, 186 (emphasis in the original)
- 48 Denis Cosgrove and Stephen Daniels, *The Iconography of landscape* (Cambridge: Cambridge University Press, 1988). Also see William John Thomas Mitchell, ed., *Landscape and power* (Chicago, Illinois: University of Chicago Press, 1994). Daniel Grimley refers to the overtly 'scopic regime' of music and landscape as representation and the power of ecomusicology to analyse and expose ideology. Grimley comments that '[l]andscape here is representational – and also fundamentally constitutive. Its deceptive "second nature" (its sense of "naturalness" or "natural order") conceals a complex narrative of power relations, domination, and ownership. A fundamental task of ecomusicology is to unpack such narratives and expose the ideological basis, through historical study and analysis, upon which such conventional ideas of music and landscape are built.' See Daniel M. Grimley, 'Music, landscape, attunement: Listening to Sibelius's *Tapiola*,' in *Journal of the American musicological society* 64/2 (2011), 395.
- 49 Emma Waterton, 'Landscape and non-representational theories,' in *The Routledge companion to landscape studies*, eds. Peter Howard, Ian Thompson and Emma Waterton (London and New York: Routledge, 2013), 66. See also Nigel Thrift, *Non-representational theories* (London: Routledge, 2008). As Waterton notes, Thrift coined the term non-representational theory in the mid 1990s, a term since taken up in various disciplines as well as by various geographers.
- 50 Waterton, 'Landscape and non-representational theories,' 66.
- 51 See David Crouch, *Flirting with space: Journeys and creativity* (Farnham, Surrey: Ashgate, 2010), 104.
- 52 Wylie, *Landscape*, 166.
- 53 Ralph T. Coe, 'Breaking through the sound barrier,' in *Sound: Documents of contemporary art*, ed. Caleb Kelly (London: The MIT Press and Whitechapel Gallery, 2011), 54–60, esp 57.
- 54 Ingold, *Being alive: Essays on movement, knowledge and description*, 132.
- 55 In the introduction to *The Poetics of space* Bachelard refers to Eugène Minkowski's term 'reverberation' (French: 'retentir'). Reverberation is an auditive metaphor that epitomises both space and time. Minkowski observes, poetically, 'it is as though the sound of a hunting horn, reverberating everywhere through its echo made the tiniest leaf, the tiniest whisp of moss shudder in a common movement and transformed the whole forest, filling it to its limits, into a vibrating, sonorous world.' Quotation included in Gaston Bachelard, *The Poetics of space*, trans. Maria Jolas (Boston, MA: Beacon Press, 1994), xvi-xvii.
- 56 Silke Martin, 'Alpine loops in Heimatklänge: Yodeling as a globalization movement between tradition and experiment,' *Samples: Notizen, Projekte und Kurzbeiträge zur Populärmusikforschung* 11 (2012) (title of article translated). This study examines yodelling and its material as well as its metaphorical (ideological and globalised) echo in order 'to rethink the relationship between mountain landscape and people'. My investigation into reverberation followed a somewhat similar ideological inquiry. Available online, Kieler Beiträge zur Filmmusikforschung (website), accessed June 20, 2014, <http://www.filmmusik.uni-kiel.de/KB8/KB8-Wedel.pdf>.
- 57 Although Cohen does not mention the term reverberation, I activate the verb 'transmit' to signify reverberation, memory and sense of place. See Sara Cohen, 'Sounding out the city: Music and the sensuous production of place,' in *The Place of music*, eds. Andrew Leyshon, David Matless and George Revill (New York: The Guildford Press, 1998), 269–290, 287.
- 58 Brandon LaBelle, *Acoustic territories: Sound culture and everyday life* (New York: Continuum Books, 2010), 40.
- 59 LaBelle, *Acoustic territories*, 40.
- 60 LaBelle, *Acoustic territories*, 41.
- 61 The terms 'space' and 'place' have generated extended philosophical (and phenomenological) scholarly texts ranging from classic writers such as Yi-Fu Tuan, *Space and place: The Perspective of experience* (London: Arnold, 1977); Gaston Bachelard, *The Poetics of space* (1994 [1958]); and Maurice Merleau-Ponty's writings on phenomenology (1962, 1964 [1945]). Contemporary writers such as Félix Guattari and Gilles Deleuze (2004[1980]); David Crouch (2010); etc., also approach the topic of space/ place/ phenomenology. The terms space/place are central to landscape theory, as well central to studies of music-in-locality.

- 62 See Grimley's critical comment in this regard: 'Since the eighteenth century this tradition [of fields/hedges] has conceived of landscape as an essentially visual, scopic, regime – as something seen or surveyed. It is a scene or prospect onto which historical events or characters can be projected. As part of this spectacle [...] music may be overheard (if it is not overlooked)'. Grimley, 'Music, landscape, attunement,' 394–395.
- 63 Crouch, 'Landscape, performance and performativity,' 121–122.
- 64 The following observation in Crouch applies: '[Deleuze and Guattari] offer a means to rethink the dynamics of space. Their term *spacing* introduces a fresh way of conceptualizing the process-dynamics of the unstable relationality of space/life and life/time. Spacing occurs in the gaps of energies amongst and between things: in their commingling', in Crouch, 'Landscape, performance and performativity,' 122. See also a reinterpretation of Deleuzian spacing (through the impact of phenomenology) by Crouch. See Crouch, *Flirting with space*, 17–18.
- 65 Other than memory, nostalgia and remembrance, landscape as place also addresses the affective through imagination and identity formation. Jeremy Foster discusses landscape and affect as a 'multilayered means by which geographical space and place are appropriated and understood'. See Foster, *Washed with sun*, 10–12.
- 66 Wylie, *Landscape*, 167.
- 67 Wylie, *Landscape*, 166.
- 68 Crouch, 'Landscape, performance and performativity,' 119–127, esp 121.
- 69 Crouch, 'Landscape, performance and performativity,' 119–127, esp 126.
- 70 Emily Thompson comments about reverberation and its effects: 'Reverberation, the lingering over time of residual sound in a space, had always been a direct result of the architecture that created it, a function of both the size of a room and the materials that constituted its surfaces. As such, it sounded the acoustic signature of each particular place, representing the unique character (for better or worse) of the space in which it was heard. Emily A. Thompson, 'Sound, modernity and history,' in *Sound: Documents of contemporary art*, ed. Caleb Kelly (London: The MIT Press and Whitechapel Gallery, 2011), 117–120, 119.
- 71 Many months afterwards I spoke to a sound engineer who confirmed that a studio engineer may 'add' 1.5 seconds' sound delay (reverberation) to recorded sound and at the very most 3 seconds of reverb. Playing live in a '5 seconds reverb venue' sounded 'impossible' to him.
- 72 These numbers of hours were documented in diary format as I wished to embark on a process of preparing the piece 'musically', but also wished to experiment with a process of 'enwindment' a term coined by Tim Ingold in relation to dwelling in the weather / dwelling in a landscape, and here applied to the production and hearing of sound as wind and wind as sound. I kept these diary notes as field notes.
- 73 'Woordfees' in Afrikaans is translated as 'Word Festival'. This is a Stellenbosch arts festival that initially focused on worded texts, but soon after its inception in 1999 it began to include the wider visual and performing arts. Woordfees (website) accessed June 2, 2013, <http://www.woordfees.co.za/>.
- 74 This theme subsequently changed to access 'the magical' formulated as 'Kul jou hier, kul jou daar, en siedaar, 15 jaar!'. The change in theme affected the official framing that was given in publicity to our presentation. Woordfees (website) accessed November 2, 2013, <http://www.woordfees.co.za/>.
- 75 My expenditures and incomes balanced reasonably accurately. Details of figures are not provided here.
- 76 Three of the scores, as well as the back track recording were sent to me (free of charge) by the composers.
- 77 Again, John Wylie notes that 'landscape is dwelling [...] a quality of feeling, in the end an emotional investment.' Wylie, *Landscape*, 160.
- 78 I could have mentioned considerations, i.a.: How the summer winds brought settler and colonial ships to this continent; how the wind blows across and 'nurtures' the Darling vineyards and workers (where former slaves and now workers in the vineyards have experienced centuries of alcohol abuse through an infamous method of payment in wine – and how the Darling community still struggles with fetal alcohol syndrome); and how the Southeaster wind, in the Cape metropolitan area, is vital to cleaning ecologically degraded air such as smog.
- 79 On 'enwinded' and 'ensounded' see Timothy Ingold, *Being alive: Essays on movement, knowledge and description* (London: Routledge, 2011), 99–139, esp 139.
- 80 These items left in storage was enabled by a high level of security at the *Rupert Museum*, with, for example, a member of staff who walks around to accompany visitors.
- 81 Mats Rosengren, 'Art+Research ≠ Artistic research,' in *Art and artistic research*, eds. Corina Caduff, Fiona Siegenthaler and Tan Wälchli, *Zürich yearbook of the arts 6* (2009), 106–121, esp 110.
- 82 Self-reflexive observation and participant observation is discussed by Babbie and Mouton. See Earl R. Babbie and Johann Mouton, *The practice of social research* (Oxford: Oxford University Press, 2001), 56–58 (on a reflexive approach as methodology) and 293–298 (on participant observation as method of gathering data). In my concert event and in the reflection on it I used data from participants (the audience) who therefore became participant observers although the experiment was not set up to include these responses at the outset.
- 83 See Lydia Goehr, *The Imaginary museum of musical works: An essay in the philosophy of music*, rev. ed. Oxford: Oxford University Press, 2007 [1994], 253, etc.
- 84 'Thank you for the interesting experience this morning. It felt very much like a (train) station... people in your face ... pollution...' (The ellipses are original. Translation by M. Pauw from the original Afrikaans follows.) 'Baie dankie vir die interessante ervaring vanoggend. Dit het nogals soos 'n stasie gevoel... mense "in your face"... besoedeling...'.
- 85 Paul Hegarty notes that in a traditional art gallery, up until the 1950s '[s]ound is totally banished from the gallery'. See Paul Hegarty, 'Noise/Music,' in *Sound: Documents of contemporary art*, ed. Caleb Kelly (London: The MIT Press and Whitechapel Gallery, 2011), 104–107, esp 104–105.

- 86 Panels are positioned to create 'sections' in this large gallery space. The trio compositions were played in the more spacious section, in front of a white screen, and the harp remained stationary throughout the exhibition. In the performance of the Taljaard trio the flautist and violinist moved in between the audience and then closer and farther from the art panels whilst playing. The duo compositions (flute and violin) were played in the middle of the hall, with two of the indigenous tree panels as backdrop. The solo alto flute piece was played in the corner farthest from the harp position, in front of the panel that depicts the cliffs of the *Valley of desolation*, panel no. 8.
- 87 On 'genius composers' Timothy Taylor advocates for analysing the 'conditions; the history' (of processes such as colonialism, imperialism and globalisation in music) rather than the incessant focus on 'bios' of composers and 'masterpiece' works in 'the classical music ideology'. See Timothy D. Taylor, *Beyond exoticism: Western music and the world* (Durham and London: Duke University Press, 2007), 3–4.
- 88 Genial performers are, according to Timothy Taylor, part of the 'magical process' of music from the divine to the mortal. Performers as saints act as high priests who interface between godly inspired composer-creators and mortal audiences. His comment is that 'classical music is akin to a religion in which composers are gods and their work sacred texts, with performers ... vying for the position of high priest, with the position of hagiographer the consolation prize.' See Taylor, *Beyond exoticism*, 3.
- 89 See Lydia Goehr, *The Imaginary museum of musical works*, 253.
- 90 I would have preferred to play the entire composition from memory, but my skill in memorisation of this minimalist score, with its repeated fragments, was lacking!
- 91 See, for instance, a popular manual for the classical musician in which 'balanced' programming is advocated. Gerald Klickstein, *The Musician's way: A Guide to practice, performance, and wellness* (Oxford: Oxford University Press, 2009), esp 212–215. The manual suggests conventional programming, but included, as one of three examples, a programme that was staged in a museum, related to the art on the exhibition. The theme of the curated exhibition ('American identities') was reflected in the programmed choices of music.
- 92 See the comments by producer Francis Hweshe on the film. Film (website) accessed November 22, 2013, <http://www.whatsthefrack.co.za>.
- 93 As also quoted in the previous chapter, Theodor Adorno states that '[m]ost people listen emotionally: everything is heard in terms of the categories of late-Romanticism and of the commodities derived from it, which are already tailored to emotional listening. Their listening is the more abstract, the more emotional it is: music really only enables them to have a good cry. This is why they love the expression of longing more than happiness itself [...] The leverage of music – what they call its liberating aspect – is the opportunity to feel something, anything at all. But the content of the feeling is always that of privation. Music has come to resemble the mother who says, 'Come and have a good cry, my child'. In a sense it is a kind of psychoanalysis for the masses, but one which makes them, if anything, even more dependent than before.' Theodor W. Adorno, 'Commodity music analyzed,' in *Quasi una fantasia: Essays on modern music*, trans. Rodney Livingstone (London: Verso, 1988), 50.
- 94 These comments by audience members are translated from the Afrikaans and presented by way of summary.
- 95 Naudé van der Merwe, 'Pierneef-panele inspireer onvergeetlike musiek' in *Die Burger* (12 March 2014), 8. 'Die uitvoering ... was deel van Pauw se navorsingsprojek ... So die programnotas is baie akademies (wat 'n mens kan verstaan) en jy kan dus die hele ervaring baie serebraal benader.' Other than the reference to 'cerebral' programme notes, the remainder of the review comments on the sensual strengths of the event.
- 96 Lydia Goehr comments: 'the conventions associated with the concert hall determine that the audience should listen with disinterested respect to the "work" being performed. The audience cannot even tap its many feet'. Lydia Goehr, 'Being true to the work,' *The Journal of aesthetics and art criticism* 47,1 (Winter 1989), 55–67, esp 59. To extrapolate this Willem Erauw defines an audience as follows: 'the audience, as we understand the word now [is] a gathering of silent and motionless listeners'. See Willem Erauw, 'Canon formation: Some more reflections on Lydia Goehr's Imaginary museum of musical works,' *Acta musicologica* 70, 2 (July-December 1998), 109–115, esp 109. Erauw describes the concert situation as requiring 'the contemplative inwardness and motionlessness of the body during the musical experience. Experiencing music in a concert hall is a spiritual affair; you are not allowed to move to the music' (Erauw, 'Canon formation,' 115).
- 97 Translation by M. Pauw. Original follows: 'Ek het ook gehou van die feit dat julle as uitvoerders en ons as gehoor kon rondbeweeg en nie as't ware in aandagtige aanbidding hoef stil te gesit het nie. Ek bedoel nie dat die tradisionele sit in konserte verkeerd is nie, maar die respekvolle beweeglikheid was vir my goed'.
- 98 Translation by M. Pauw. Original in Afrikaans follows: '...dit was die opwinding van die uitstalling/uitvoering wat jou forseer om te beweeg en te 'interact'.'
- 99 Translation by M. Pauw. Original in Afrikaans follows: '... 'Die feit dat die gehoor moes rondbeweeg was vir sommige mense dalk vermoeiend, maar het tog vir my bygedra tot die sukses.'
- 100 Van der Merwe, 'Pierneef-panele inspireer onvergeetlike musiek,' 8. The review was followed up nine months later by a second mention of this concert as one of the classical music highlights for 2014 that the reviewer had experienced during that year. See Naudé van der Merwe, 'n Jaar van verbysterende mylpale' in *Die Burger* (14 December 2014), 13.
- 101 Translation by M. Pauw. Original in Afrikaans follows, with emphases inserted: '... 'n volledig wonderlike "allround" estetiese ervaring/ ... 'n vreugde en vorm deel van die algehele indruk en aangename herinnering wat bybly/ Ek't myself heeltemal meegesleur gevind in die landskappe tewyl ek na die musiek geluister het, dit was 'n fantastiese effek. ... Baie cool konsert!! Wat 'n verrykende ervaring!! 'n pragtige konsert en baie mooi uitvoering/ Die uitvoerings by die Pierneef-skilderye was skitterend/ Dit was wonderlik!! verruklike aanbieding van Saterdag. Afgesien van die geheelkonsep het jy regtig pragtig musiek gemaak ook/ ek het dit regtig geniet en dit was nogal 'n baie unieke ervaring gewees!! Natuurlik was die impak van hierdie "alles daar" uit en uit gekoppel aan julle briljante samespel – sekerlik die eerste en belangrikste voorwaarde vir die gebeur van die ander aspekte wat ek hierbo genoem

- het!/[and in English, originally]: I was so engrossed/ Such beautiful music/ a wonderful performance/ Thoroughly enjoyed...'
- 102 My sincere thanks to Winfried Lüdemann for noting the critical potential of this possibility.
- 103 Caleb Kelly, *Sound: Documents of contemporary art*, ed. Caleb Kelly (London: The MIT Press and Whitechapel Gallery, 2011) 12.
- 104 Translation by M. Pauw. The original Afrikaans follows: 'Die oorwegende gevoel wat die meeste musiekstukke op my gehad het was een van vloeiende beweging, onbegrensdheid, 'n gevoel wat versterk is deur die weerklank. Vir my het die musiek en die landskapskilderye mekaar dus heerlik gekomplementeer.'
- 105 Translation by M. Pauw. The original Afrikaans follows: 'Reg aan die begin was ek nogal geïnhibeerd om rond te loop – 'n gevoel van sekuriteit van 'jou plek hê op 'jou stoel' ...? Was die beleving van die vloeiendheid en 'onbegrensdheid' van die musiek en die landskappe wat my ook my persoonlike 'grense' laat vervaag het, en later laat opstaan het en laat rond beweeg het ...? Ek dink dit het tog ook 'n rol gespeel. En daardeur het ek ook meer deel van die ruimte geword, die ruimte beliggaam.'
- 106 Translation by M. Pauw. The original Afrikaans follows: 'Die voorstel om ekstra dimensies aan musiek te gee deur middel van eggos en terselfdertyd vorms in die Pierneef skilderye te ontdek – het my brein sommer in 'n kreatiewe 'mode' gesit! Eintlik wou ek sommer dans! En skryf!'
- 107 Original text appeared in English.
- 108 Translation by M. Pauw. The original Afrikaans follows: 'Ek weet nie of Pierneef deur die musiek ge-ïnfekteer is of dat Pierneef die musiek ge-ïnfekteer het nie, maar die ervaring van en 'engagement' met landskap en ruimtes was beslis sterk aanwesig. Ek dink die venue het verseker tot die ervaring bygedra.'
- 109 Translation by M. Pauw. The original Afrikaans follows: '...die samesmelting van musiek en venue (ruimte en skilderye)... die ongelooflike (vir my drie-dimensionele) klank [het] in en rondom my vibreer.'
- 110 For an investigation into the connection between Pierneef and Konijnenberg, see Coetzee, *Pierneef, land and landscape*, 17–22. See also (for an analysis of the art techniques) Van der Waal-Braaksma, 'Pierneef – die kunstenaar,' 142. Also see a conventional view, expressed by Frieda Harmsen, 'Art in South Africa: A Short survey' in *Report from South Africa* (Directorate of Information: July/ Aug 1972. London: Balding and Mansell 1972), 9.
- 111 Coetzee, *Pierneef, Land and landscape*, 19
- 112 See Leeb-du Toit, 'Land and landlessness,' *Visual century*, Volume 1, 185.
- 113 Crouch, 'Landscape, performance and performativity,' 119–127, esp 122–123.
- 114 Brandon LaBelle, *Background noise: Perspectives on sound art* (New York: Continuum, 2007), 297.
- 115 LaBelle, *Background noise*, 297.
- 116 LaBelle, *Background noise*, 297 (emphasis in the original).
- 117 'Much of the work that is characteristic of sound art has either gone outside or has the capacity to bring the outside inside. Sound is doubly extramural: in a disciplinary sense, it adds to art a dimension that has traditionally been left to other, more temporal arts; secondly, in a more immediate or phenomenological sense, it introduces timely events into the permanent, partitioned world of art. Sound art comes not only through the wall but round the corner and through the floor. Perhaps the greatest allure of sound for artists, more than ever convinced of their libertarian vocation somehow to go over the institutional wall, is that sound, like an odour or a giggle, escapes.' Steven Connor 'Ears have walls: On hearing art,' in *Sound: Documents of contemporary art*, ed. Caleb Kelly (London: The MIT Press and Whitechapel Gallery, 2011), 130.
- 118 Jeffrey Kipnis, 'Who's afraid of gift-wrapped kazoos?' in Paula Marincola, ed., *What makes a great exhibition?* (Philadelphia: Philadelphia Exhibitions Initiative, 2006), 106.
- 119 I had not attempted a stylistic analysis of the music, but concluded that the composers had in all these cases used the conventional referencing of sound tropes in order to sound a locality. (George Revill calls this the first of four mechanisms whereby landscape can be sounded, namely those of 'conventional titular referencing and tropes', as was mentioned in the introduction to this dissertation.) Despite the use of local rhythms of the compositions by Jankowitz, Van Rensburg, Muyanga and Nodana-Breen these compositions carried a connection to place more strongly in the *suggestion* of place, and therefore in the title, and less so in the sounding material. I suggest that that this has to do with the sounding qualities of the instruments selected, as well as the tonalities (etc.) chosen. However, I suggest that the presentation of this music in the context of 'natural landscape' art, and in the context of the event as designed, linked this music more directly to place. This happened especially through the art which pointed to specific 'places' of this continent and this land.
- 120 David Crouch reinterprets Deleuzian spacing to include the phenomenological 'emergence and character of significant feeling and thinking [...] in relation to space'. See Crouch, *Flirting with space*, 17–18.
- 121 Translation by M. Pauw. The original Afrikaans follows: 'Maar die konsep het my in verskeie opsigte verras, nie in die minste nie omdat die gehoor veroorsaak het dat nie net die Pierneef werke geïnfiltreer is deur die musiek nie, maar dat die musiek geïnfiltreer is deur die ruimte. Daar is by my geen twyfel dat die geleentheid tot geweldige interessante estetiese vrae aanleiding gegee het nie.'
- 122 LaBelle, *Background noise*, xi.
- 123 LaBelle, *Background noise*, xv.
- 124 Curatorship engages with and fosters the formation of critical meaning-making. See Beryl Graham and Sarah Cook, *Rethinking curating: Art after new media* (Cambridge, Massachusetts: MIT Press, 2010), 10 as well as the definition formulated in Chapter 2.
- 125 The (March 2014) review only mentions 'jou herinneringe van Suid-Afrikaanse landskappe' in Van der Merwe, 'Pierneef-panele inspireer onvergeetlike musiek', 8.
- 126 It follows then, that according to Rancière, 'Art is not ... political because of the messages and sentiments it conveys concerning the state of the world. Neither is it political because of the manner in which it might choose to represent society's

structures, or social groups, their conflicts, or identities. It is political because of the very distance it takes with respect to these functions, because of the type of space and time that it institutes, and the manner in which it frames this time and peoples this space'. See Jacques Rancière, *Aesthetics and its discontents*, trans. Steven Corcoran (Cambridge: Polity Press, 2009) 15, 22, esp 23.

- 127 'In situ art practices, displacements of film towards the spatialized forms of museum installations, contemporary forms of spatializing music, and current theatre and dance practices – all these things head in the same direction, towards a despecification of the instruments, materials and apparatuses specific to different arts, a convergence on a same idea and practice of art as a way of occupying a place where relations between bodies, images, spaces and times are redistributed.' See Rancière, *Aesthetics and its discontents*, 22.
- 128 For the context of this quotation, see LaBelle's website, accessed January 27, 2015, http://www.brandonlabelle.net/acoustic_territories.html.
- 129 LaBelle, *Acoustic territories*, xxiv.
- 130 Crouch, 'Landscape, performance and performativity,' 126.
- 131 Paulo de Assis, 'Epistemic complexity and experimental systems in music performance,' in *Experimental systems: Future knowledge in artistic research*, ed. Michael Schwab (Ghent: Orpheus Institute, Leuven University Press, 2013), 151–165, esp 160.
- 132 The *Valley of desolation* is numbered panel no. 8; the *Swartbergpas* no. 22. These paintings hang at opposite ends, facing one another diagonally across an elongated rectangle of gallery space. The curator confirmed that the gallery where the Pierneef paintings are exhibited is 10 metres wide and 50 metres long. Approximately 50 metres' length and 500 square metres of resounding space therefore lie between these two paintings.

Notes to Chapter 5

- 1 David Crouch, 'Landscape, performance and performativity,' in *The Routledge companion to landscape Studies*, eds. Peter Howard, Ian Thompson, and Emma Waterton (London: Routledge, 2013), 119–127, esp 121, 126.
- 2 Dave Goodrick, *SAGA 631* (video, 2014, 90'), concert curation, designed and presented by Marietjie Pauw, August 6, 2014 (Fismer Hall, Stellenbosch: *timetoovideo* productions). Available online, Stellenbosch University website, *SUNScholar*: <https://scholar.sun.ac.za/handle/10019.1/97579>.
- 3 This phrase is indicated on the description to the *YouTube* link to the film and music. (The music is generated with a MIDI rendition.) *SAGA 631*, accessed April 13, 2014, http://www.youtube.com/watch?v=eOW_EW8IXo4.
- 4 See Lindsay Bremner, *Writing the city into being: Essays on Johannesburg, 1998–2008* (Johannesburg: Fourthwall Books, 2010) esp 64. 'Smooth space' equates with uncertainty, fluidity, flux and risk, derived from notions such as 'looseness, deregulation, de- and re-territorialisation' all of these terms used by Bremner.

- 5 Nathalie Heinich and Michael Pollak, 'From museum curator to exhibition *auteur*: Inventing a singular position', in *Thinking about exhibitions*, eds. Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne (London and New York: Routledge, 1996), 231–250.
- 6 In this dissertation my thought papers are included as an addendum. 'Thought papers' is a term I borrow from a GI PCA (*Gordon institute for Performing and Creative Arts*, University of Cape Town). Thought paper refers to a shorter (10–15 minute) paper that tends to provide reflections or 'thoughts', rather than a conventional 20–30 minute paper that is delivered with the singular force of academic weight. This does not imply that a thought paper is un-academic, but that such a paper is able to include a phenomenological and more personalised voice in addition to information sourced from elsewhere.
- 7 Heinich and Pollak, 'From museum curator to exhibition *auteur*,' 231–250.
- 8 Heinich and Pollak, 'From museum curator to exhibition *auteur*,' 245.
- 9 Heinich and Pollak, 'From museum curator to exhibition *auteur*,' 235.
- 10 Aileen Strachan and Lyndsey Mackay, 'Veiled practice: Reflecting on collaborative exhibition development through the journey of one potentially contentious object,' *Museum management and curatorship* 28/1 (2013), 73–90, esp 82–83.
- 11 David Crouch, 'Landscape, performance and performativity,' 126.
- 12 The original version as premiered in 2008 was a composition for thirteen players. The composer reorchestrated this composition (also in 2008) for eight players (with piano and harpsichord played by the same person). This later version is the one that we used. My preference of the reorchestrated version was based on matters relating to finances, scheduling and general administration, as well as the availability of space on the stage where we performed the composition.
- 13 The programme note for a performance of *SAGA 631* by the Wits Contemporary Performance Ensemble on 6 August 2008, University of the Witwatersrand states the following: '*SAGA 631* explores the urban landscape of Johannesburg. The piece can be divided into 11 interlocking sections that each depict the frantic pace at which the city moves.' Programme note written by the composer.
- 14 The only existing hand-written manuscripts of *City serenade* are kept at the University of Witwatersrand music library. On ordering these via inter-library loan it was confirmed to me that only two of the original five parts were in the library holdings. E-mail from librarian at University of the Witwatersrand to the librarian at Stellenbosch University, September 12, 2014.
- 15 Raymond Monelle, *The Musical topic: Hunt, military and pastoral* (Bloomington and Indianapolis: Indiana University Press, 2006), 207–208; 265–266; 271. These notions were also addressed in Chapter 3 of this dissertation, and there included a reference to the emotional 'sad and nostalgic' as well as scenic 'pretty' associations made with the flute. Baroque musical imagery and rhetoric of the sensibilities is here not excluded in the reference to classical music for the 'Western flute'.
- 16 See Bremner, *Writing the city into being*, 74–81.

- 17 Wolfgang Iser, 'The Reading process: A Phenomenological approach,' *New literary history* 3,2 (Winter, 1972), 279–299 esp 279.
- 18 Jacques Lacan, 'The Mirror-stage as formative of the I as revealed in psychoanalytic experience' (paper delivered on July 17, 1949, at the *16th annual International Psychoanalytic Congress*, Zürich), trans. by Alan Sheridan in *Écrits: A Selection* (New York: W.W. Norton & Co., 1977). Available online, accessed July 15, 2014, <http://www.lacanianworks.net/?p=303>.
- 19 Gilles Deleuze and Félix Guattari, *A thousand plateaus: Capitalism and schizophrenia*, trans. Brian Massumi (London: Continuum Books, 2004 [1980]), xiii.
- 20 Deleuze and Guattari, *A thousand plateaus*, 524.
- 21 Bremner, *Writing the city into being*, 76.
- 22 This comment is a personal observation that I motivate with an as yet unresolved discussion (2012–2015) surrounding a market in Stellenbosch. As reported on (in 2012) in a local newspaper, a market that sold wares, arts and crafts from provinces and countries further north in the continent had, for 18 years, been situated in the touristed centre of town, next to the *Rynse Kerk* (Rhenish Church), where it attracted consumer attention. The market stalls (and their sellers) were relocated by the municipality to an untouristed section of town, next to a taxi rank frequented by locals (only, for transport between home and work). The municipality motivated that the market appeared unsanitary in comparison to views of historical white-washed buildings and open spaces in the original vicinity. After public outcry, and almost a year later, the market was relocated to a space 200 metres away from the original, more out of sight, and at the other end of *Die Braak* (an open field) where tourists could occasion if they walked 'the extra mile'. The market was now again surrounded by historical buildings such as the *Kruithuis*, the former Rhenish mission school (*PJ Olivier* art school buildings), as well as two churches on *Die Braak*. However, as a further development on this matter (in 2014), the editorial article of the *Eikestadnuus* (written by a new editor) registered complaint about the market, hailing it a 'sore eye' against the backdrop of white-washed historical buildings. The editorial specified that Stellenbosch address its heritage 'better' and relocate the market. Such heralding of heritage as focused on buildings, rather than heritage that embraces diversity and demographic change, connects Stellenbosch to striation and not to smooth space. (See the editorial article, 'Hoekom hierdie seer oog in ons dorpe?' (trans.: Why this sore eye in our town?), *Eikestadnuus*, September 18, 2014). My subsequent letter of complaint, in reaction to this editorial article, was published in the *Eikestadnuus* of September 25, 2014.
- 23 Bremner, *Writing the city into being*, 81.
- 24 Comments from these authors include the following: (Firstly, Murray): 'Perhaps no other city in South Africa bears the spatial scars of white minority rule as profoundly and self-consciously as Johannesburg. Indelibly etched into the collective memory of the city are the grim stories of the everyday indignities, callous indifference, and political repression that accompanied the implementation of white domination. Johannesburg is the place where the architects of racial segregation were the most deeply invested in implanting their vision of "separate development" into the social fabric of the urban landscape.' Martin Murray, *City of extremes: The spatial politics of Johannesburg* (Johannesburg: Wits University Press, 2011), esp xi. Cara Snyman comments: 'Johannesburg ... A city made by migrants, and today still inhabited by them, [...] saw the rise and fall of apartheid and, like elsewhere in South Africa, still lives with the scar tissue and the often furiously denied open wounds'. Cara Snyman, 'Artistic work "with" and "in" space: Urban geographer Ismail Farouk analyses the logics of inequality,' in *Positions: Contemporary artists in South Africa*, eds., Peter Anders and Matthew Krouse (Johannesburg: Jacana Media/ Goethe Institute, 2010), 159–172, esp 161–162. }Striated space is also suggested by words such as 'lines, etches, grid' in the following observation by Nick Shepherd and Noëleen Murray: '[T]he unfinished business of the post-apartheid city, its lines of yearning and desire, are etched deep in living memory, form a supervening grid through which the city is experienced, and erupt into the present to define the limits and possibilities of urban transformation.' See Noëleen Murray and Nick Shepherd, 'Introduction,' in *Desire lines: Space, memory and identity in the post-apartheid city*, eds., Noëleen Murray, Nick Shepherd and Martin Hall (London: Routledge, 2007), 1–18, esp 14.
- 25 Bremner, *Writing the city into being*, 81
- 26 Jeremy Foster, 'From Socio-nature to spectral presence: Re-imagining the once and future landscape of Johannesburg,' *Safundi: The Journal of South African and American studies* 10/2 (2009), 175–213, esp 177, accessed March 13, 2014. doi: 10.1080/17533170902793117.
- 27 Johannesburg (South Africa) began as a transient encampment – a collection of tents and covered wagons – during the latter half of 1886, when gold was discovered. It has grown to become a city that Keith Beavon described, in 2004, as 'the core of the primate metropolitan region in sub-Saharan Africa.' For a description of its geographical 'unfolding', see Keith Beavon, *Johannesburg: The Making and shaping of the city* (Pretoria: University of South Africa Press, 2004), xvii, etc. Johannesburg has carried with it a history of migrant labour and fractured society 'beneath its surface', as William Kentridge's art has explicated. In this regard see David Bunn's article entitled 'Art Johannesburg and its objects' in *Johannesburg: The Elusive metropolis*, eds. Sarah Nuttall and Achille Mbembe (Johannesburg: Wits University Press, 2008), 137–169, esp 141–143. As all urban settlements in South Africa, the aftermath of apartheid continues to inscript this city with *where* persons are to work and live according to racial classification. In this regard see Bremner's essay entitled 'Border/skin' in Bremner, *Writing the city into being*, 160–171. In the recent past Johannesburg has become a home-in-transit for persons from elsewhere, leading to forces of local resistance such as xenophobia, as well as transient living for many. Inner city Hillbrow is marked by decay of buildings no longer serviced by owners. Martin Murray observes: '[I]n the Johannesburg inner city [...] ground floors of entire multiblock buildings have been razed and gutted, reclaimed by impoverished squatters who have seized the moment to carve out rudimentary living spaces for themselves. As darkness falls, the flickering cooking fires that mark the countless squatter encampments scattered haphazardly across the urban landscape seem incongruously out of place in this modern, cosmopolitan city of automobile-choked freeways, dazzling skyscrapers, and luxurious shopping malls.' See Martin Murray, *City of extremes*, 145–146.

- 28 Bremner puts these three analytics to work 'to construct a [...] theoretical matrix through which to portray contemporary South African urban life.' See Bremner, *Writing the city into being*, 101.
- 29 Classical music's conventional concert ritual and space can be described as 'striated', a term that Deleuze and Guattari use as an opposite pole to smooth space. This observation is made within the context that the two poles of 'smooth' and 'striated' are in constant flux towards and away from one another.
- 30 Quotations used were by the following writers (in order of listing on the programme, with the first given in full reference, and the remainder by short citation): Xavier Livermon, 'Sounds in the city,' in *Johannesburg: The Elusive metropolis*, eds., Sarah Nuttall and Achille Mbembe (Johannesburg: Wits University Press, 2008), 271–284, esp 271; Four quotations from Lindsay Bremner, *Writing the city into being*, 4, 74, 81, 104; Arjun Appadurai, quoted in Sarah Nuttall and Achille Mbembe, *Johannesburg: The Elusive metropolis*, 3; Deleuze and Guattari, *A Thousand plateaus*, 531; Martin Murray, *City of extremes*, 145–146; Noëlene Murray, Nick Shepherd and Murray Hall, *Desire lines*, 14.
- 31 George Revill, 'The cartography of sound,' in *The Routledge companion to landscape studies*, eds. Peter Howard, Ian Thompson and Emma Waterton (London and New York: Routledge, 2013), 238.
- 32 Nuttall and Mbembe, *Johannesburg: The Elusive metropolis*, 25–26.
- 33 Bremner, *Writing the city into being*, 64.
- 34 Deleuze and Guattari, *A thousand plateaus*, esp 142–145.
- 35 See David Matless, 'Sonic geography in a nature region,' *Social & cultural geography* 6/5 (October 2005), 745–766, esp 748. Matless uses the shortened version of these terms, whereas Revill uses the terms 'Low-Fidelity' and 'High-Fidelity' (Compare Revill, 'Cartography of sound', 236.)
- 36 I suggested that de- and re-territorialisation occurs when the 'pastoral' flute (meant to sound birdsong, folk singing) becomes an instrument that sounds urban pace in strident, vectoral timbre and themes; and when the quiet village life and church bells (of the tubular bells) now sound ominous, inserting warning into a fast pace of sound. The bass guitar is usually equated with the urban, but I suggested that its setting amongst 'classical' instruments ironised this urban position, adding to the notion of re-territorialisation.
- 37 Matless describes Schafer's approach and publication *Tuning of the world* (1977) as an engagement that tended to 'normatively classify sounds as good and bad'. See David Matless, 'Sonic geography,' 748.
- 38 Revill, 'Cartography of sound,' 236
- 39 Commenting on Alain Corbin's study (1998) of 19th century village bells in France, David Matless observes that '[t]he auditory landscape available to us historically becomes, as in Corbin's account, an inescapably moral geographic terrain'. See David Matless, 'Sonic geography,' 751. Matless concludes that in the contested valuation of a regional landscape 'the aesthetic, the ecological and social are enfolded through sonic geography'. See Matless, 'Sonic geography,' 763.
- 40 Photographs are presented in Bremner, *Writing the city into being*, 118–127. I provided brief descriptions of some of these compelling visuals in order to build up a sense of the urgency and uncertainty of smooth space.
- 41 Bremner, *Writing the city into being*, 4.
- 42 Bremner, *Writing the city into being*, 74–75 and 80–81.
- 43 Deleuze and Guattari, *A Thousand plateaus*, 530–531.
- 44 Bremner, *Writing the city into being*, 78.
- 45 Tropes such as well-known scenes of inhabited but derelict Hillbrow buildings versus elaborate Tuscan enclaves; sidewalk vendors and trolley pushers versus themed shopping malls, and gold mine digging versus Sandton business sleekness are not shown or sounded. *SAGA 631* shows notably little human living in the city itself, other than a brief screening of two persons walking.
- 46 Iser, 'The Reading process,' 279–280. The process of gap-filling is described in the reader reception theory of Wolfgang Iser as occurring between two poles, one the artistic and the other the aesthetic. The creator represents the artistic pole, and the reader, on filling in the gaps, represents the aesthetic pole, thereby completing a virtual process of realisation. In this process neither 'the reality of the text, [nor] ... the individual disposition of the reader' can 'be precisely pinpointed' and therein lies its dynamic potential. Nicholas Cook reminds that reader-response criticism sees *all* texts as characterised by gaps, zones of indeterminacy that allow readers to fill in the missing aspects and so interpret the text in the light of their own experience and inclination.' (He refers to Iser, 1978). See Nicholas Cook, *Analysing musical multimedia* (Oxford: Oxford University Press, 1998), 105.
- 47 Jacques Lacan delivered papers on 'the mirror stage', See Lacan, 'The Mirror-stage as formative of the *I*, 3.
- 48 The 'mirror stage' as suggested by Jacques Lacan describes an infant's development, beginning with his or her first recognition in the mirror of him or herself. A playful 'drama' of 'identification' moves through stages from 'insufficiency' to 'anticipation' and finally to 'the assumption of an alienating identity' as the child negotiates (through language) the environment and the other. See Lacan, 'The Mirror-stage as formative of the *I*, 4.
- 49 Lacan, 'The Mirror-stage as formative of the *I*, 5.
- 50 An observation on the question/ comment phase sirens embarrassment with respect to language medium in relation to audience language capacity. Although the introduction and thought papers were in English, and the first question and answer was also in English, the proceedings thereafter followed in Afrikaans. This occurred after a suggestion for the Afrikaans translation for 'smooth space' and 'warping'. (For 'smooth space' I suggested the Afrikaans neologism 'glyende spasie'; and for 'warping' the chairperson suggested 'verwronging'.) At the time I was not vigilant in realising that there were several persons in the audience who would not have understood what was discussed as they did not understand (or were not in good command of) Afrikaans. (I identified these persons from the video material, although I remember noticing them as they walked in.) Although language was an exclusionary tool (by no means intended), I suggest that it is also significant that the discussion

- did occur in Afrikaans as this is one possible example of striation located in a wider setting. On the other hand, and on a personal note as my first language is Afrikaans, I may have experienced psychological release, finding that I could discuss some of these topics in my mother tongue, after an hour of playing and presenting papers in English. This switch initiated a 'lighter tone' to 'my performance', as well as 'showed' that I could cope with the material 'in another language.'
- 51 This phrase was probably used to refer to contemporary music, as opposed to classical music of earlier centuries.
- 52 Examples of papers presented by the performer her/ himself in the context of performance are increasingly found amongst scholars in artistic research/ practice-based research. I attended one such presentation by Mareli Stolp (Fismer Hall, May 10, 2012) where she presented a piano solo performance, a film, a paper and invited audience comment as part of her curation. More conventional examples of public address and performance are presented as 1) a pre-concert talk, followed by the performance (possibly in a different venue, and possibly by a different presenter), or 2) a lecture recital (from the stage), in which the performer briefly introduces some of the major themes and illustrates some of these possibly on his or her instrument by way of introduction to the music. These lecture recitals are often presented in the context of postgraduate research, as for example flautist Merryl Monard's master's research (2006) and flautist Liesel Deppe's D.M.A. doctoral research (2011).
- 53 The possibility that Bremner's work on smooth space could have influenced Cachucho's and Mullins's work is not foreclosed. This transpired from two discussions on e-mail that occurred on the day of the event. In an e-mail from Lindsay Bremner (August 6, 2014) she mentioned remembering Eduardo Cachucho from when he had been an architecture student at University of Witwatersrand where she had lectured; and at the same time Cachucho mentioned having had great respect for Bremner's work, and that she had been one of his lecturers (August 6, 2014). Furthermore, Bremner notes in her book that she inspired her students at the time to engage in various architecture exhibitions that were cross-disciplinary. See Bremner, *Writing the city into being*, 260.
- 54 This conclusion, in Afrikaans I articulated as 'So miskien gaan ek nie nou die woord musiekwaardering-sessie gebruik nie. Ek dink tog hierdie is 'n kunstige ervaring met nadenke nie net oor kuns nie maar 'n aanbieding wat wyer gaan soek as net die musiek ter wille van die musiek self.'
- 55 Phrases used (in Afrikaans) were the following: '...konserwateit van 'n konserwatorium', and '...juis die manier wat ons sit en luister'.
- 56 The controversy of this statement is amplified when a broader history of classical music in South Africa (presented in its especially designed concert halls, for a select group of listeners), is taken into account.
- 57 As someone commented some time afterwards (referring to a classical music tradition that negates its ideological connectedness): 'The further we move from apartheid, the less neutral this concert space becomes.'
- 58 Bruce W. Ferguson, 'Exhibition rhetorics: Material speech and utter sense,' in *Thinking about exhibitions*, eds. Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne (London: Routledge, 1996), 175–190, esp 183 (Capitalisations in the original).
- 59 Here, 'it' refers to 'that institutional speech called exhibitions'. See Ferguson, 'Exhibition rhetorics,' 184.
- 60 Judith Barry, 'Dissenting spaces,' in *Thinking about exhibitions*, eds. Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne (London: Routledge, 1996), 307–312, esp 311.
- 61 This person with the thought-provoking comments that I had perhaps not used the most applicable theoretical approach to *SAGA 631*, and that Theresa Collins's 'meditative spaces' instead of Bremner's smooth space was perhaps a more suitable reading. (Collins's and Van Veuren's video installation entitled *Minutes 2010* is discussed in Van Veuren's dissertation. See Mocke J. van Veuren, 'The Rhythm of Minutes: Henri Lefebvre's *Rhythmanalysis* and an investigation of spatial practices of a selected public site in urban Johannesburg' (master's thesis, University of Johannesburg, 2012), 31, 95–96, etc.) This person suggested that 'Johannesburg has a surreal element to it - even a sweetly surreal'. He also commented that I had perhaps 'misinterpreted the desperation' that comes with smooth space. He suggested that I consult authors who dealt with 'the more positive of Johannesburg.'
- 62 In Afrikaans: '...die manier wat die spasies inmekaar gevloei het en aanmekaar – dat jy elke keer ander vorms gesien het – het my soortvan verwonderd gelaat en dan skielik het die musiek dit lewendig gemaak...'
- 63 In Afrikaans: '...ongelooflike ervaring van beweging gehad...'
- 64 Strachan and Mackay, 'Veiled practice,' 82–86.
- 65 See preface in Nina Simon, *The participatory museum* (Santa Cruz, CA: Museum 2.0, 2010).
- 66 Hans Ulrich Obrist's publication of interviews with colleague curators includes a 'postface' chapter that comprises an interview between Birnbaum and Pagé. See Daniel Birnbaum, 'The Archaeology of things to come,' in *A Brief history of curating*, ed. Hans Ulrich Obrist, (JRP/Ringier and Dijon: Les Presses du Réel, 2008), 236.
- 67 In Afrikaans, the e-mailed comment read: '...kurator Hans Ulrich Obrist (sê): ... vir iets om regtig "challenging" en eksperimenteel te wees moet dit "fail". Wat hy bedoel daarmee is dat as jy die boundaries so ver druk dat dit breek, dan sal die uiteindes daarvan nie mooi en netjiese produkte wees nie, maar 'n deurmekaar gemors (en) mengelmoes wat mens dan moet gaan ontsyfer.'
- 68 The music proceeds at a steady tempo of crotchet/ quarter note to the speed of 80 beats per minute. Only the final three bars slow down. This tempo is not a typical fast tempo, but its relentlessness suggests frantic speed to my hearing.
- 69 Megan Jones, 'Moving,' in *Categories of persons: Rethinking ourselves and others*, eds., Megan Jones and Jacob Dlamini (Johannesburg: Picador Africa, 2013), 43–52, esp 50.
- 70 Wylie comments that 'from a phenomenological standpoint [...] landscape involves attending [...] to myriad everyday embodied practices of interaction with and through landscape.' See John Wylie, 'Landscape and phenomenology,' in *The Routledge*

- companion to landscape studies*, eds., Peter Howard, Ian Thompson and Emma Waterton (London and New York: Routledge, 2013), 54–65 esp 59.
- 71 The 'grain of sound' (voice), as was discussed in Chapter 3, is taken from Roland Barthes. See Roland Barthes, 'The Grain of the voice' in *Image, music, text* (Glasgow: Fontana Press [1972] 1987), esp 188. See also Liv Hausken's interpretation, Hausken, 'Roland Barthes,' 4.
- 72 Wylie states that Merleau-Ponty's contributions change the nature of landscape. Through phenomenology 'notions of landscape, vision and subjectivity' are transformed... The gazing subject ... is a self assembled and performed via bodily practices of landscape.' See John Wylie, *Landscape* (London: Routledge, 2007), 152–153.
- 73 As explored in Chapter 4, Tim Ingold suggests 'enwinded' and 'ensounded' as human dwelled-in-landscape. We experience the weather, not as far-off observation, but as immersion. See Timothy Ingold, *Being alive: Essays on movement, knowledge and description* (London: Routledge, 2011), 115–139.
- 74 Daniel Grimley reads 'ensoundment' through crises and danger and suggests that 'attunement' is a fitting eco-musicological response to environmental crises. See Daniel M. Grimley, 'Music, landscape, attunement: Listening to Sibelius's *Tapiola*,' *Journal of the American musicological society*, 64/2 (2011), 394–398.
- 75 The Greek word 'kairos' refers to the 'convergence of knowing how and knowing when' in a given performance space, according to Kathleen Coessens. Coessens applies this concept to musical performance, and includes activism. See Kathleen Coessens, 'Musical performance and 'kairos': Exploring the time and space of artistic resonance,' *International review of the aesthetics and sociology of music*, 40/2 (2009), 269–281, esp 279.
- 76 Kairos, understood as an activist moment of knowing, coupled to decision-making that proceeds into action, is a term that informs South African societal transformation processes. In Christian religious activism, for example, the 'Kairos document' figured as statement that called to deeds of activist engagement and social transformation.
- 77 See Irene Nierhaus, 'Landscape as a spacial primer and ground,' in *Space (re) solutions: Intervention and research in visual culture*, eds. Peter Mörtenböck and Helge Mooshammer (New Brunswick: Transaction Publishers, 2011), 29–41, esp 29.
- 78 David Crouch, 'Landscape, performance and performativity,' in *The Routledge companion to landscape studies*, eds. Peter Howard, Ian Thompson and Emma Waterton (London: Routledge, 2013), 119–127, esp 121, 126. Also see (on flirting with space) David Crouch, *Flirting with space: Journeys and creativity* (Farnham, Surrey: Ashgate, 2010), 1, 105.
- 79 See Mick Wilson, 'Curatorial moments and discursive turns,' in *Curating subjects: Occasional table*, ed. Paul O'Neill (London: Open Editions, 2007), 201–216.
- 80 See Lydia Goehr, *The Imaginary museum of musical works: An essay in the philosophy of music*, rev. ed. (Oxford: Oxford University Press, 2007 [1994]), 89–119, esp 253.
- 81 Although I have no way of verifying this, I assume the audience present were more diverse than those who normally attend classical music concerts. I assume that those who came to the *SAGA 631* event were *not* necessarily versed in conventional music and film terminology, and had perhaps been drawn by theme rather than the appreciation of (classical) music and/ or film.
- 82 Ronald Bogue contends that the 'opposition of war machine and State apparatus', i.e. 'every complex mixture of the smooth and the striated, whether it be social, economic, technological, scientific, mathematical, musical, literary, or philosophical, is also connected to and inseparable from the domain of the political'. Ronald Bogue, 'Nomadic flows: Globalism and the local absolute,' *Concentric: Literary and cultural studies* 31/1 (January 2005), 7–25, esp 17.
- 83 Cultural geographer John Wylie's much quoted opening to his book entitled *Landscape* reads, 'Landscape is tension.' See John Wylie, *Landscape* (London: Routledge, 2007), 1.
- 84 The final panel of examiners for this research project comprises three persons, and includes a designated internal examiner from the Music Department (who attends the research concerts). These three examiners receive my final dissertation and accompanying material such as video recordings, thereby evaluating the dissertation, and the process as a whole, and not only the research concerts as 'examinable' products.
- 85 Colleague musician and composer, Fiona Tozer, alerted me to the existence of this (MIDI) recording on the link <http://blip.tv/efrcdesign/episode-944112> (a webpage that has since been removed from the internet). On first hearings (and thereafter) I was taken with the oddity of the music, its non-anchored and non-tonic qualities as well as its insertions of urban sonic representations, all aspects that I experienced as ironic.
- 86 With my supervisor, Stephanus Muller, I listened to music by Stanley Glasser and Angie Mullins. My supervisor alerted me to the urban (versus) rural binary construct that operated in the disjointed intervallic melodies of Mullins's composition. We concluded that such 'unsingable' melodies suggested discomfort (as opposed to folk melodies that move stepwise, are easily singable and suggest comfort).
- 87 GIPCA, housed at the University of Cape Town, designed 'Land' as an intervention scheduled for October 2013 as a centenary commemoration of the South African *Land Act* of 1913. The GIPCA application requested a budget, thereby allowing me to formally consider financial aspects of such an event. My proposal was not accepted. It did, however help shape my thoughts on the possible presentation of music, film and 'thought papers' with regard to *SAGA 631*.
- 88 This suggestion was initially accepted by the conference, together with four other compositions, on a programme entitled *Water, stray cattle and the urban: Dwelling in South African landscapes*. I withdrew *SAGA 631* from the programme as the technical and financial challenges of projector hire, large ensemble, etc., proved excessive. The remaining programme of compositions presented on the conference programme by me and my colleagues (in September 2013) comprised solo and chamber music by Stanley Glasser, Fiona Tozer, Bongani Ndodana-Breen and Hans Huyssen. The shortened programme fitted into a lunch hour performance.
- 89 Whilst searching the internet for information on the filmmaker, and South African flute compositions on *YouTube*, I came across a site for *SAGA 631*. See *SAGA 631*,

- accessed April 13, 2014, http://www.youtube.com/watch?v=eOW_EW8IXo4. This source came as a relief to me as I had the opportunity of viewing the film for the first time. I was impressed by the camera techniques of gliding, warping, mirroring and destabilising in the film. The notions of warping and mirroring accompanied one of the filmmaker's other films, *Vox populi* (also with music by Angie Mullins) and I found these terms applicable to *SAGA 631*. At the time I did not know that these two films were conceptualised as complementary. *Vox populi*, available online, accessed April 13, 2014, <http://www.youtube.com/watch?v=i0oD-l8dSjc&feature=c4-overview-vl&list=PL3D57C6CF247AD9FE>.
- 90 The initial financial expenditure estimated was accurate, except that the later addition of the click track option increased the final expenditure significantly.
 - 91 The literature inspired by Johannesburg that I consulted included the following: Ivan Vladislavić, *Portrait with keys: Joburg & what-what* (Roggebaai: Umuzi, 2006); Phaswane Mpe, *Welcome to our Hillbrow* (Pietermaritzburg: University of Natal Press, 2001) and Nadine Gordimer, *No time like the present* (Johannesburg: Picador Africa, 2012). Factual, historical and interdisciplinary texts on Johannesburg are referenced elsewhere in this document.
 - 92 See Lindsay Bremner, *Writing the city into being: Essays on Johannesburg, 1998–2008* (Johannesburg: Fourthwall Books, 2010). This book was suggested to me by my supervisor as a publication on Johannesburg. The specific connection between smooth space and *SAGA 631* subsequently emerged as my interpretation.
 - 93 The location (and identification of examples) of smooth space in the music and film was my interpretation, and not directed by the filmmaker or composer. I remember watching the film numerous times.
 - 94 This conceptualisation became an early version that was reworked into the 'thought papers' and programme notes for the event. It was also reworked into a paper abstract submission for the *Hearing landscape critically* conference in Boston. The latter proposal was accepted in July 2014. M. Pauw, 'SAGA 631: Exploring the gaps of smooth space in Johannesburg,' paper delivered at *Hearing landscape critically* conference, Harvard, Boston, Mass., USA, January 14–16, 2015.
 - 95 Due to a technical error I lost the the papers (written up as a 20 000 word document). The challenge of remembering what I had written proved immense, for it seemed to me that the process of writing had also been a process of forgetting as I wrote the initial document.
 - 96 The booking of musicians and the confirmation of our rehearsal times (in the venue) proved to be tricky, given people's schedules and the high demand for use of the concert hall. Several freelance players whom I contacted were for example already employed as extra players at the *Cape Philharmonic Orchestra* on the same evening. Musicians who were finally booked were the following: Annamarie Bam, clarinet, Glyn Partridge, bassoon, Dylan Tabisher, percussion, Leonore Bredekamp, bass guitar, Benjamin van Eeden, piano/ harpsichord, David Bester, violin, Lida Pieterse on viola (and I played flute). Rehearsals were scheduled for 26 July (2014), 4 August and 6 August (seating / dress rehearsal).
 - 97 This included a front page (similar to the poster), a brief introduction to *SAGA 631*, the order of events, quotations pertaining to Johannesburg and 'smooth space', a list of sources and acknowledgements. I decided to omit curriculum vitae of players and bios of the composer and filmmaker in order to pose 'topic' over biography. The listed quotations on the programme were to effect an artistically 'worded' description of the city, to show increasing unlayering 'into' the city.
 - 98 The poster makes use of a photo of a building (22 Smit Street, Johannesburg, mirror-imaged) that the filmmaker sent me. This had also been the photo material for the poster at the première in 2008. The poster was a stark contrast to the remainder of the posters on the billboards at the Music Department. I took photos of the five posters displayed together in July/ August 2014. My poster designated 'topic' through the photo of a building. The other posters designated names and faces of musicians with their instruments. The other posters also carried the names of composers visibly, whereas on my poster the title *SAGA 631* (in mirror print) was much more visible than the names of composer and filmmaker.
 - 99 Leon van Zyl, then Production Administrator and Public Relations officer at the Stellenbosch Music Department, was available to do the final editing of these items.
 - 100 Nicky Fransman was patient with me on the numerous occasions that I contacted his office.
 - 101 This booking had complex requirements. We required (for rehearsals and/ or performance) the following: 7 music stands, 7 chairs, 9 'bug lights', a tuned harpsichord and piano, the harpsichord lid removed so that the film screen would be in free view, a speaking microphone, microphone stand and amplifier (coomber) with electricity leads, a lectern, stage curtains opened for film screening (during the event it became apparent that the wall had a horizontal indentation that marred the film visuals if inspected carefully), the servicing of lights in the concert hall (as there was a light that could not be dimmed) and the servicing of the wall plugs (for on the rehearsal two of these plugs did not function). Furthermore: 40 loose-standing chairs for the audience (in addition to the permanent seats), and booking of two ushers who also handed out programmes.
 - 102 In order to minimise rehearsal time I inserted aural cues into the parts. I also inserted visual cues of the prominent slides in the film that the music would accompany. This was done as I initially foresaw that we would play without conductor or click track and 'hope for the best' in staying together with the film. The suggestion of a click track came later as a welcome relief towards minimising risk.
 - 103 I played from the score and my part, sometimes with the MIDI version as accompaniment. I also played the flute part to my co-supervisor.
 - 104 Videographer Dave Goodrick (*timetoovideo* productions) and I met in order to discuss positioning, lighting, sound, number of cameras and other equipment to be used; availability of film via a different source than the live showing; format of video required, etc. We also discussed the subjective message and nature of the video. The videographer wanted to know whether this event would end in grand acknowledgment (he commented on an André Rieu type of show). I assured him that

- this was not going to be a big-composer, big-performer 'concert', and that the theme of urban landscape, in its layered presentation, was most important.
- 105 *James Hart Multimedia* provided the HD projector and projector technician. The Fismer Hall does not have a built-in projector and the Music Department's data-projector was found to be insufficient for screening the film material. The filmmaker requested an HD projector from the start of our negotiations.
- 106 The Music department does not own its own set of tubular bells. This necessitated that I contact the South African Army Band (Ottery base, Cape Town) for their instrument. Due to their size the bells require special means of transport. The Music Department had required the use of the bells in the month prior to my event. The return trip was taken care of by the Music Department facilities assistant Trevor van Rensburg who offered to return the bells to the base after I found the bells too long to transport in my hatch-back vehicle.
- 107 The tuning of the bells are pre-set, and this necessitated that the piano and harpsichord be tuned to the bells' pitch. The first rehearsal showed that the bells vs piano tuning was in order. On the first rehearsal the harpsichord was 1) not in the venue as requested and 2) extremely out of tune. We had to make do with an out of tune instrument and tuned to the piano and subsequently retuned to the harpsichord in order to be able to rehearse sections of the music. (The pianist plays harpsichord for the middle section of the compositions.) For the live performance the tuner (Erik Dippenaar) confirmed tuning to equal temperament. On the day of the event the harpsichord was still being tuned when we arrived to set up. The tuner found it extremely difficult to concentrate while we unpacked and he expressed his concern at not being able to hear accurately for the disturbance we created. When the tuning was finally done, the pianist told the tuner that only five notes of the harpsichord were going to be used in the live performance. Under the circumstances, this resulted in several dry humorous remarks.
- 108 Publicity was written and disseminated by me. Mention of the event was made in two public newspapers, on five public websites, on the Stellenbosch Music Department concert publicity list, and through an e-mail to friends and colleagues.
- 109 The film was sent to me on *WeTransfer* as it is a large file. I approached Gerhard Roux of the Music Department sound studio to help with the downloading and securing of this large file. At home I transferred this film to my external hard drive. I also confirmed with James Hart that he could download the film for his projecting at the event.
- 110 The sound technician was Pierre-Arnold Theron of the Music Department's sound studio. In the final week before the first rehearsal a fellow student alerted me to the possibility of using 'click tracking' during the live performance as a means of synchronising live sound and visual screening. As the sound and visual material are based on 11 interlocking sections that each match specific sounds with specific visuals, this seemed an important safety measure. On confirmation of this possibility the second rehearsal had to be relocated to the sound studio.
- 111 Gerhard Roux, head of the sound studio, secured the booking for me.
- 112 At the first rehearsal (in the Fismer Hall) we finalised decisions on seating, lighting, etc., and we rehearsed music as well as the four extracts for my thought papers. On the rehearsal I also provided a brief outline of proceedings, as well as the conceptualisation of the event as one player did not have access to internet and had not received my prior documentation. We also discussed tempo choices, and means to keep the tempo steady for the first and second playing. (The third playing would be on click track and therefore 'kept on' a steady tempo.) The implication of this (as would also be observed later by the click track technician when he heard us on the second rehearsal) was that our first and second playing without click track were on a reasonably accurate tempo, but had more free inflections, with phrases 'breathing' in a limited rubato approach. By contrast, the third playing with the click track tended to sound precise, but also mechanical, in its execution.)
- 113 The second rehearsal occurred in the studio rehearsal room, also called the 'Duikboot' (translated as 'submarine'). My co-supervisor attended an initial part of the rehearsal. The click track was uploaded in the one earphone for the musicians, and musicians could still hear one another via the ear that did not have an earphone. For me this took some getting used to as I had not played with click track before. The click track itself had to be adapted: 1) the musicians preferred a more distinct click to the one the technician had inserted; and 2) the technician required another more compatible version of the film from the filmmaker, which he subsequently secured. Through rehearsal with the operator it became clear that the click track required a single operator for the laptop connected to the film projector (during the event). This decision implied that synchronisation of the music and the film was 1) secured and 2) in the hands of a sound technician, rather than in the hands of a projector technician who was to rehearse with us on the evening of the event for the first time. (The sound technician seemed to me the safer choice to assure that the film would be activated at the correct moment. Also, we then did not have to rehearse with the film projector technician on the final dress rehearsal. I had imagined nightmarish scenes of how the violinist would wave his bow at the projector technician, three bars into the piece, to get the film rolling... Click tracking, by the click track technician as coordinator, proved a welcome relief indeed!)
- 114 On a Friday morning my supervisor (then on study leave) offered to sit through my three thought papers that I read (in the Fismer Hall, over microphone). He commented on tempo of reading, on voice inflection, dynamics, on interruptions and flow and on visual contact with the audience. I was grateful for this assistance. The particular position of the microphone obscured my line of vision for reading, and required a side-ways view, something I had to get used to. The video footage shows some of the strain that this side-ways view posed (although the apparent frown on my forehead is permanent. So too are the skew bottom teeth – I did not realise they were that skew: the video angle highlighted this aspect of my physique!).
- 115 This was done as a courtesy. In the time between April and August 2013 I had regular contact with the filmmaker, but only sent him the thought papers in the week of the performance. His response (on the day of the performance) was that he enjoyed reading these. I had no contact with the composer during this time and had assumed that there were other challenges that kept her from replying. Several weeks after

- the performance I finally made contact with her and found that I had been using an incorrect e-mail address for her.
- 116 This was done as a courtesy. Lindsay Bremner (at the time lecturing at University of Westminster, UK) replied that she was 'delighted' at hearing that her work had inspired this curation, and that her work 'still resonated somewhere'. She noted that she remembered Eduardo Cachucho who had been an architecture student at University of Witwatersrand when she had lectured at that institution.
- 117 Before the event I placed the extract instructions, together with the printed programme, on each music stand.
- 118 My supervisor acted as chairperson to the comment and question session. The first (of six) of these suggested questions were posed to me, but thereafter the audience took part in the discussion.
- 119 This included moving the piano and harpsichord, placement of chairs and music stands, curtain positions, lighting, laying and taping of cables, placement of earphones, positioning lectern, microphone, stand and amplifier, placing paper on lectern and music on stand, providing the ushers with programmes, etc.
- 120 This third rehearsal comprised playing through the music without and with click track once more; and checking on lighting, seating, placement and film.
- 121 Marie-Louise du Plessis (finances) was instructed by my supervisor to allocate his (my supervisor's) available departmental research funds towards some of my expenditures. Piano tuning was sponsored by the Department.
- 122 I collected the video one week after the event. The videographer provided me with a summary of the challenges involved in the production of this video, giving me some insight into the technicalities involved.
- 123 I only mailed the DVD to Mullins and Cachucho in 2015 as there was a months-long national strike amongst postal service employees. The DVD to Mullins was returned undelivered, thereby necessitating further measures.
- 124 In September 2014 I applied for a postgraduate international overseas conference travel grant from Stellenbosch University. The application requested that I motivate the strategic importance of my accepted paper. This pertinent question helped direct my thoughts on the content, methodology and results of this research concert. The chairperson of the Music Department, Prof. Winfried Lüdemann, wrote a supporting motivation that helped direct *the argument* of my conference paper.
- 125 M. Pauw, 'SAGA 631: Exploring the gaps of smooth space in Johannesburg,' paper delivered at *Hearing landscape critically* conference, Harvard, Boston, Mass., USA, January 14–16, 2015.
- 126 The Afrikaans phrase 'dit werk nie' translates to '[I]t doesn't work'.
- 127 *Vox populi*, the second film by Cachucho and music by Mullins, can be accessed online at <http://www.youtube.com/watch?v=i0oD-l8dSjc&feature=c4-overview-vl&list=PL3D57C6CF247AD9FE>.
- 128 The filmmaker confirmed that the same collaborators created *Vox populi* to show a Johannesburg populated by people. Many of the scenes in this film are dark, warped and ghost-like with voices sounding snatches of their personal stories. The music is a combination of rock, popular and classical music, with a central static section sounding bass instruments (especially cello) more prominently, much like the central static section of *SAGA 631*. The film also makes use of warping and mirroring in its visual presentation. As a complementary creation to *SAGA 631* (in which there are almost no humans portrayed) this subsequent film and music sounds and displays human activity in Johannesburg, whereas *SAGA 631* interrogate structures and lines of movement in the city.
- 129 The full title of the Lind/ Gillick exhibition was: 'What If: Art on the verge of art and design (2000, Moderna Museet, Stockholm). See O'Neill, *The culture of curating and the curating of culture*, 118.
- 130 O'Neill, *The culture of curating and the curating of culture*, 127.
- 131 *MusicExperiment21* (ME21) is a five-year artistic research programme (2013–2018) funded by the *European Research Council* and based at the *Orpheus Institute* in Ghent. Paulo de Assis is the Principal Investigator, facilitating a team of researchers who are currently focusing on music's artistic research as experimental system. See Orpheus Institute (website), accessed September 20, 2014, <http://www.orpheusinstituut.be/en/projects/musicexperiment21#abstract>.
- 132 See Orpheus Institute (website), accessed September 20, 2014, <http://musicexperiment21.wordpress.com/about-abstract/1-on-interpretation-music-as-text/>.
- 133 See Orpheus Institute (website), accessed September 20, 2014, <http://musicexperiment21.wordpress.com/about-abstract/1-on-interpretation-music-as-text/>.

Notes to Chapter 6

- 1 These phrases are quoted by Walter Mignolo from Alfred Arteaga ('an other tongue'), Abdelkebir Khatibi ('an other thinking') and formulated into a chapter title. See *Afterword* in Walter D. Mignolo, *Local histories/Global designs* (Princeton NJ: Princeton University Press, 2012, 2nd edition), 313–338. See also 82–84, 217–218.
- 2 Dave Goodrick, *Bones, bricks, mortar and souls* (video, 2014, 75'), concert curation designed and presented by Marietjie Pauw, December 9, 2014 (Fismer Hall, Stellenbosch: *timetoovideo productions*). Available online, Stellenbosch University website, *SUNScholar*: <https://scholar.sun.ac.za/handle/10019.1/97579>.
- 3 I had the options to also include compositions (that referenced themes of conflict) by Hans Huysen, Gerald Samuel (Mac) McKenzie, Bongani Nodana-Breen, Robert Fokkens and Paul Hanmer. Several reasons prevented me from selecting these compositions. The Huysen composition (*The cattle have gone astray*) I had performed on two 'landscape' concert events prior to this event in 2012 and 2013. The Fokkens composition (*Cycling to Langa*) requires a quartertone bass flute, and such an instrument is currently not being used in South Africa. (Carla Rees in London is a low flutes specialist and plays quartertone flutes, crafted for her by the flutemaker Eva Kingma. The composition was commissioned by her.) The compositions by Hanmer (*Skelmbos*), Nodana-Breen (*Apologia at Umzimvubu*) and Mackenzie (*West Coast waterfront*) required instrumental/ human resources beyond my financial and administrative capacity. I would have needed to employ the additional services of a

- violinist, (Ndodana-Breen), guitarist (Mackenzie), marimba player, double bass player, as well as borrow a conventional bass flute (Hanmer). I also felt that the concert event would lose some of its focus if I curated a diversity of styles and instruments onto one curation.
- 4 The terms decolonial aestheSis and decoloniality will be addressed and referenced further on in this reflection. An initial circumnavigation of these terms include mention as follows: Decoloniality rebels against colonial hegemony, but departs from postcolonial thought by taking a stand 'from' the colonies, and not through Occidental (Western) notions 'of' the colonies. Decolonial aestheSis (of which the capital 'S' is a performative and defiant way of noting a critique against Occidental aestheTics) concerns itself with 'thinking-doing-sensing- existing' as humans who live in and with culture and with cultural productions, including the arts, music and sound.
 - 5 See, for example, Walter Mignolo's book publications (2005, 2011 and 2012[2nd edition]).
 - 6 I visited a musician friend on 26 January 2015. We spoke about the concert event and I mentioned that even though the event had taken place six weeks before, I still had no idea where to begin writing about the event. With her own experience of corporeality as generator of knowledge (as a voice and body practitioner) she suggested that I write 'through my body' in order to retain body memory before it slipped away. Later that morning I sat down and wrote the event down 'through' a stream of words related to body memory articulated as body knowledge.
 - 7 Henk Borgdorff, *The Conflict 'of the' faculties: Perspectives on artistic research and academia* (Leiden University Press, 2012), 212–213. Borgdorff suggests that 'the outcome of the research is also art'.
 - 8 Borgdorff, *The Conflict 'of the' faculties*, 168, 212.
 - 9 Borgdorff, *The Conflict 'of the' faculties*, 50. Borgdorff notes that this is formulated by the *Orpheus Institute* in Ghent. He states that it is 'the shortest definition of artistic research that I have come across.'
 - 10 On 22 August 2014 my supervisor and I visited Walter Mignolo who was then a fellow at STIAS (*Stellenbosch Institute for Advanced Studies*). My supervisor had heard a paper that Mignolo had delivered on decoloniality as analytic from the postcolony. My supervisor suggested that I discuss (with Mignolo) the options of decolonial theory and practice as a directive for my third research event.
 - 11 This text appears on the back cover of the collection of poems entitled *The RDP poems*. See Ari Sitas, 'Times of deliverance,' in *RDP poems* (Durban: Madiba Publishers, 2004), 36–39. Included in this set of poems is the poem *Times of deliverance*, a text that Jürgen Bräuninger uses in his composition entitled *Fractal shapes*. This latter flute solo was one of three compositions that I presented during this third concert event.
 - 12 In October I finalised the poem texts that would be printed in the programme notes. This process directed me to the original poems, mostly in their first publication editions (see Opperman (1950), Sitas (2004, 2013), Jonker (1963) in bibliography), their various translations into English (see Butler (1989), Cope/ Plomer (1968) in bibliography) and to a dissertation on the Opperman poetry volume (see Walters (1991) in bibliography).
- I also came across the poem of Antjie Krog with the same title (*Gebed om die gebeente*, written on account of the Truth and Reconciliation proceedings, see Krog (2009) in bibliography) as well as Krog's article on the memories of war in this country. In the latter article she mentions the deaths of 26 000 women and children in the South African War and she notes 21 000 deaths of persons associated with the struggle against apartheid. Krog asks, 'Can this country ever cut clean?' She further asks how a society is reconstructed after conflict 'when those who should weave the social and moral fabric are themselves maimed?' See Antjie Krog, 'Shards, memory and the mileage of myth,' in *Categories of persons: Rethinking ourselves and others*, eds. Megan Jones and Jacob Dlamini (Johannesburg: Picador Africa, 2013), 66–88, esp 67, 72–73, 85.
- 13 *Gebed om die gebeente* was commissioned of Hendrik Hofmeyr by the *Collage* ensemble by soprano Marianne Serfontein in 1999. The première took place in 2000 and the ensemble performed this composition seven times during 2000–2006. *Collage* disbanded after eleven years, in 2009, when the cellist moved to another province. During its existence *Collage* presented 33 concerts in South Africa (in the Western Cape, and also at two national arts festivals). Programmes had presented a diversity of composers writing in a Western concert music style and ranging from the 18th century to contemporary times. Several South African composers were commissioned (through Distell and SAMRO) to write for *Collage*, and one international composer, Christian Onyeji, also accepted such a commission. The ensemble grappled with the uncomfortable gap between presenting pleasurable entertainment in addition to serious listening music in contemporary styles within conventional classical music concert practice as institution.
 - 14 By 26 September 2014 I had heard from my three musician colleagues that they were available and willing to prepare and present this third concert event with me.
 - 15 The map was drawn by my son and we used it to play 'Risk', a strategy game originally produced by Parker Brothers, see [www.en.wikipedia.org/wiki/Risk_\(game\)](http://www.en.wikipedia.org/wiki/Risk_(game)). This game harps on imperialism in the form of active conquest and occupation of countries, with the goal of owning the largest portion of the world. This happens through hours' long play by means of throwing dice. The insistent tinkle of dice in a porcelain bowl (and the slow and steady indignation by those losing the game, as I usually do) are my uppermost memories of this game. My daughter photographed one such family game in process in October 2014. Leon van Zyl of the Music Department used her material to generate a poster, and this poster became the front page of the programme note.
 - 16 See Walter Mignolo on Quijano in Mignolo, *Local histories/Global designs*, 37.
 - 17 Walter Mignolo notes that this 'shift' by Quijano makes possible his own approach to 'think beyond the linearity of history and [to think] beyond Western geo-historical mapping'. See Mignolo, *Local histories/Global designs*, 37.
 - 18 South Africa demonstrated its own locality of story as postcolony with its many histories of subjugation of a region and its people. South Africa was controlled by the Occident (e.g. the Dutch VOC and thereafter the British Empire), but also thereafter controlled by a smaller power group (the Afrikaner) who originated from the Occident, but who broke ties with European homes to make the new African continent a

- permanent home. This history aligns with aspects of history emanating from North America as well as South America.
- 19 See Walter Mignolo's covers to the following publications (in order of publication): Walter D Mignolo, *The Idea of Latin America* (Hoboken, NJ and Oxford: Blackwell-Wiley, 2005). Walter D. Mignolo, *The Darker side of Western modernity: Global futures, decolonial options* (Durham, NC: Duke University Press, 2011). Walter D. Mignolo, *Local histories/Global designs* (Princeton NJ: Princeton University Press, 2012, 2nd edition).
 - 20 On 8 January 2015 (a month after the concert event) I fetched the video that Dave Goodrick had produced of the event. That evening I watched it for the first time. I was again exhilarated by the sheer conviction of Shepherd's performance. I was impressed by the clarity of the visuals on the video recording, but found the sound quality to be sadly lacking. Composer Bräuninger later observed (in February 2015) that a mono sound recorder had been used by the videographer, and that this device was not sufficient to carry the highest loudest notes of the flute as well as the strength of the soprano voice in the venue. He also observed that the flute part in *Fractal shapes* had been recorded too protrudingly in relation to the background delay material and that (on the video) the flute recording came across as too strong for the voices. Balance was therefore mostly problematic on the sound recording.
 - 21 The terms 'border thinking' and 'border dwelling' are used by decoloniality scholars to indicate a spectrum of academic engagement and intervention within and around enclaves of disciplinarity. Mignolo notes that border 'thinking' requires 'engaging in conscientious epistemic, ethical, and *aesthetical* projects' (emphasis in the original). See Walter D. Mignolo, *Local histories/Global designs* (Princeton NJ: Princeton University Press, 2012, 2nd edition), xvi. 'Border dwelling' refers to interdisciplinarity without necessarily implying activism. The notion of performative artistic research as Borgdorff's 'boundary work' appears to me a notable comparison to 'border thinking'. See Borgdorff, *The Conflict 'of the' faculties*, 129–138, etc.
 - 22 Caroline Ansink is a composer who is Dutch by nationality. She set the Afrikaans text by South African poet Ingrid Jonker to music on commission of Dutch soprano Julia Bronkhorst. (Dutch and Afrikaans are similar languages.) I decided to include Ansink's composition on my concert series on landscape as the text she used was South African. Therefore, even though the composer was not a South African citizen, I included her composition as a composition that belonged to the body of 'South African flute repertoire'.
 - 23 Again, on 26 January 2015, body memory articulated as body knowledge was formulated into writing in order to bar against forgetting.
 - 24 On 15 January 2015 I watched the video of this concert event for a second time, with a flautist colleague and friend who was also attending a conference on landscape and music at Harvard University in Boston, Massachusetts. The conference schedule had a free evening and we watched it on her laptop. The video screened seemed overly bright, the voice texts harsh (talking about a language-dead town's ruin amidst a saltry-damp afternoon) and the sensoric memory of the flute cold. This I experienced against the backdrop of watching the video in a semi-dark room in Boston 'New England' (a city where I saw knowledge expressed through language, efficiency, wealth and snow). I thought that *Fractal shapes* was not at home in (my experience of) Boston.
 - 25 Readers may be most familiar with the inscription of apartheid (legislated between 1948–1994) on this country's social, economic, political, physical and psychological landscape. However, several layers of harm inscript this country as geography, history and process. These many layers underscore the sounding approach to this concert event as a way of acknowledging the complexity of centuries-old history of injustices in and on a landscape.
 - 26 See Arturo Escobar, 'Worlds and knowledges otherwise, the Latin-American modernity/coloniality research programme' *Cultural studies* 21 (2007), 179–210.
 - 27 Throughout this document I have retained the capital S and capital T in order to align with the distinctions made by these scholars. In this way I also align with the rebellion that is embedded in the practice of these terms.
 - 28 Mignolo, *Local histories/Global designs*, xvi, emphasis in the original. In this text Mignolo uses the term in the spelling as noted (aiesthesis and esthetics). In subsequent texts (and co-authoring with Rolando Vázquez) he makes use of the term aestheSis.
 - 29 Mignolo, *Local histories/Global designs*, xvii.
 - 30 See Pedro Lasch, 'Propositions for a decolonial aesthetics and "Five decolonial days in Kassel" (Documenta 13 AND AND AND),' *Social text journal/ Periscope*, available at socialtextjournal.org, http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/ (published July 15, 2013).
 - 31 On aestheTics (critiqued) and aestheSis (embraced) also see Walter Mignolo and Rolando Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings' *Social text journal/ Periscope* (published July 15, 2013) esp Sections V and VI. http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/.
 - 32 'Decolonial aesthetics: A Manifesto' (published August 2011) URL http://transnationaldecolonialinstitute.wordpress.com/decolonial_aesthetics/.
 - 33 See Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings', Sections V and VI, available at http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/.
 - 34 See Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings', available at http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/.
 - 35 See Walter Mignolo and Rolando Vázquez, 'The decolonial aesthetics dossier,' *Social text journal/ Periscope* URL http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/ (published July 15, 2013).
 - 36 See Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings', Section VI, available at http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/.
 - 37 See Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings', Section VII, available at http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/.
 - 38 See Mignolo, *Local histories/Global designs*, 37.

- 39 See Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings', Section VI, available at http://socialtextjournal.org/periscope_topic/decolonial_aestheSis/. See also Mignolo, *Local histories/Global designs*, 95.
- 40 See Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings', Section VI, available at http://socialtextjournal.org/periscope_topic/decolonial_aestheSis/. See also Mignolo, *Local histories/Global designs*, 95.
- 41 See Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings', Section I, available at http://socialtextjournal.org/periscope_topic/decolonial_aestheSis/.
- 42 See Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings', Section I, available at http://socialtextjournal.org/periscope_topic/decolonial_aestheSis/.
- 43 Decolonial aestheSis encourages the tendency towards not only delinking, but also disobeying in the context of cultural and artistic practice. See Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings', Section VI, available at http://socialtextjournal.org/periscope_topic/decolonial_aestheSis/.
- 44 See Walter D. Mignolo, 'Delinking: The Rhetoric of modernity, the logic of coloniality and the grammar of de-coloniality,' *Cultural studies* 21 (2007), 449–514. See also Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings', Section VI, and Q 4, available at http://socialtextjournal.org/periscope_topic/decolonial_aestheSis/.
- 45 My matrilineal grandmother, Hester Heese (1911–1992), who wrote youth fiction and poetry in Afrikaans, wrote a novel entitled 'Dwars in die weg' (literally translated as 'Broadly in the way' although the English published translation differs). This title referred to the name of a farm in Devon Valley, Stellenbosch. This phrase is also a colloquialism that refers to 'standing in the way (of conventionality)' as a means of rebellion.
- 46 See the chapter on delinking, independent thought and decolonial freedom in Walter D. Mignolo, *The Darker side of Western modernity: Global futures, decolonial options* (Durham, NC: Duke University Press, 2011), 118–145.
- 47 According to Mignolo '[t]he geopolitics of knowledge is organised around the diversification through history of the colonial and the imperial differences.' For Mignolo the geopolitics of knowledge as analytic recognizes the singularity of an Occidental (Western) modernist approach to knowledge where '[t]here can be no others'. Mignolo states that Europe as geopolitical space 'erased the possibility of even thinking about a conceptualization and distribution of knowledge emanating from the local history (China, India, Islam, etc.)'. See Walter D. Mignolo, 'The Geopolitics of knowledge and the colonial difference,' *The South Atlantic quarterly* 101 (Winter 2002), 57–96.
- 48 Anibal Quijano, 'Coloniality and modernity/ rationality,' *Cultural studies* 21 (2007), 168–178. See Mignolo, 'The Geopolitics of knowledge and the colonial difference,' 83–86. See also Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings', Section VII, available at http://socialtextjournal.org/periscope_topic/decolonial_aestheSis/.
- 49 See Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings', Section V, available at http://socialtextjournal.org/periscope_topic/decolonial_aestheSis/.
- 50 See Mignolo, *Local histories/Global designs*, x.
- 51 See Catherine Walsh, 'Shifting the geopolitics of critical knowledge,' *Critical studies* 21 (2007), 224–239. Mignolo and Vázquez remind that geopolitics proclaims sensing-knowing-believing as manifesto. See Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/ Decolonial healings', available at http://socialtextjournal.org/periscope_topic/decolonial_aestheSis/.
- 52 Mignolo briefly refers to Georg Wilhelm Friedrich Hegel's series of lectures entitled *Philosophy of history* and notes in them a consolidation of a European 'worldview' of time and space, that 'marches' from the Orient, to Greece and Rome, and finally to Germany. This view (however reinterpreted the views on Hegel may have become) determines humanity's worth, and 'subaltern' groups' lesser worth. Mignolo suggests that such a European 'worldview' (that is in itself 'Panopticon' in its focus on the eye) be replaced by terms such as 'world-sense' and 'cosmo-sense' in order to register protest against the colonisation of time and space. See Mignolo, *Local histories/Global design*, xi-xiii.
- 53 See Walter D. Mignolo 'Delinking: The Rhetoric of modernity,' 470–478.
- 54 See Arturo Escobar, *Territories of difference: Place, movements, life, 'redes'* (Durham and London: Duke University Press, 2008), 68, 196.
- 55 Curator Alanna Lockward and artists Pedro Lasch, Robby Shilliam and Jeanette Ehlers, as well as independent artist Guillermo Gómez-Peña and his performance troupe *Pocha Nostra* are only a few examples. For further references see http://socialtextjournal.org/periscope_topic/decolonial_aestheSis/ (as well as) Walter Mignolo, interviewed by *ContemporaryAnd: Platform for international art from African perspectives* (online magazine, 2014) URL <http://www.contemporaryand.com/blog/magazines/decolonial-aestheticsaestheSis-has-become-a-connector-across-the-continent/>.
- 56 Emphases on video art (Ehlers) and performance art/ theatre, e.g. by Gómez-Peña, etc., are more prominent than (emphases on) music projects.
- 57 'Indigenous music' is a multifarious term, but a popular local translation of this concept includes the notion of sounding African (or more specifically sounding Venda or sounding Xhosa or sounding Khoi). For a curation of indigenous music one implication would for example be that indigenous sounds are exhibited in such a way that indigenous practices would be heard unmediated by Occidental music. As I am not trained in indigenous flute practices, and as the music I had selected did not sound what could be interpreted as sounding indigenous in a trope-like recognisable way, this approach proved to be unproductive for me.
- 58 Full quotation: 'It does not suffice to decolonize the aesthetics of the present; the past must also be infected. If Western art wants to remain part of any kind of universal canon – never again its equivalent – it must transform itself as radically in the past as in the present' (my emphasis). See Lasch, 'Propositions for a decolonial aesthetics,' http://socialtextjournal.org/periscope_topic/decolonial_aestheSis/.

- 59 The terms centre and margin are analytics that are used in postcolonial analytics, and in my curation applied to South Africa as postcolony. Artist Pedro Lasch advocates the following notion: 'Powerful decolonial enunciations often come from historically excluded colonized spaces, but critical voices that speak from the center of colonial power are also crucial. The repercussions against speaking from either position can be harsh. We live and work in the belly of a global beast.' See Lasch, 'Propositions for a decolonial aesthetics,' http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/.
- 60 These comments are made in the dossier on decolonial aestheSis and refer in particular to the *Be.Bop* exhibition by Robby Shilliam. See the introduction to Walter Mignolo and Rolando Vázquez, 'The Decolonial aesthesis dossier,' available at http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/. Also see Shilliam's own text in this same compilation. Robby Shilliam, 'Be.Bop 2012: Black European Body Politics', *Social text journal/ Periscope* (published July 15, 2013). Available online. Accessed September 12, 2014, http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/.
- 61 No such assemblage as 'musico-curatorio delinking' exists. I create this term to suggest Mignolo's delinking through music and through the means of curatorial framing as applied in my concert curation.
- 62 The story of the disappearance of boer soldier Gideon Scheepers in 1902 resonated with stories of disappearance of anti-apartheid struggle activists such as Steve Biko in 1997. Coenraad Walters, in a dissertation on Opperman's poetry volume, noted this obvious comparison. See Coenraad Walters, H. 'Ideologie as interteks in *Engel uit die klip* van DJ Opperman' (master's thesis, University of Natal, 1991) 74–84, esp 74–75.
- 63 See Lasch, 'Propositions for a decolonial aesthetics,' http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/. On aestheTics (critiqued) and aestheSis (embraced) see Mignolo and Vázquez, 'Decolonial aestheSis: Colonial wounds/Decolonial healings', Section V and VI, available at http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/.
- 64 Mignolo, *Local histories/Global designs*, 37.
- 65 This date, 9 December 2014, was the evening of the concert event.
- 66 See Ari Sitas, 'Times of deliverance', in *RDP poems* (Durban: Madiba Publishers, 2004), 36–39.
- 67 Serge Gruzinski, 'Europa: Journey to the end of history,' in *Dokumenta X catalogue*, Kassel, Germany (Ostfildern-Ruit: Cantz Verlag, 1997), 508–521. This quote is included by Bräuninger in the programme notes.
- 68 I first formulated the idea of flute practising of these compositions as 'litany' and 'threnody' when I spoke to my supervisor on 4 December 2014 in order to discuss details of the upcoming concert event.
- 69 On 16 February 2015 my voice practitioner friend who had suggested corporeal writing in the first place watched the video of the third concert event with me. She noted that my introductory speech in which I had warned the audience of conventional and unconventional proceedings had caused her some anxiety. She also mentioned that the length of the event and the multi-faceted aspect of this exhibition progressively enabled her to breathe freely. Towards the end of the event she could become human again, in a corporeal sense, but also as a person who acknowledges her ties with this land; this landscape; these hurting complexities.
- 70 The first writing up of this event took place on 26 January, as mentioned previously.
- 71 Henk Borgdorff, *The Conflict 'of the' faculties: Perspectives on artistic research and academia* (Leiden University Press, 2012), 238, 232. Borgdorff uses the terms artistic 'product' and artistic 'project' interchangeably. His use of the word 'artistic' is also interchangeable with 'aesthetic'. The emphasis is therefore on the process that 'transforms' (Borgdorff quotes Latour) from an aesthetic product to an artistic argument.
- 72 Maria Lind, 'Models of criticality,' in *Selected Maria Lind writing*, ed. Brian Kuan Wood (Berlin: Sternberg Press, 2011), 81–98.
- 73 On 9 February I completed the document in its current form, having integrated theory and practice. I remembered how my supervisor had reminded the audience of my project's notions of performance and performativity as central intersections between a body of local flute compositions, curatorship and landscape as exhibition. In this final reflection I address the performativity of the flute in its position as a tool of decolonial aestheSis. I also acknowledge the power of artistic research – power to facilitate transformation.

Notes to Importation

- 1 *Merriam-Webster online*, s.v. 'importation', <http://www.merriam-webster.com/dictionary/importation>.
- 2 The words and phrases are by flautist Jean Penny, taken from the dissertation that documents her artistic research. I have significantly altered the format of the text to create a poem. Omitted words and passages are not indicated and the original order of words and sentences has not been maintained. For the original version as it inspired me, see Jean Penny, 'The Extended flautist: Techniques, technologies and performer perceptions in music for flute and electronics' (Doctoral dissertation, Queensland Conservatorium, Griffith University, 2009), 1, 176, 177, 178, 181.

Notes to Chapter 7

- 1 Peggy Phelan, *Unmarked: The Politics of performance* (London: Routledge, 1996[1993]), 146.
- 2 From Njabulo Ndebele's essay on Brenda Fassie, quoted by Bongani Kona. See Njabulo Ndebele, 'Thinking of Brenda: The desire to be,' Available online, accessed June 15, 2014, <http://mg.co.za/article/2014-02-13-the-old-dreams-are-dead-but-the-brother-moves-on>.
- 3 Phelan, *Unmarked: The Politics of performance*, 148.
- 4 Phelan, *Unmarked: The Politics of performance*, 146.
- 5 On February 21, 2015 flautist Liesl Stoltz participated in a concert curated by Hendrik Hofmeyr in which the theme of 'Myth and music' as descriptor of content featured.

Stoltz performed *Marimba* (Hofmeyr) and *Il Poeta e l'Usignolo* (Hofmeyr). I am, however, unaware of the extent to which the theme of myth was employed as a critical angle on the compositions, their contexts, or their conventional curations. Information available online, accessed June 14, 2015, <http://www.uct.ac.za/calender/events>.

- 6 These words are quoted from an e-mail conversation between filmmaker Aryan Kaganof and myself, May 2015. In these e-mail conversations I again deliberated the gunner-flautist image with him, after which he posed the questions: 'Given its dirty history as a cultural gun, does Western classical music deserve to break-through? Is Marikana not a good place to bury it? With a threnody?' (Kaganof, May 2015).
- 7 Nick Shepherd, 'Response to curation "Bones, bricks mortar and souls: Sounding land as decolonial aestheSis"' (Paper response, Fisser Hall, December 9, 2014). The response paper is included as Addendum no 8 at the end of this dissertation.
- 8 The observation that 'curations have consequences' was offered upon completion of the empirical study on flautists' exercise of curatorship with regard to South African classical flute music. See the final paragraph to the 'Exportation' chapter, immediately following on from the current concluding chapter.
- 9 For the lists of words in quotation marks that describe conventional concert practice and some of its many possible meaning-makings, I am indebted to Winfried Lüdemann and Stephanus Muller who, in conversation with me, suggested these terms.
- 10 The total of sixteen compositions are derived from the six flute compositions in *Land in Klank*, one composition in *SAGA 631*, and three compositions in *Bones, bricks, mortar and souls*, i.e. compositions by Taljaard, Van Rensburg, Hofmeyr, Ndodana-Breen, Muyanga, Jankowitz, Mullins, Hofmeyr, Bräuninger, and Ansink. The total also includes the five compositions that were presented in earlier explorative 'landscape' concert events, i.e., compositions by Hofmeyr, Malan, Jordan, Tozer, Glasser and Huysen.
- 11 Henk Borgdorff, *The Conflict 'of the' faculties: Perspectives on artistic research and academia* (Leiden University Press, 2012), 71.
- 12 See Borgdorff, *The Conflict 'of the' faculties*, 238.
- 13 The numerous artistic research scholars mentioned in Chapter 1, are my colleague artistic researchers.
- 14 This question emerged as central in the discussion that my dissertation reviewers had with me. I am indebted to Paolo de Assis, Stephen Emersson and Winfried Lüdemann for probing in this direction.
- 15 Tower is described as an activist composer that engages in 'musical citizenship' and 'musical feminism'. See Ellen K. Grolman, *Joan Tower: The comprehensive bio-bibliography* (Lanham, Maryland: The Scarecrow Press, 2007), 42.
- 16 Peggy Phelan, *Unmarked: The Politics of performance* (London: Routledge, 1996[1993]), 180.
- 17 David Crouch, 'Landscape, performance and performativity,' in *The Routledge companion to landscape studies*, eds. Peter Howard, Ian Thompson, and Emma Waterton (London: Routledge, 2013), 119–127, esp 121, 126.

Notes to Exportation

- 1 *Merriam-Webster online*, s.v. 'exportation', accessed online June 6, 2015, <http://www.merriam-webster.com/dictionary/exportation>.
- 2 Antoinette Silvestri, 'Uliano Marchio never played better,' in the section 'Music,' *The Argus* (July 27, 1978).
- 3 See Robert Fokkens, 'Peter Klatzow: Perspectives on context and identity,' *SAMUS* 24 (2004), 106.
- 4 See John de C. Hinch, 'Stefans Grové: The flute in his life,' in *A Composer in Africa: Essays on the life and work of Stefans Grové*, eds. Stephanus Muller and Chris Walton (Stellenbosch: Sunpress, 2006), 9–15, esp 12.
- 5 Catherine Stephenson, 'South African flute music (1912–2012): A Comprehensive Catalogue and examination of the development of South African flute music' (master's thesis, Cardiff: Royal Welsh College of Music and Drama, 2012).
- 6 Liesel M. Deppe, 'South African music in transition: A Flutist's perspective' (doctoral dissertation, University of Toronto, 2012).
- 7 These interviews, conducted in 1992, occurred before the transition to democracy took place (1994). See Alain Barker, 'Flute music written in South Africa, 1948–1990 with a focus on compositions by Grové, Klatzow, Volans and Cloete' (doctoral dissertation, University of Indiana, 2001).
- 8 Malcolm Nay, 'Putting it down: The making of a CD with special reference to Hendrik Hofmeyr's *Notturmo elegiaco* for piano trio' (master's dissertation, Johannesburg: University of the Witwatersrand, 2008).
- 9 Wendy Hymes Onowwersuoke, 'African art music for flute: Selected works by African composers' (doctoral dissertation, Louisiana State University, 2008). A CD containing flute compositions by Fred Onowwersuoke (Nigeria), JH Kwabena Nketia (Ghana), Joshua Ozoigwe (Nigeria), Justinian Tamusuza (Uganda) and Bongani Ndodana-Breen (South Africa) accompanies this dissertation. Also see Wendy Hymes Onowwersuoke, 'New horizons: The World of African art music for flute,' *Flutist quarterly* (Winter 2008), 16–25.
- 10 Daniela Heunis, 'Works for solo flute by South African composers: An overview 1967–2000,' *FLUFSA news* 13/2 (July 2001), 1–12.
- 11 Elizabeth Krynauw, 'Suid-Afrikaanse kamerstukke: 'n Historiese oorsig en evaluasie van geselekteerde werke' (doctoral dissertation, Pretoria: University of South Africa, 1994).
- 12 The dissertation by Ian Smith includes brief style analyses of then-existing compositions and attempts to rate their technical standard of difficulty for educational purposes. See Ian W. R. Smith, 'An investigation of selected flute compositions by composers resident in South Africa' (master's dissertation, Durban: University of Natal, 1986).
- 13 John de C. Hinch, 'Stefans Grové: Winds of change,' *Journal of musical arts in Africa* 1 (2004), 24–41. Also see John de C. Hinch, 'Stefans Grové: The flute in his life,' in *A Composer in Africa: Essays on the life and work of Stefans Grové*, eds. Stephanus Muller and Chris Walton (Stellenbosch: Sun Press, 2006), 9–15.

- 14 Waldo Malan, 'Portfolio of original compositions: The problem of transcultural fusion,' (doctoral dissertation, Johannesburg: University of Witwatersrand, 2000). Chapter Three comprises an analysis of Malan's composition *Three sketches for solo flute*.
- 15 Daniela Heunis, 'The history, instrumental development and repertoire of the flute trio,' *Musicus* 30/2 (2002). This article mentions 'at least three (avant-garde) trios' that were composed by South African composers: *Suite* (1970) by Henk Temmingh, *For Nancy Ruffer* (1989) by David Kosviner and *Die Sielvoël* (1998) by Stefans Grové. Also see Daniela Heunis, 'The investigation into twentieth-century flute trios with special reference to representative works by Goossens, Sil'vansky, Raphael, Damase, Marx and Crumb' (master's dissertation, Grahamstown: Rhodes University, 1993).
- 16 Peter Klatzow, ed., *Composers in South Africa today* (Cape Town: Oxford University Press, 1987).
- 17 Penny J. Clough, 'Trends in contemporary South African music: The younger generation of South African composers' (master's dissertation, Johannesburg: University of the Witwatersrand, 1984).
- 18 Meryll Monard published under her maiden name (Neille) at the time. See Meryll Neille, 'Contemporary South African music for flute,' (unpublished programme notes to lecture recital for master's degree, Amsterdam: Conservatory of Amsterdam, 2006.)
- 19 Borgdorff's original trichotomy for modes of research are, again: 'research on the arts' (an interpretative perspective), 'research for the arts' (an instrumental perspective) and 'research in art' (the immanent and performative perspectives). For this latter perspective that directs artistic research, I prefer Frayling's suggestion of 'research through art'. See Henk Borgdorff, 'The Debate on research in the arts,' *Dutch journal of music theory* 12/1 (2007), 1–17, esp 4–5. Also see Henk Borgdorff, *The Conflict of the faculties: Perspectives on artistic research and academia* (Leiden University Press, 2012), 17–20, 37–39, etc.
- 20 Jurrien Slighter, 'Performer and research,' *Dutch journal of music theory* 12/1 (2007), 41–50, esp 45–46.
- 21 Susan McClary, in her essays compiled in 'Conventional wisdom' questions the study of the 'purely musical', particularly where formalistic analysis of compositions, often in relation to a supposedly recognised (and 'conventional') musical style of composition, is the sole focus. She maintains that such singular focus has, in earlier musicology, excluded recognition of music operating in overlapping and widening circles of social significance. See Susan McClary, *Conventional wisdom: The Content of musical form* (Berkeley: University of California Press, 2000).
- 22 Christopher Small, *Musicking: The Meanings of performing and listening* (Hanover: University Press of New England, 1998). This term registers a departure from existing research on music as 'works' towards music (and sound) as practice in a wide research sphere.
- 23 Sylvestri reviewed a duo concert by flautist Éva Tamássy and guitarist Uliano Marchio in *The Argus* (see quote at opening of chapter). The review appeared in the daily press, and is therefore aimed at a wide and general readership of persons who appreciate and attend classical music concerts. I found the review cut out and pasted into the first of four documentation books made by flautist Éva Tamássy. These books document the largest part of Tamássy's performing career, and contain concert notices, programmes and reviews. Tamássy first showed me the books in 1998 when I interviewed her. See Pauw, E. M. (Marietjie). 'Interview with Éva Tamássy: Part 1.' *Flute federation of South Africa (FLUFSA) news* 13/3 (November 2001), 1–15. Part 2 of the interview is published in *FLUFSA news* 14/1 (March 2002), 1–11. I again consulted Tamássy's documentation books in 2013 for the current investigation.
- 24 This comment is made by South African composer Robert Fokkens (then residing in Cardiff, Wales). Fokkens contributed to a series of celebratory articles on composer Peter Klatzow's sixtieth birthday. Klatzow was Fokkens' composition lecturer at the South African College of Music, Cape Town, South Africa. In the article Fokkens points to the 'deliciously complex, creatively rich ironies of being South African today' as he refers to the aesthetic choices made by a composer such as Klatzow whose music is 'embedded in the history of European music' and therefore looks back at 'a decaying system'. At the same time Klatzow's music refuses 'to engage in the current global market system' and rejects 'narrow nationalisms'. The article is written with a musicological and scholarly audience as readership. See Fokkens, 'Peter Klatzow: Perspectives on context and identity,' 106 or quote at opening of chapter.
- 25 An interview between John Hinch, flute professor, and composer Stefans Grové (both former colleagues at the University of Pretoria Music Department) is the background to the quoted comments. Hinch's article explores the flute's role in composer Stefans Grové's life. See Hinch, 'Stefans Grové, The flute in his life,' 12, or quote at opening of chapter.
- 26 See Chapter 2 of this dissertation. See also Pierre Bourdieu, 'The Field of cultural production, or: The Economic world reversed,' in *The Field of cultural production: Essays on art and literature*, ed. Randal Johnson and trans. Richard Nice (Cambridge: Polity Press, 1993 [1983]), 30–38.
- 27 According to Christine Lucia, Bourdieu's model is able to analyse how value is assigned to cultural production as 'symbolic (culturally significant) capital as opposed to artistic (aesthetic) or economic (income-generating) capital.' See Christine Lucia, 'Mapping the field: A preliminary survey of South African composition and performance as research,' *SAMUS* 25 (2005), 83–108, esp. 89–90 (emphasis in the original).
- 28 Pierre Bourdieu, *The Field of cultural production*, 30. As was noted in the previous chapter, the terms preservation and innovation are used in Bourdieu and Darbel. See also Pierre Bourdieu and Alain Darbel, *The Love of art*, trans., Caroline Beattie and Nick Merriman (Cambridge: Polity Press, 1991[1969]), 183.
- 29 The UNISA examining system models on the Associated Board of the Royal Schools of Music examining board. UNISA presents a system of graded pieces from grades 1 to 8, followed by licentiates, and aims to gauge the level of competence that practical musicians achieve as they become increasingly proficient on their instruments. In the South African music education system, the examination systems, as presented by UNISA, ABRSM and Trinity-Guildhall are a popular means of examining pupil progress as well as a means of standardised certification. Teaching studios therefore rely on the syllabi of these institutions for the repertoire selections for their pupils. ABRSM and Trinity-Guildhall syllabi do not contain South African repertoire at present. See

- websites at <http://www.unisa.ac.za>, (and) <http://www.trinitycollege.com> (and) <http://www.abrsm.org>.
- 30 This period includes three consecutive woodwind syllabi. The first to include a South African composition was issued in 1978, with one local composition included (Grové *Sonata*). The syllabi that were in use up to 2011 included two compositions for flute by Grové (the sonata and an unaccompanied solo), and one unaccompanied solo composition each by Klatzow and Temmingh (as well as 'studies' for younger players by Paul Loeb van Zuilenburg and two beginners' pieces by Grové). The 2012 syllabus (in current use) includes a larger variety of composers and compositions, but omits the Klatzow and Temmingh solos, as well as the whole section comprising studies (i.e. including the Van Zuilenburg studies). See UNISA Directorate of Music website, accessed September 20, 2012, <http://www.unisa.ac.za>.
- 31 See Stephenson, 'South African flute music catalogue'. According to Stephenson's catalogue at least 76 possible compositions (from a variety of composers) *would have been available for selection* onto the UNISA syllabi up until the early 1990s. (1990 is chosen as a date that would have allowed UNISA repertoire selectors to have had access to repertoire for the compilation of the 2001 syllabus.) The suggested figure of 76 compositions available for selection is derived as follows: In the period between 1912 and 1990 a total of 25 compositions for solo flute were composed; 48 compositions for flute and keyboard, and 3 concertos. (Solo, duo, and concerto are the three categories that are considered for inclusion on this particular teaching institution's woodwind syllabus.) It follows to my conclusion that a total of three composers (with four compositions) is minimal against the total of 76 possible available compositions. The question arises as to why a prominent teaching institution *included only three composers' compositions* in the 1999 syllabus that was in use until 2011. (In this count I omit the two beginners' pieces by Grové on the syllabus, as well as the educational studies by Van Zuilenburg that are intended for grades 1–5.) This chapter will, however, not further investigate institutional choices of this 'repertoire', and, instead, focus on individual flautists' curatorial activity.
- 32 The 2012 UNISA syllabus withdrew all licentiates in 2013 for internal revision ('until further notice'). The statistics used here make use of the licentiate 'repertoire' as was listed in 2012, and (as yet unavailable) changes made to the licentiate syllabi (after the withdrawal period) are not reflected in these observations. These thirteen compositions include the grade 3 piece (Grové), and twelve more compositions (by Hofmeyr, Du Plessis, Van Zuilenburg, Johnson, Rich, Grové), of which one is an alternative piccolo composition (Stephenson). A total of 13 compositions, out of 286 in the syllabus, is a percentage of 04,54%. *Woodwind syllabus, Flute, Grades 1–8 and licentiates in teaching (UTLM) and performance (UPLM)*. 2012. See UNISA Directorate of Music website, accessed September 20, 2012, <http://www.unisa.ac.za>.
- 33 Van Zuilenburg's concert pieces (e.g. *Flutoresque*), but not his educational studies of the previous syllabi, are included on this syllabus.
- 34 In comparison with the 76 compositions (available for selection on the previous syllabus), the 2012 syllabus could consider 121 solo, duo and concerto compositions, according to Stephenson's catalogue of 2012. This figure of '121 compositions' is deduced as follows: 121 is the total of the 35 solo compositions, as well as the 74 compositions for flute and keyboard, and 12 concertos (as concerti are included on examination syllabi where a piano transcription takes the place of the orchestra). The remaining 344 chamber compositions (for two to approximately twelve players, voice included) are therefore omitted in this count. Stephenson's catalogue was released in June 2012, and the final release of the UNISA syllabus was early in 2012.
- 35 The term 'exhibition maker' is used by curator Robert Storr to describe curatorial activities of display (other than caretaking). See Robert Storr, 'Show and tell,' in *What makes a great exhibition?* ed. Paula Marincola (Philadelphia: Philadelphia Exhibitions Initiative, 2006), 14–31, esp 14.
- 36 I made one exception, and accepted the filled-in questionnaire from American flautist Wendy Hymes in August 2014. This was by prior arrangement, as Wendy noted that she would only be able to fill in the questionnaire in her summer vacation. Her listed performance events date from 2009 and 2011, and therefore this late acceptance did not change any of the data in relation to other flautist activities not included between May and August 2014.
- 37 The term 'professional' is here used without rigid analysis of hours, commercial income and 'level' of performance, but on a self-selective basis, whereby persons who present concerts in public are assumed to have had training towards such practice, as well as proficiency in this regard. Flautists who filled out my questionnaires had therefore all presented public recitals (not only as examinations); and had had training in music studies, with at least an undergraduate degree such as a Baccalaureate in Music or Licentiate in Music Performance.
- 38 The FLUFSA (federation) had a membership list for persons receiving four non-accredited journals published annually (entitled *FLUFSA news*, edited by John Hinch). Journals were published in the years 1989 until 2002. After 2002 and until the present date this federation operates as a networking and e-mailing group that disseminates notices of upcoming flute concerts and flute events. At present the current author compiles the information for this diary. The current author has full records (saved on personal computer files) of the annual diaries for the six years 2006, 2007 and 2011–2014, and incomplete records (by month) of the e-mailed dairies between 2002 and the present. This information was useful for the research conducted in this study.
- 39 I registered the current study project with Stellenbosch University in March 2013, and my research proposal was accepted in April 2013. After registering this study project my concert events became increasingly directed by a curatorial approach of themed presentation rather than directed by the convention of presenting a diversity of composer compositions or a diversity of style or a diversity of emotional engagement through programming. I therefore excluded from this empirical study the concerts that I presented in 2013 that were directed by theming through 'landscape' as lens.
- 40 SAMRO (South African Music Rights Organisation) requests that performers fill out 'concert return' forms stating which (South African and other) composers' compositions are performed (including details of date, venue and number of performances at the venue). On several occasions throughout my research (2011, 2012 and 2014) I contacted SAMRO to request access to the SAMRO data basis that keeps record of the public performance of compositions of member composers. Initially I applied to view the concert programmes that they keep on record (as part of

- their policy to gather 'concert returns' from performers and concert organisations). However, the research integrity officer confirmed that these original concert programmes were stored in such a way as to be inaccessible, and the data basis that was compiled from these concert returns was unable to extract the information that I required.
- 41 Jann Pasler, *Writing though music: Essays on music, culture and politics* (Oxford: Oxford University Press, 2008), 365–416.
 - 42 See William Weber, *The Great transformation of musical taste: Concert programming from Haydn to Brahms* (Cambridge: Cambridge University Press, 2008), 1–9 and 235–272.
 - 43 Hand-written documents, of which I received several (delivered 'by hand' as well as e-mailed in pdf format) were reproduced into a compatible electronic format.
 - 44 It is customary in dissertations to number the tables firstly by chapter number, As this chapter was 'exported', I have numbered them differently, beginning with 1.
 - 45 Ian Smith for example confirmed that I could mention his research in this dissertation. He noted that he had not presented any of the South African compositions (that he had researched for his dissertation) on public recitals. He also confirmed that the portfolio of music scores that he had collected was no longer in his possession and that these had been archived at Kingswood College Music Department (Grahamstown).
 - 46 Omissions from my survey were 1) Tessa Brinckman (New Zealand flautist who lives in the United States), who premièred and commissioned (through SAMRO) Bongani Ndodana Breen's *Apologia at Umzimvubu* for flute, violin and cello in 2006; 2) Marianne Martens, who was the flautist to whom Hubert du Plessis dedicated *Three pieces for flute and piano*, op 25; 3) Nerina von Mayer, who was a student colleague of Hendrik Hofmeyr (to whom Hofmeyr dedicated his *Cavatina* for flute and piano) and 4) Annali de Villiers to whom Van Zuilenburg dedicated *Consonances* (trio). I was unable to trace the current locality of flautists such as Beat Wenger and Leslie Shiells who both presented local music and resided in South Africa in the late 1980s to early 1990s before their relocation to Europe.
 - 47 Earl R. Babbie and Johann Mouton, *The practice of social research* (Oxford: Oxford University Press, 2001), 261. According to these authors, consensus exists that a 'response rate of 50 per cent is adequate for analysis and reporting'.
 - 48 Introductions to catalogues of South African woodwind music state a similar observation. See, for example, the catalogues by Stephenson (2012 and 2010), and Smith (1986).
 - 49 SAMRO is able to scan and distribute these scores electronically and remains one of the major organisations that musicians contact for South African composers' scores. However, in their holdings they have a limited selection of flute compositions.
 - 50 From here onwards I refer to myself by name, rather than use 'the present author', or the personal pronoun, etc. This indicates my involvement in this survey as one of the participating flautists.
 - 51 With the digitalisation of music scores the rare existence of an 'only and original' manuscript is becoming increasingly rare, as the assumption now is that composers keep a copy of their sheet music stored on their electronic filing systems.
 - 52 The Temmingh archive has not been compiled and sorted. However, the composition that is entitled 'Wings' is in his original handwriting in Tamássy's collection and may therefore be the only existing manuscript. I did not undertake further research into the location and contents of composer archives of Abbott, Alexander, Honey, De Vos Malan and Phillip. The above list is therefore based on the information supplied firstly by the flautist and his/ her connection with the composer.
 - 53 Catherine Stephenson indicated afterwards that flautist Beata Smith may have a copy of this composition. I was not able to further verify this matter.
 - 54 Douglas Scott's compositions are available publically on Creative Commons Attribution-NonCommercial-NoDerivs 3.1. See <http://creativecommons.org/licenses/by-nv-nd-4.0> and available at IMSLP. In February 2015 Douglas noted to me that his 'Study for four flutes' has over two thousand downloads.
 - 55 This short composition was written as a student sight reading study, and subsequently performed by Éva Tamássy on flute recitals.
 - 56 Marlene Verwey noted in her questionnaire that both of her cross-over compositions were transcriptions. However, having heard a live performance of the compositions in May 2014 (the flute and piano version, without string quintet) I decided (together with her) to call the Koos du Plessis *Kinders van die wind* version (by Vogel) a 'transcription' as the flute played the melody only. We decided to call the Coenie de Villiers *Karoonag* version (by Charl du Plessis) an arrangement, as the flute plays the melody together with substantial improvisatory passages on this melody. Throughout this document I have kept these distinctions with respect to the number of performances, the recording and the dedication/ commission of these two cross-over compositions.
 - 57 These flautists label themselves as amateur composers.
 - 58 Wessel van Rensburg, Marc Duby (both jazz musicians) and John Edwards wrote music for Helen Vosloo.
 - 59 Gabi le Roux and Mauritz Lotz were commissioned to write for Carina Bruwer-Pugliese (and *Sterling EQ*: flute with electric string trio.) Six of these compositions are examples of cross-over music by Gabi le Roux (3 compositions), and by Mauritz Lotz (3 compositions), recorded by Carina Bruwer-Pugliese. Carina confirmed that those compositions that had been commissioned compositions had been documented by the composer into score format, leaving about 10% of the composition open to improvisation. *Sterling EQ* embarked on such improvisation in the recording studio when they first recorded the music.
 - 60 The arrangements (for flute and piano and optional string quintet) of these popular Afrikaans songs by Coenie de Villiers (*Karoonag*) and Koos du Plessis (*Kinders van die wind*) were made for flautist Marlene Verwey as will be indicated in Question 1, etc.
 - 61 Janine Neethlings's arrangements for Bridget Rennie-Salonen (and *Trio with a Twist*) are entitled *Eine kleine rugby*, and *Mannetjies Bach*, etc., and consist of adaptations of existing classical as well as South African music.

- 62 Some of Wessel van Rensburg's arrangements of existing (classical music) compositions for Helen Vosloo, as portrayed on her CD 'Baroque and Blue' (Gallo) were therefore excluded.
- 63 This comment is relevant for the following compositions: Muyanga *Fofa le nna* (2 flutes), Hofmeyr *Ingoma*, (4 flutes), Temmingh *Flute quartet* (4 flutes), Temmingh *Psalm 42* (5 flutes and bassoon), Hofmeyr *Il giardino delle esperidi* (7 flutes), Temmingh *Moedverloor op A mol* (12 flutes), Wegelin *Lucens arbor vitae*, Taljaard *Three lullabies* and Taljaard *Streams/ Canon* (for multiple flutes).
- 64 The Darling *Voorkamerfest* (www.voorkamerfest-darling.co.za) is held on the first weekend of September annually, and is a music, drama, dance, comedy and poetry festival that requires of the performers to present a total of 12 short performances (of 30 minutes each, grouped into four sets of 90 minutes) during the course of one weekend. Each 30 minute performance is attended by approximately 20–30 members of the audience, as the venues are often small, including venues in so-called 'RDP' homes of lower income persons. Taxi minibuses drive the audiences between the three venues on a particular 'route' (of several routes). I decided to indicate a South African flute composition performed at the Darling *Voorkamerfest* as a performance of four times (rather than twelve) as the 30 minute slots are presented in four main sets (one on Friday, two on Saturday and one on Sunday), thereby comprising a total of four performances, presented to approximately 60–90 members of the audience who attend one 'set' of performances. (The logic is that, had the venues been large enough, 60–90 members of the audience would have attended a Friday, a Saturday morning, a Saturday afternoon, or a Sunday performance). I incorporated this measure, or else the number of performances would be particularly high in relation to other compositions. A straight-forward tallying of performances, in relation to traditional classical concert venues, would have shown this discrepancy. (This applies to tallying of two Hofmeyr compositions, a Malan composition, as well as a Klatzow composition, as indicated next to the totals. See entries that indicate Darling *Voorkamerfest*.)
- 65 *Sterling EQ* exists as a music group that performs for corporate functions, etc., although they also present 'listening' concerts. To my interpretation their function is therefore commercial when performing background music at corporate functions, but artistic when providing listening concerts not designed as background music, e.g. at a venue like the Oude Libertas Amphitheatre Summer Series. They are therefore a cross-over band, also in their mode of operation on the continuum between 'commercial/entertainment' and 'listening / artistic'.
- 66 See discussion on cross-over music included in this survey. The commissions and dedications by Le Roux and Lotz fall into this category. They are listed as performed by one flautist, namely Carina Bruwer-Pugliese.
- 67 The Temmingh solo, together with the Grové solo and the Klatzow solo will (in the subsequent list generated) be shown to be the three compositions played by the highest variety of flautists, as the second number following the comma indicates.
- 68 This total includes performance at the Darling *Voorkamerfest* by Pauw, as well as Vosloo's mention of 'at least 12' performances.
- 69 This total includes performance at the Darling *Voorkamerfest*.
- 70 There is also a version for flute and guitar. I have kept apart these two versions in this count. The composition for flute and guitar had six performances by two flautists.
- 71 This total includes the incorporation of *Il Poeta e l'usignolo* for flute and harp as a commission by Pauw, presented on a Pauw-Speck concert tour as well as a Stoltz-Kerrod concert tour, as well as. This total includes performance by Stoltz-Kerrod at the Darling *Voorkamerfest*.
- 72 This total includes the commission and première by Vosloo, as well as the incorporation of *Notturmo elegiaco* onto a concert tour programme and subsequent recording by Vosloo's trio, as well as incorporation into the programmes presented by *Trio Collage* ensemble (Pauw, Van der Westhuizen, Van Eeden).
- 73 This total includes the commission and première by Du Toit, as well as the incorporation of *Imicabango* onto a concert tour programme by Stoltz.
- 74 This sonata counts as the third most performed duo composition (after *Il Poeta e l'usignolo* and *Imicabango* that was presented on concert tours). This sonata posits as having been selected by a larger variety of flautists (Verwey, Pauw, Stoltz, Theart, Minter) in comparison to the mentioned duos. Dawid Venter also performed this composition on concert tour, but he did not take part in this survey. The sonata was listed on the UNISA Performance Licentiate syllabus that was withdrawn at the end of 2012.
- 75 This total includes the commission and première by Vosloo, as well as the incorporation of *The cattle have gone astray* onto a concert tour programme and subsequent recording by Vosloo's trio, as well as incorporation into the programmes presented by *Trio Collage* ensemble (Pauw, etc.).
- 76 This total includes the commission and première by Vosloo, as well as the incorporation of *Soul bird* onto a concert tour programme by Vosloo's trio (for at least ten performances in total), as well as incorporation into subsequent 'once-off' programmes presented by Stoltz (2012) and Vosloo (2012).
- 77 This quartet, composed in 1975 for student chamber music concerts presented by Éva Tamássy, counts as the most-performed chamber composition for multiple flutes, as well the composition presented by the largest diversity of groups (six) as will be clear from the next category).
- 78 This composition was listed on the UNISA Performance Licentiate syllabus (but the licentiate was withdrawn at the end of 2012).
- 79 This total includes the incorporation of *It takes two* onto a concert tour programme and subsequent recording by Vosloo's trio.
- 80 The dedicatee of this flute solo, Éva Tamássy, gave the sub-title 'Nostalgia' to 'Last pieces no 2' as she wanted the audience to 'have something to think about' during the performance of the composition. The composer did not object to her choice of sub-title. In subsequent reference to the composition, the sub-title 'Nostalgia' is used far more frequently than its original title.
- 81 Comments that relate to the composer's choice of material include an observation that these four compositions are suited to the flute's lyrical and multi-timbred

- sounding strengths. The four compositions are each slow in character, although the Hofmeyr incantation makes use of ornate variation of the main theme, and this adds movement (and ephemerality) to the original theme. The programmatic reference of the titles perhaps adds to the popularity of the compositions. In this regard a review of *Incantesimo* by Stephanus Muller praises the dramatical instinct ('dramatiese instink') and timing ('tydsberekening') of the composer as portrayed in this cameo ('kamee') that evokes a ghost-like apparition. See Stephanus Muller, 'Komposisie van Hofmeyr haal paal op Zagreb-musiekfees,' in the section 'Klassieke Klanke,' *Die Burger*, April 25, 2005). Comments such as these are not further substantiated as they fall outside the scope of this study.
- 82 This total includes performance by Pauw at the Darling *Voorkamerfest*.
- 83 This composition was commissioned by Raffaele Trevisani.
- 84 Éva Tamássy's end of year student studio recitals hosted several of these performances, and Roelof Temmingh, her colleague, was engaged to compose three of these compositions. I also took part, as a student, in a performance on such an event of *Lucens arbor vitae* for six flutes, composed by Arthur Wegelin.
- 85 In 2011 I curated a concert celebrating Éva Tamássy's performing and teaching career when she turned 75. This programme included the performance of four Temmingh compositions that had been dedicated to her.
- 86 Flute workshops on South African flute music were presented by Liesl Stoltz as part of her postdoctoral project in 2012–2014. Venues included North West University, Hugo Lambrechts Music Centre (Western Cape) and Westerford High School (Western Cape).
- 87 Flautists who played the sonata include Helen Vosloo, Liesl Stoltz, Merryl Monard and Douglas Scott. Linda de Villiers also performed this sonata, but she was unable to participate in this survey.
- 88 This total includes performances on the Darling *Voorkamerfest*.
- 89 This composition was dedicated to Catherine Stephenson.
- 90 This composition was dedicated to Alain Barker
- 91 The SAMRO edition of this composition notes the English title, and not the German title 'Licht und Schatten'.
- 92 This composition was dedicated to Beat Wenger (flute) and Bob van Sice (marimba)
- 93 Carina Bruwer-Pugliese presented 333 performances of cross-over music (I kept the 25% 'artistic/ listening' of her initial total performances), of six cross-over compositions. She presented six (6) performances of 4 (four) classical compositions by local composers.
- 94 This total of 961 counts flautist effort and not compositions total. In the case of multiple flute compositions this is notable: If a flute quartet is performed once, then this counts as '4 flautist efforts'; if eleven times, then 44 collective efforts. The Temmingh *Quartet*, which had eleven performances listed in Question 2, only counted as eleven performances on that list. But here it counts for 44. The same applies to all other multiple flute compositions (Muyanga, Temmingh, Hofmeyr, Taljaard, Wegelin, etc.). This explains the discrepancy between totalling flautist performances vs composition performances.
- 95 As explained earlier on, multiple flute compositions, e.g. compositions for two to twelve flutes, are counted per performance and not per flautist. This is to suggest that every ensemble of flautists who comprise the 'body' of musicians constitute one new performance.
- 96 This explains the high number of performances of Hofmeyr's *Il Poeta e l'usignolo* and Johnson's *Imicabango*. *Imicabango* was commissioned by Cobus du Toit (and performed by him at least 5 times), and then taken up into the concert tour 'repertoire' of Liesl Stoltz who, during 2012–2014, held numerous national tours of concerts of South African 'repertoire', including an international tour to Europe on which *Imicabango* was programmed. Similarly, *Il Poeta e l'usignolo*, commissioned for flute and guitar by Bridget Rennie-Salonen, was taken up into recital tours of Rennie-Salonen as well as Liesl Stoltz (with Stoltz performing it twice, and Rennie-Salonen performing it 4 times). In addition to this, Marietjie Pauw requested a transcription for flute and harp (from the composer) that was subsequently performed on tour with a harpist (5 times) and this same flute-harp transcription was then taken on concert tour by Stoltz and her harpist, with 13 more resulting performances.
- 97 Such an approach would have necessitated that I differentiate between classical compositions and 'influences on classical' compositions (whether jazz, popular, folk, indigenous, world, social, political, etc.) throughout, in order to retain the 'purely classical' – the latter a category that (in my opinion) does not exist except in compositions that duplicate earlier styles of writing.
- 98 This distinction between classical music as highbrow (and thus having an elitist connotation) came about in European classical music at about 1850, when concert presentations became standardised events, with ritualised codes of conduct, standard repertory, and an audience that aspired to learned modes of appreciation of this music. See for example William Weber, *The Great transformation of musical taste: Concert programming from Haydn to Brahms* (Cambridge University Press, 2008).
- 99 Catherine Stephenson's master's dissertation traces developments in compositional styles of local flute music and investigates cases of 'borrowing' and 'hybridity'. See Stephenson, 'South African Flute Music Catalogue'.
- 100 Carina Bruwer-Pugliese, e-mail message to author, 14 May 2014. Her words; 'Ek is bly die *Sterling EQ* werkies moedig 'n bietjie van 'n gesprek aan: So 75% van die optredes is by "corporates" of ander geleenthede, terwyl so 25% by geleenthede / konserte is wat ek self reël.' (Translation by M. Pauw: I am glad that the *Sterling EQ* commissions are encouraging some conversation. Approximately 75% of our performances can be described as 'corporate' and 25% of our performances are those that I organise myself.)
- 101 I was surprised by an apparent lack of record keeping amongst many of the flautists whom I consulted.
- 102 These 24 programmes that included South African music were presented by Éva Tamássy during the period (1978–2001). I had access to her documentation books that documented at least 240 concerts as programmes and press reviews over this period.

- 103 These nine flautists (who participated in this survey) include the following persons: Inge Pietersen-Scott, Dianne Mitchell-Baker /Vermeulen, Liesl Stoltz, Erika Jacobs, Jeanie Kelly, Tracey Burger, Marietjie Pauw, Mariëtte Schumann and Bridget-Rennie Salonen. They presented compositions by Temmingh (4) and Hofmeyr (1) on a concert celebrating Éva Tamássy's 75th birthday. Twenty flautists participated as players on this concert event (10 Sep 2011, Fisser Hall, Stellenbosch).
- 104 *Four antique dances* by Hubert du Plessis was also performed on this same concert by flautist Timothy Bakker. Bakker did not participate in this survey.
- 105 This figure was tallied from the *Flutes Concerts Diary* of 2012–2014, the diary that is circulated on e-mail by the *Flute federation of South Africa (FLUFSA)*.
- 106 Helen Vosloo (4 compositions), Carina Bruwer-Pugliese (6), Liesl Stoltz (1), Evelien Hagen-Ballantine (1), Merryl Monard (2), Carla Rees (1), Owen Britz (1), Marlene Verwey (2), Barbara Highton Williams (1) and Marietjie Pauw (2). Liesl Stoltz's CD entitled 'Explorations' (released 2015) contains several more compositions by local composers, but this CD was released after the cut-off date (May 2014) to my survey.
- 107 This composition was track listed by *ClassicFm* and SABC (national) radio stations.
- 108 This composition was track listed on *ClassicFm* and *Princeton* (New Jersey, USA) radio stations.
- 109 The compositions by Koos du Plessis and Coenie de Villiers (arranged and/ or transcribed for Marlene Verwey) have been track listed on *ClassicFm*.
- 110 Prior to this survey, a non-comprehensive search on existing commercially released recordings of South African flute music had delivered the names of more flautists of such recordings. (For this study these flautists had not been approached and/ or had declined to participate.) The names of flautists are listed below, with the composer name in parentheses. Barbara Bossert (Bräuning and Taljaard), Raffaele Trevisani (Hofmeyr), Timothy Hagen (Jankowitz), Thomas de Bruin (Grové), Keri Povall (Tozer), Julia Bronkhorst (Hofmeyr), Annali de Villiers (Van Zuilenburg) and Alexander Wagendristel (of *Ensemble Reconsil* with two compositions by Blake). Documentation: author's records kept on personal computer files.
- 111 On one search of *YouTube* (www.youtube.com), conducted on 3 December 2013, I found a total of 20 postings of South African flute music, and another 8 compositions that were mainly improvised (not necessarily scored) by South African flautists such as Wouter Kellerman. This search delivered a total of six flautists whom I had not known and had not approached for this survey. (They were mostly scholars or students judging their physical appearance on *YouTube*) The same search showed four more (classical and jazz) compositions that had not been mentioned as performed by flautists in the above categories (Jankowitz *Quintet*, and two compositions by Deepak Ram that include the (classical) flute.) Documentation: see author's records kept on personal computer files.
- 112 The recording of Hofmeyr *Il Poeta e l'usignolo* was publically and commercially distributed, although not licensed with, for example, SAMRO.
- 113 The CD was released in 2015 with the title 'Explorations'. Compositions on the double CD are the following: Hofmeyr *Incantesimo*, Hofmeyr *Sonata*, Hofmeyr *Mabalél* and Hofmeyr *Il Poeta e l'usignolo* for flute and harp. Further included are the Grové *Sonata* and Grové *Pan and the nightingale*, as well as Temmingh *Last pieces no 2 (Nostalgia)*. The remainder of the compositions are: Van Zuilenburg *Flutoresque*, Du Toit *Filigree for Florence*, Hanmer *Sarabande –for the days of a sundog*, Du Plessis *Four antique dances*, Klatzow *Sur une route toute blanche*, and Johnson *Imicabango*. Details on this curatorial activity were not included in this section on recordings as the Stoltz project had not been finalised by my cut-off date of May 2014).
- 114 Daniela Heunis, 'Works for solo flute by South African composers: An overview 1967–2000,' *FLUFSA News* 13/2 (July 2001), 1–12.
- 115 Wendy Hymes Onowwerosuoke, 'African art music for flute: Selected works by African composers.' (doctoral dissertation, Louisiana State University, 2008).
- 116 Catherine Stephenson, 'South African flute music (1912–2012): A Comprehensive catalogue and examination of the development of South African flute music' (master's thesis, Cardiff: Royal Welsh College of Music and Drama, 2012).
- 117 This composition by Hanmer (for *Trio with a Twist*, commissioned by SAMRO) is not listed on the performance totals of Question 2 as it was premièred in September 2014, a date that falls after my designated cut-off date. The *commission* is included on this list, however, as it was granted in 2013.
- 118 These three compositions are by Phillip, Honey and Mullins. Phillip Lance's *Three sketches* is dedicated to Merryl Monard and has not been premièred by her, and likewise Albert Honey's *Tryptique* has not been premièred by Monard. Temmingh's *Nude* and *Façade* were recorded by Éva Tamássy (for whom they were written) but never performed publically by her. These Temmingh compositions were performed in public by Tamássy's students Stoltz and Hofmeyr-Burger.
- 119 These include Angie Mullins's *Building/Mending/Burning* (written for Michael Jefferies, commissioned by SAMRO); Alexander Johnson's *Kalagari* (written for Liesl Stoltz, commissioned by SAMRO); Hendrik Hofmeyr's *Concerto for flute and harp* (written for Liesl Stoltz, commissioned by SAMRO); and Hanmer's *The Last Indian café* written as a SAMRO commission for Bridget Rennie-Salonen's trio (2014).
- 120 Samuel Gilmore, 'Tradition and novelty in concert programming: Bringing the artist back into cultural analysis' *Sociological forum* 8/2 (June 1993), 221–242, esp. 237–238.
- 121 This was noted on the questionnaire in the section on dedications. Éva Tamássy explained that no financial agreements had been made, and that these compositions were therefore not commissions, but dedications.
- 122 As an example of Wendy's collegial curatorship to fellow flautists she made available the scores and CD that related to her DMA dissertation. These scores could be ordered with a CD of the same compositions. The scores are published by *African Music Publishers*, a non-profit subsidiary of the *St. Louis African Chorus*.
- 123 *Building/Mending/Burning*: Angie Mullins (2012): Flute, piano: This composition had not been premièred at the time of his questionnaire response. The composition was commissioned by him from Angie Mullins through SAMRO.
- 124 After a survey on contemporary music premières in New York Samuel Gilmore concluded that performers gain 'plaudits for supporting new music' and that

'premières are attractive to performers because they [...] indicate the performer is in touch with the contemporary music world'. See Gilmore, 'Tradition and novelty in concert programming, 238.

- 125 This survey does not investigate the issue of sounding local from the point of view of composers. As an aside comment, I hereby note musicologist Richard Taruskin's complaint that composers are required to 'stay put in their place'. Taruskin expresses his scepticism of such an approach whereby composers' music is required 'to sound' a geographic or nationalistic region. Taruskin criticises this notion as a 19th century ideal that has no bearing on a globally-situated 21st century. He advocates that composers (should) have the freedom to compose in styles they choose to engage with. When applied to South Africa, this argument challenges notions of 'sounding national', an idea that is sometimes conflated with 'sounding African'. I suggest that South African classical music can, however, hover easily on various (and opposing) sides of this argument, given its particular history and relationship to colonialism, imperialism and apartheid, and therefore carrying with it a perceived legacy (from colonialism's education) of being elevated above 'non-classical' musics which include tropes of sounding (or not sounding) indigenous and folk music. Without begging exceptionalism, I therefore suggest caution, for South African music-making and the issue of 'sounding a locality' and 'sounding put in place' may be more complex than Taruskin makes it appear to be. See Richard Taruskin, 'Nationalism: Colonialism in disguise?' in *The Danger of music and other anti-utopian essays* (Berkeley: University of California Press, 2008), 25–29, esp 26.
- 126 I did, however, attend a performance of South African flute compositions presented by Liesl Stoltz in Hiddingh Hall, Cape Town, where evocative blue lighting was used for Peter Klatzow's *Figures in a landscape*. As a result the marimba player's shadow made an effective choreography on the side wall! When I mentioned this to Liesl afterwards she said that this had not been intentional.
- 127 See Gilmore, 'Tradition and novelty in concert programming, 232–233.
- 128 Beryl Graham and Sarah Cook, *Rethinking curating: Art after new media* (Cambridge, Massachusetts: MIT Press, 2010), 10.
- 129 See Lydia Goehr, *The Imaginary museum of musical works: An essay in the philosophy of music*, rev. ed. Oxford: Oxford University Press, 2007 [1994]), esp 89–119 in which she explains her central claim.
- 130 Goehr, *The Imaginary museum*, 253.
- 131 I hereby suggest that not having researched in questionnaire format 'compliant performance, accurate notation, and silent reception' amongst fellow flautists, I can at the least claim that my own historical concert practice as a flautist has been aligned with Goehr's notions.
- 132 Bourdieu, *The Field of cultural production*, 30.
- 133 Bourdieu, *The Field of cultural production*, 2.
- 134 Bourdieu, *The Field of cultural production*, 30 (emphasis in the original).
- 135 See Samuel Gilmore, 'Schools of Activity and Innovation,' *The Sociological Quarterly* 29/2 (Summer, 1988), 203–219, esp 217–218.

Notes to Addendum 6

- 1 In these thought papers I used the word 'piece' to refer to SAGA 631. I did not want to use 'work' and 'creation' did not always suit. The criticism I lodge at the term 'work' is, however, applicable to 'piece'.
- 2 Commenting on Alain Corbin's study (1998) of 19th century village bells in France, David Matless observes that '[t]he auditory landscape available to us historically becomes, as in Corbin's account, an inescapably moral geographic terrain'. See David Matless, 'Sonic geography in a nature region,' *Social & Cultural Geography* 6,5 (October 2005): 751. Matless concludes that in the contested valuation of a regional landscape 'the aesthetic, the ecological and social are enfolded through sonic geography'. See Matless, 'Sonic geography,' 763.
- 3 For a discussion of Mpe's writing, as well as other Johannesburg texts which take the street, the café, the suburb and the campus as topic, see Sarah Nuttall, 'The literary city,' in *Johannesburg: The Elusive Metropolis*, eds. Sarah Nuttall and Achille Mbembe (Johannesburg: Wits University Press, 2008), 195–218. For Nuttall the authors Mpe, Vladislavić and Gordimer work 'most fully' with Johannesburg as impetus towards fictional form.
- 4 Jacques Lacan delivered a series of papers on 'the mirror stage', of which the above quoted concepts are from page 4. See Jacques Lacan, 'The Mirror-Stage as Formative of the I as Revealed in Psychoanalytic Experience' (paper delivered on July 17, 1949, at a conference of the 16th annual International Psychoanalytic Congress in Zürich). Translated into English by Alan Sheridan in *Écrits: A Selection* (New York: W.W. Norton & Co., 1977). Available online at <http://www.lacanianworks.net/?p=303>

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Music (compositions, musicals, recordings)

Note: ‘Exportation’ chapter contains approximately 190 composition titles (music that includes flute) that are not included in this Bibliography.

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- Bethke, Andrew-John. *Fantasia on Nkosi Sikelela*. Flute, violin, piano (originally flute, oboe, piano).
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- Bräuninger, Jürgen. *Fractal shapes*. Flute solo and electronic tape. Text by Ari Sitas, from the *RDP Poems*.
- Bräuninger, Jürgen. *Times of deliverance*. Soprano, flute, cello, piano and percussion (two players). 2011. Text by Ari Sitas. The flute part of the composition is similar to that of *Fractal Shapes*.
- De Leeuw, Ton. *De Toverfluit: Vier liederen*. Soprano, flute, cello, piano.
- Fokkens, Robert. *Cycling to Langa*. Quartertone bass flute and electronics.
- Glasser, Stanley. *Jabula*. Flute solo. 1971.
- Grové, Stefans. *Lig en skaduweel Light and shadow*. Flute, piano. Movement titles: ‘Lewensvreugde, Afskeid en Herinnering’.
- Grové, Stefans. *City serenade*. Flute/alto flute, clarinet/ bass clarinet, viola, cello and harp. ‘Music from Africa’ series, no 3. 1985.
- Grové, Stefans. *December fragments*. Flute and organ. ‘Music from Africa’ series, no 26, 2003.

Haydn, Franz J. *Trio in D*. Flute, cello, piano. Hob XV:16.

Hofmeyr, Hendrik. *Gebed om die gebeente*. Soprano, flute, cello, piano. Text by D.J Opperman.

Hofmeyr, Hendrik. *Lied van die somerwind*. Flute and violin. 2008.

Hofmeyr, Hendrik. *Sonata per flauto e pianoforte*. Flute and piano. 2007.

Hofmeyr, Hendrik. *Trio per flauto e clarinetto e pianoforte*. Flute, clarinet and piano. 2010.

Huysen, Hans. *The cattle have gone astray/ Ngororombe*. Flute, cello and piano.

Jankowitz, Christo. *Karoo wind*. Flute, violin and harp. 2005.

Jordan, Barry. *White narcissi*. Flute solo. 1985. Text by Abdullah Ibn Al-Mu'Tazz (861–908).

Malan, Waldo. *Three sketches*. Flute solo.

McKenzie, Gerald Samuel 'Mac'. *West Coast waterfront*. Flute, guitar, piano.

Mullins, Angie. *Saga 631: Road landscape*, with film by Eduardo Cachucho. Arranged for 8 players: Flute, clarinet, bassoon, percussion, violin, viola, bass guitar, piano/harpsichord. Original orchestration for thirteen instruments also included trumpet, guitars, 2 violins and cello. 2008.

Mullins, Angie. *Things you can only see from above*. Wind quintet for flute/ piccolo/ alto flute, oboe, clarinet, bassoon and horn. Composition inspired by a series of photographs by Yann Arthus-Bertrand.

Muyanga, Neo. *Fofa le nna*. Flute and violin, originally for flute duo, 2012.

Ndodana-Breen, Bongani. *Emakhaya*. Flute, piano. 2012.

Ndodana-Breen, Bongani. *Visions*. Flute solo.

Netshivhambe, Evans. *Sunshine*. Flute, cello and piano.

Roe, Betty. *Four Shakespeare songs*. Soprano, flute, piano, optional cello.

Romano, Amelia. *Serendipity*. Harp solo.

Roux, Isak. *Four African scenes for woodwind quintet*. 1999. The movement titles are the following: 'Desert dance', 'Wind song', 'Dusk at Loteni' and 'Market place conversations'.

Roux, Isak. *Sketches*. Flute, marimba. 1998. Movement titles are: 'Azande', 'Pipe dance', 'Groove', 'Weavers', 'Interlude' and 'Mopani: Afternoon'.

Stephenson, Allan. *Pofadder variations I*. Flute, oboe, bassoon. 1977.

Taljaard, Hannes. *Canon no 1/ Streams*. Flute, violin, harp (improvisation) and soundtrack.

Taljaard, Hannes. *Four canons on water*. For 1–12 flutes and electronics.

Temmingh, Roelof. *Mors*. Soprano, flute, cello and piano.

Tozer, Fiona. *Feng shui*. Flute, guitar. 2008. Composition inspired by a photograph by Merryll Riley of a waterfall in the Ukhahlamba Drakensberg Park, on a trail called 'The crack and mudslide'.

Van Rensburg, Étienne. *Waar die soet stroom*. Flute and harp. Composition inspired by a poem by Petra Müller.

Van Rensburg, Wessel. *Resting place*. Alto flute and piano (originally for piano solo).

Music compositions explored for their possible topical link with landscape, but not further discussed in the dissertation

Blake, Michael. *Honey gathering song*. Flute, piano. Alternative version, entitled *Quartet* for flute, three strings.

Blake, Michael. *Leaf carrying song*. Flute (or oboe), guitar.

Blake, Michael. *Rural arias*. Singing saw, flute, alto flute, clarinet, bass clarinet, trumpet, piccolo, trombone, bass trombone, string quartet, piano.

Blake, Michael. *Spring in new x*. Chamber ensemble.

Blake, Michael. *Sub-Saharan dances*. Chamber ensemble.

Cloete, Johan. *Ocean*. Flute and electronic tape.

Cloete, Johan. *Poussin in Africa*. Flute, piano. 1986.

Cruickshank, Andrew. *Red clouds breaking into song*. Flute/piccolo (one player), piano. 1997.

Glasser, Stanley. *Springtime bagatelles*. Flute, clarinet and bassoon. 2000. Movement titles are: 'The clown', 'The See-saw', 'The Blossom', and 'The Bicycle man'.

Grové, Stefans. *Quintet for piccolo, two flutes, alto flute and harp*. 'Music from Africa' series, no 27, 2004. This composition was not selected as an example of a composition that references landscape in this study.

Hanmer, Paul. *Nightjar breaks*. Flute and string orchestra.

Hanmer, Paul. *Skelmbos*. Flute, marimba, cello, piano (originally alto flute and double bass instead of flute and cello).

Hoenigsberg, David. *Frolicks of the African night*. Flute solo. 1974.

Johnson, Alexander. *Imicabango*. Flute and piano. The isiZulu word for *Imicabango* is translated as *Impressions*. Movement titles are: 'Impumalanga' (Dawn), 'Isiduduzo' (Lullaby) and 'Isikhwishikazana' (Small Whirlwind).

Johnson, Alexander. *Khalagari*. Flute and piano (2013). The movement titles are 'Okavango' (a river running from Angola, through Namibia, to Botswana), 'Omuramba' (a Herero word that refers to an ancient river-bed found in the Kalahari) and Khoi (a reference to the Khoi, Khoi-Khoi and Khoi-San peoples of the southern and southwestern regions of Africa; or a reference to the Khoi language which gave many natural landmarks their names).

Kirby, Percival. *Song of the Cape fisherman*. Soprano, flute, harp, 2 violins, viola, cello. 1939. Text: *Tra, Trn* by Percival Kirby.

Klatzow, Peter. *Sunlight surrounds her*. Marimba, with flute, bassoon, viola, cello. This composition was not selected as an example of a composition that references landscape in this study.

Kosviner, David. *Trio 1992*. Flute, clarinet, piano. This composition was not selected as an example of a composition that references landscape in this study.

Loveday, Claire. *Star-rise*. Flute solo.

Meyer, Renier Jacobus (Jaco). *Visions d'esquisses par temps de neige*. Flute solo (2012). Movement titles are 'La première caresse revigorante de la vie', 'L'oiseau de neige',

'Chansons disparaissent dans la montagne', 'Tempête de neige'. Translated (J. Meyer): 'Snow Sketches', and movement titles: 'The first invigorating caressing of life', 'Snow bird', 'Melodies disappearing into the mountains', and 'Snow storm'.

Moerane, Michael Moiseu. *Sunrise*. Octet for flute, 2 clarinets, piano and string quartet.

Ndodana-Breen, Bongani. *Apologia at Umzimvubu*. Flute, violin and cello. Version for flute and marimba also exists (2006). In this composition place is indicated as a river (Umzimvubu, translated from isiXhosa as 'the house of a hippo', is also the name of a river.)

Netshivhambe, Evans. *Natural wind*. Wind quartet.

Scherzinger, Martin. *Whistle in a circle movement*. Flute, piano.

Simon, John. *Scena* for solo flute. This composition was not selected as an example of a composition that references landscape in this study.

Smith, David. *Lunar fantasy*. Flute, tambour (bongo drums) and piano.

Taljaard, Hannes. *Zwikumbu zwiraru* (translated as 'Three Calabashes', also referred to as 'Drie Wiegeledjies/ Three Lullabies'). Piccolo, 2 flutes, piano. The composition includes arrangements of 'Ihi' (a thiVenda lullaby), 'Siembamba' (an Afrikaans lullaby) and 'Thula Thu' (an isiZulu lullaby), in three movements.

Van Rensburg, Étienne. *Rivier en landskap*. Flute, violin, cello, harpsichord (1987). The composition is inspired by an oil painting with title *Quartet, river and landscape* by Cecily Sash, Johannesburg Art Museum.

Volans, Kevin. *Walking song*. Flute, harpsichord and two clappers (persons clapping hands).

Wegelin, Arthur (Oom Willem). *Voëls op Aasvoëlkop/ Birds on Aasvoëlkop*. Flute and piano.

Curations: Art, drama, and music events

Note: Concert curations relevant to the 'Exportation' chapter are not listed in this Bibliography.

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Video art exhibitions. Curated as decolonial aestheSis projects. *ContemporaryAnd: Platform for international art from African perspectives*. Available online. Accessed September 12, 2014, <http://www.contemporaryand.com/blog/magazines/decolonial-aestheticsaesthesis-has-become-a-connector-across-the-continent/>.

Gómez-Peña, Guillermo. Art and drama interventions by *Pocha Nostra* troupe: Curations as decolonial aestheSis projects. Available online. Accessed September 20, 2014, http://www.pochanostra.com/#Scene_1.

Hofmeyr, Hendrik. Curation 21 February 2015: Concert entitled 'Myth and music' with flautist Liesl Stoltz. Irma Stern Museum, Cape Town. Accessed June 14, 2015, <http://www.uct.ac.za/calender/events>.

Lasch, Pedro and Robby Shilliam. Art exhibitions curated as decolonial aestheSis projects. Available online, accessed September 12, 2014, http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/.

Lockward, Alanna and Robby Shilliam. Art exhibitions curated as decolonial aestheSis projects, e.g. 'Be.Bop 2012: Black European Body Politics.' *ContemporaryAnd: Platform for international art from African perspectives*. Interviews available online. Accessed September 12, 2014, <http://www.contemporaryand.com/blog/magazines/decolonial-aestheticsaesthesis-has-become-a-connector-across-the-continent/>. Also see http://socialtextjournal.org/periscope_topic/decolonial_aesthesis/.

Pauw, E. M. (Marietjie). 'Bones, brick, mortar and souls: Sounding land as decolonial aestheSis.' Curation and concert event conducted as artistic research at the University of Stellenbosch Music Department. December 9, 2014. Fisser Hall, Stellenbosch, South Africa.

Pauw, E. M. (Marietjie). 'Land in klank: Infecting Pierneef's station panels with South African flute compositions.' Curation and concert event conducted as artistic research at the University of Stellenbosch Music Department. March 8, 2014. Rupert Museum, Stellenbosch, South Africa.

Pauw, E. M. (Marietjie). 'Narcissi, memories and that which is "happy": Landscapes on flute.' Curation and concert event. April 17, 2013. Azaleahof, Stellenbosch, South Africa.

Pauw, E. M. (Marietjie). 'SAGA 631: Exploring the gaps of smooth space (in Johannesburg).' Curation and concert event conducted as artistic research at the University of Stellenbosch Music Department. August 6, 2014. Fisser Hall, Stellenbosch, South Africa.

Pauw, E. M. (Marietjie). 'Sketches, visions and stray cattle: South African landscapes on flute.' Curation and concert event as audition presentation for acceptance into the programme for integrated music research at the University of Stellenbosch Music Department. November 30, 2012. Endler Hall, Stellenbosch, South Africa.

Pauw, E. M. (Marietjie). 'Water, stray cattle and the urban: Dwelling in South African landscapes.' Curation and concert event for *Hearing landscape critically* conference. September 9, 2013. Fisser Hall, Stellenbosch, South Africa.