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## ABSTRACTS

### CHRISTINE LUCIA

#### **The Landscape Within: Kevin Volans and the String Quartet**

In 2008 composer Kevin Volans wrote a document for the London-based Smith Quartet's proposed cycle of *String Quartets 1-10*, called 'The landscape within', wherein he assigns exterior and interior notions of landscape to each quartet. This article surveys all eleven quartets (including the unnumbered *Movement for String Quartet*), using this proposal as an entrée to Volans's increasingly distilled use of material in these works. The article argues that the wellspring of such material is *String Quartet No. 1: White Man Sleeps*, but while SQ1 may be a significant point of departure as material, it is not the origin of the quartets as works. By SQ9 and SQ10 the core elements of SQ1 have become fragments that tend to be either 'moving' or 'static', reaching a point of virtual exhaustion. The early quartets are driven by dance, narrative, place and an urgent sense of quest. The stark musical language of the last quartets and their use of repetition without momentum emphasises stillness - the unmoving surface of painting, or the contemplation of it. Calling the whole cycle 'The landscape within' allows for these changes and for Volans to reflect on a journey from dependence on exterior inspiration to commitment on an inner vision and new ways of using exquisitely frugal means.

### SUZEL REILY

#### **The 'Musical Human' and Colonial Encounters in Minas Gerais, Brazil**

John Blacking's most lasting legacy to ethnomusicology has been his view of humanity as inherently musical. He claimed that it is precisely because humans are endowed with 'musical intelligence', they are able to communicate transculturally. By drawing on historical material associated with colonial encounters in the eighteenth century gold mines of Brazil, this paper assesses the ways in which music mediated social relations in this tense environment.

The discovery of gold in the region now known as Minas Gerais, prompted a rapid relocation that placed thousands of people of diverse backgrounds in a single isolated setting, including white metropolitans and vast numbers of African slaves of diverse ethnicities. Soon a mulatto population would emerge, out-numbering whites by around 1740. A central strategy in organising this complex social sphere involved musical performance and pageantry within a theatrical baroque street culture promoted by lay brotherhoods. The grand processions associated with these festivals created spaces for a range of musical performances, testing their potential for transcultural communication. The analysis of these musical spaces suggests that musical performance was one of the few arenas for human-human interaction across the economic and racial divides in this slave-based society.

### CLARE LOVEDAY

#### **From Johannesburg to Vienna: Presenting South African Composition on a European Stage**

This article critiques the South African field of art music composition and asks how art music composers in South Africa perceive themselves in relation to those fields in Europe. I use the performance of my double saxophone concertante *Blink* as a lens to examine my position as a South African composer in relation to the field of new music in Vienna where *Blink* was performed, looking at the expectations, (mis)conceptions, (mis)perceptions and meeting points between the participating musicians and composers. Some of the compositional devices in *Blink* that suggest its South African location are discussed using Bourdieu's notion of habitus to understand what motivated the composition processes. I suggest some ways in which South African composers can view themselves and their compositional output in a global context.