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ABSTRACTS

John Coulter: The duties of the historically informed performer: Mozart's Sonata in C Minor K457, first movement

In attempting to include as many aids and prescriptions as possible to guide the performer, modern practice ends in obscuring the text, whereas historically informed performance practice seeks to clarify the text and encourage the player's creativity.

Jonathan Drury: Traditionalism in Shostakovich's Fifteenth String Quartet

Shostakovich's late symphonies and quartets differ in style from his film scores, ballets, early symphonies, and other works. The strong differentiation of styles within his oeuvre is to be understood partly as his response to the problematic situation of progressive Western art music within mass culture, complicated by the demands of Communist ideology and Russian idiosyncrasies. The string quartet no.15 serves as an example of a Shostakovich work that is conservative for its time internationally but progressive for its Soviet environment.

Richard Foss: The Rhodes Computer Music Unit

The Computer Music Unit at Rhodes University, Grahamstown, South Africa, houses a computer-controlled studio as well as two independent workstations. A computer music network, under construction, will allow for remote access to music resources. A computer music course is offered.

Ella Fourie: Die rol van oogbewegings in klavierbladlees

A survey of major studies on piano sight-reading in connection with eye movement and vision, with attention to iconic memory, central and peripheral vision, fixation, focus, nystagmus, and eye-hand span.

Klaus Heimes: The soft constitution of the musical object: Preliminaries to the formulation of a Philosophy of Music Education in South Africa

The feasibility of integrated education at all institutional levels, within a heretofore segregated society in which African, Asian, Western, and world music are all current, is investigated with attention to methodology and the development of a philosophy of intercultural music pedagogy.

Thomas Johnston: The Northwest Coast Tlingit Indian Musical Potlatch

Examines Tlingit potlatch dancing in south eastern Alaska, with an account of the accompanying traditional music. Attention is devoted to the totemic symbolism of clan crests, found on dance costumes and instruments, and to musical roles in Tlingit society.

Daleen Kruger: Die galante orrelmusiek: Estetiese begronding en interpretasie

The anthropocentric character of the *galant* style influenced 18th-c. church music, as seen in organ literature of the time, particularly that produced by the pupils of J.S. Bach. The period 1739-1808 is surveyed.

Winfried Lüdemann: Coherence as a concept in style and style analysis

The problem of stylistic coherence should be approached by viewing each style as a structurally different world. By discovering the links between stylistic features, and, on different levels, the structural and stylistic principles to which they can be related, the aesthetic concept of stylistic coherence can then also be revealed on the structural level of the music itself. In this way analysis reaches higher level of sophistication than when based on the view that style is statistical in nature.

Khabi Mngoma: The teaching of music in South Africa

In perpetuating structures of apartheid in their teaching of music, South African educators and musicologists are perpetuating the strife current in South African society. Educational institutions must promote an integrated, multicultural program comprising education in both African and Western music.

Louis Nortjé: Registration authenticity in recorded performances of Dietrich Buxtehude's *Praeludia*

Brief surveys of North German High Baroque organs and registration practices suggest that the majority of the organists heard on the 12 recordings discussed here have disregarded the requirements of an authentic registration (even though historically oriented realizations by younger organists are available).

Charles Plummeridge: Changing conceptions of music education in Britain: Some observations and implications

Any view of music education will be determined by underlying principles relating to the aims of education, the value of music, and the nature of musicianship. Since the issues are inherently problematic, there is no single conception of music education prevailing in Britain; in British schools one finds a wide variety of policies and practices.

Albert Troskie: Die Suid-Afrikaanse Kerkorrelistevereniging: Die eerste dekade (1980-1990)

A society for Afrikaans-speaking organists, Suid-Afrikaanse Kerkorrelistevereniging organizes regional courses, publishes the periodical *Vir die Musiekleier*, subsidizes projects, and negotiates favourable service conditions for church organists.

**Gideon Daniel Roos, Executive President, Southern African Music Rights Organisation /
Suider-Afrikaanse Musiekregte Organisasie: Tributes by / Huldeblyke deur John Barratt,
G.G. Cillie, Dirkie de Villiers, Michael J. Freegard and Ulrich Uchtenhagenz**

Describes the establishment, in 1961, of the Southern African Music Rights Organization, by Roos and his two sons. Roos is currently Executive President. (A series of brief tributes to Roos, in English and Afrikaans, follows this article.)