

South African Music Studies

Vol. 40

SAMUS: South African Music Studies Vol. 40

Editors: Stephanus Muller and Juliana M. Pistorius

Editorial Board:

Kofi Agawu (Princeton University, USA), Gregory Barz (Vanderbilt University, (USA), Nicholas Cook (Cambridge University, UK), James Davies (UC Berkeley, USA), Paul Berliner (Duke University, USA), Geoffrey Chew (Royal Holloway, University of London, UK), Veit Erlmann (University of Texas at Austin, USA), Jaco Kruger (North-West University, SA), Winfried Lüdemann (University of Stellenbosch, SA), Louise Meintjes (Duke University, USA), Carol Ann Muller (University of Pennsylvania, USA), Roger Parker (King's College London, UK), Martin Scherzinger (New York University, USA).

The publication of this volume was made possible by funding from the South African Society for Research in Music and the SAMRO Endowment for the National Arts.

Opinions expressed in this journal are those of the respective contributors and do not necessarily reflect the opinions of the editors, the editorial board or the South African Society for Research in Music. The contents of the journal are listed in RILM, The Music Index, Proquest, and African Journals Online (<http://www.ajol.info>). Articles may be viewed online at Sabinet Online (<http://journals.sabinet.co.za>). The editorial policy of SAMUS is available at <http://www.sasrim.ac.za>. SAMUS: South African Music Studies is accredited with the South African Department of Higher Education and Training. The journal is distributed to the members of the South African Society for Research in Music. Nonmembers may order copies by contacting the secretary at secretary@sasrim.ac.za. Correspondence with the society about membership and other matters, and correspondence concerning subscriptions to the journal, should also be sent to the secretary. Correspondence concerning the editorial content of the journal should be sent to the editors at samus@sasrim.ac.za.
© South African Society for Research in Music, 2020, ISSN 2223-635X

Table of Contents

- 1 **Editorial: Music, Scholarship and Cultures of Care**
Juliana M. Pistorius, University of Huddersfield, and Stephanus Muller, Africa Open Institute, Stellenbosch University

Node 1: Regard

- 17 **Response to 'Between the Musical Anti- and Post-Apartheid: Structures of Crisis in Kevin Volans's String Quartet no. 5, Dancers on a Plane' (2019)**
Kevin Volans, Independent Composer
- 23 **On the Fragile Joys of Interpretation: A Response to Kevin Volans**
William Fourie, Rhodes University
- 29 **Graham Newcater: Composing Untimely**
Mareli Stolp, University of KwaZulu-Natal
- 56 **On Misreadings and Greatness: Thoughts on the Mature Piano Music of Arnold van Wyk**
Stephanus Muller, Africa Open Institute, Stellenbosch University, and Daniel-Ben Pienaar, Royal Academy of Music
- 75 **Jürgen Bräuninger Remembered**
Christine Lucia, Africa Open Institute, Stellenbosch University, and Michael Blake, Africa Open Institute, Stellenbosch University
- 101 **An Interview with Jürgen Bräuninger, University of KwaZulu-Natal, 12 August 2005**
Christine Lucia, Africa Open Institute, Stellenbosch University

Node 2: Reciprocity

- 125 **Improving Professional Working Relations between Musicians, Musician Managers and Music Promoters in the Developing South African Music Industry**
A.D. Nkosi, University of Johannesburg
- 156 **Dizu Plaatjies and the Amampondo: A Case of Music, Agency and Social Transformation**
Oladele Ayorinde, University of the Witwatersrand and Africa Open Institute, Stellenbosch University
- 185 **Border-Crossing, Impact, and Transformation**
Christine Lucia, Africa Open Institute, Stellenbosch University

Node 3: Reform

- 211 **Akin Euba and Léopold Senghor: Intercultural Music, Négritude and Chaka Zulu**
Jennifer LaRue, University of Georgia
- 239 **Postcards from the *platteland*: Avant-garde Aesthetics and Nostalgia in *Poskantoor's* (2014) Paratexts**
Melissa Gerber, University of the Free State
- 269 **Book Review: *The La Traviata Affair* by Hilde Roos**
Zakes Mda, Independent Author
- 281 **Reflecting on the Absences in Opera**
Wayne Muller, Stellenbosch University
- 292 **Black Experiences in Opera: Perspectives from South Africa, Europe, and the US**
Naomi André, University of Michigan, Louise Toppin, University of Michigan, Patrick Dailey, Tennessee State University, Njabulo Madlala, Voices of South Africa Trust, July Zuma, Kwa-Mashu Community Empowerment Organisation

Node 4: Resoundings

- 345 **Editorial: Resoundings: Transformative Practices in South African Music Studies**
Mareli Stolp, University of the Witwatersrand
- 349 **'That Things are Status Quo is the Catastrophe': Administrating the Arts of Exclusion in an Inclusive Age**
Carina Venter, Department of Music, Stellenbosch University
- 379 **Perspectives on Decolonisation and its Implications for Jazz Curricula and Teaching Approaches**
Roland Moses, Tshwane University of Technology, and Janine Lewis, Tshwane University of Technology
- 419 **Surveying Post-Apartheid Curricular Change at Four Tertiary Music Departments**
Mieke Struwig, Department of Music, Stellenbosch University
- 463 **Disruption: Gender, Jazz and the Lady Day Big Band**
Marc Röntsch, Nelson Mandela University
- 483 **Higher Music Education and the Introduction of Music Business Programmes**
Sheldon Leal, Southdowns College, Centurion
- 515 **The Music Department in South Africa as a Mirror of Racial Tension and Transformative Struggle: A Critical Ethnographic Perspective**
Glenn Holtzman, Nelson Mandela University

