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ABSTRACTS

JÜRGEN BRÄUNINGER (pp. 1-16)

Gumboots to the Rescue

Framed by excerpts from an article written by Heinz Hirschland in 1957 and by an analysis of Reinhard Febel's *Vier Stücke für Violine und Orchester* from 1994, several other examples of contemporary western compositions are investigated. All the compositions incorporate sounds and procedures based on southern African music. Particular attention is given to works by Kevin Volans and Hans Roosenschoon, highlighting problems such as questionable authorship and compositional pitfalls in terms of timber, tuning, text and representation. The author also notes the general lack of rigorous ethno/musicological analysis of most of these works.

MARTIN SCHERZINGER (pp. 17-33)

The Changing Roles of Acoustics and Mathematics in Nineteenth-Century Music Theory and Their Relation to the Aesthetics of Autonomy

A consideration of the relations between the harmonic and compositional treatises of the eighteenth and nineteenth centuries and the concurrent rise of the aesthetic autonomy shows that an increasing resistance to considering 'extra-musical' functions to be a property of the autonomous musical work resembles a contemporaneous resistance to 'extra-musical' theoretical explanations, in this case explanations for the generation of chords which depended upon string divisions, resonating bodies, and other natural phenomena. Both traditions shift from a 'nature-centered' to an 'ego-centered' basis.

Firstly, the article examines the idea of aesthetic autonomy which arose towards the end of the eighteenth century and suggests some of the ways that contemporaneous theorizing about music was affected by this aesthetic. Instead of functioning as a musical 'type', the autonomous musical work functioned as a self-governing whole imbued with metaphysical significance. Analysis, as a discipline, arose at this historical juncture. Secondly, the article tracks the changing role played by the observation of natural phenomena in theories of chord generation. The origin of chords and tones were now considered less as acoustical phenomena and more as metaphysical entities. Finally, the article considers the resurgence of interest in acoustics in the late nineteenth century in light of the above shift. This interest was not an independent development, unaffected by the aesthetics of autonomy, but was implicated in these aesthetics in a complex way. The history of relations between science and art involves less a rift than a deep regularity between the two fields.

RUTH A. SOLIE (pp. 35-45)

On Rainbows, Communities, and a Musicology of the Everyday

Trends in musical scholarship in North America are discussed in a basically autobiographical fashion within the the general framework created by the current concerns of the Musicological Society of Southern Africa and the challenge to work toward a Rainbow Nation. The text is that of a keynote speech delivered at the Twenty-Fifth Annual Congress of the Musicological Society, which was held in Grahamstown in August 1998.

HEINRICH VAN DER MESCHT (pp. 47-60)

Herbert Howells' Visit to South Africa in 1921: His Views on Music and Musicians

It is not a well-known fact that the English composer Herbert Howells (1892-1983) visited South Africa in 1921 as an examiner of the Royal Schools of Music. The 28-year-old Howells was on the staff of the Royal College of Music in London where he was to become a Professor of Composition in 1949. Howells travelled long distances to examine in remote places in the Cape Province and the Orange Free State. He did not enjoy being away from his young wife, and his frustration is reflected in detailed letters, employing an entertaining writing style. Howells was lucky to meet some interesting people: Percy Buck (1871-1947), who had been Professor of Music at Trinity College, Dublin; the actor Frank Benson (1858-1939), who was to perform in South Africa with his 'Shakespearean Company'; the artist Edward Roworth (1880-1964); Theo Wendt (1874-1951), the conductor of the Cape Town Orchestra; W.H. Bell (1873-1946), the Principal of the South African College of Music in Cape Town; and Colin Taylor (1881-1973), Vice-Principal of the College of Music. Finding a braille copy of his Rhapsody for piano in Worcester was a pleasant surprise. Howells appeared twice in public as a musician: In Rouxville he gave an impromptu organ recital in the Dutch Reformed Church on Saturday 27 August 1921, and in the City Hall of Cape Town he conducted his *Puck's Minuet* on Thursday 15 September 1921.