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ABSTRACTS

'Africa Civilised, Africa Uncivilised': Local Culture, World System and South Africa *V. Erlmann*

The ideology and genesis of world music are examined through two episodes in the production of South African music for international consumption: the tour by a South African choir to England in 1891-92 and the making of Paul Simon's album *Graceland*, which involved the collaboration of the *isicathamiya* choir Ladysmith Black Mambazo and is seen as a prime example of both world music and postmodern cultural production. The production of aesthetic difference is an intrinsic part of what in late capitalism is one vast, all-encompassing environment of global culture. Difference should no longer be seen as something inherent in discrete cultures but rather as something produced from within a global system.

Palestrina's Imitation Mass Settings: A Study of Recompositional Procedures *V. Franke*

Most studies of Palestrina's use of polyphonic models in Mass composition have concentrated on the distribution of model motives in relation to the Mass text and on the composer's methods of elaborating these motives. However, it is also important to study the refashioning of integral borrowed textures. Such a study has strong implications for our view of *imitatio*, and it leads to the proposal of a new classification of parody or imitation Masses.

Third Reich Music: State Intervention and the Problem of Historical Disjunction and Continuity *D. Smith*

The Third Reich has usually been treated as a parenthetical period marked by disjunction in 1933 and 1945. Three topics—the rooting of jazz in Germany after World War I, the vicissitudes of the Wagner cult, and the attempts to reform music education in Germany—are discussed with a view to exposing elements that provide continuity through the historical crises in the first half of the 20th c.

Oppervlakkonstrukte as Sleutel tot Dieperliggende Strukturele Verhoudings: 'n Huldeblyk aan Witold Lutoslawski (1913-1994) *B. Spies*

Constructs appearing on the surface of the first movement in Lutosławski's string quartet are crucial to the understanding of structural relations operating below the surface. The following issues are examined: Lutosławski's treatment of chance, the generation of progression on the macro level through the systematic manipulation of pitch, and the generation of dramatic power by the unfolding of an overall line of development through the transformation of a key idea, projected against a secondary stratum created by the developing signal pattern.

In Search of the Origins of Herbert Howells' Two Afrikaans Songs *H. van der Mescht*

Howells's two Afrikaans songs on texts by Jan F.E. Celliers, *Eensaamheid* and *Vrijheidsgees*, were most probably inspired by the South African singer Betsy de la Porte, who was a student at the Royal College of Music in London between 1925 and 1930.

Career Expectations and Experiences of Some Professional Musicians in a Changing South Africa

M. Viljoen, N. Viljoen, and A Pelsler

Music departments at South African universities and technical schools (technikons) have been strongly affected by the current process of social transition. Empirical analysis dealing with the effectiveness and contemporary relevance of tertiary music training reveals shortcomings; respondents to a questionnaire plead for more highly integrated curricula, for greater practicality in training, and for more relevant course materials.