Cello for Africa

by

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This exegesis is an accompaniment to the CD Cello for Africa – a collection of innovative musical compositions for cello by South African composers, commissioned to specifically explore an original sound combination by merging diverse musical cultures and instruments, thereby creating a forum for cultural interaction within the diverse South African setting. The CD recording represents the outcome of a four-year research process and a musical and personal journey with my cello into the Africa of my birth and heritage, and counts as the fourth performance towards meeting the requirements for the DMA. The purpose of the exegesis is to make explicit what the objectives of the CD project were, and to explain the methodological steps that were taken to complete it. The discussion about the works, the collaborations with composers and musicians, and the reception of the performance demonstrate how the objectives have been fulfilled. Furthermore, the exegesis explains how the research contributes to new knowledge. The process of creating the document has been one of reflection, and engages with the methodology of autoethnography. The first part explains how the project came about as a result of personal questioning of my identity as an expatriate South African. It includes a review of South African music for cello, exploring characteristics of South African music, as well as my work with selected composers, and ends with an explanation of the works I commissioned. The second part explains the process of bringing the works to performance in terms of logistics and my own performance preparations. The third part explores autoethnography as a mode of reflection and the methods associated with it. The themes that surfaced from the story about the circumstances and intentions behind the project deal with identity formation, a sense of, and a connection to, place and intercultural collaboration with reference to contemporary writing on the subjects of music, identity and place. The fourth and final part deals with the reception of the music, the personal consequences of it, and plans for further projects along the same lines.
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It was a privilege to experience this challenging but transformational and gratifying journey. This project is my labour of love for the place I call home.
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Introduction

This exegesis tells the story of my project *Cello for Africa*. The project, in which I commissioned, premiered and recorded music by South African composers through a process of performer-composer collaboration, has been a personal one. The CD recording represents the outcome of a four-year musical journey with my cello into the Africa of my birth and heritage. It counts as the fourth performance towards meeting the requirements of the Doctor of Musical Arts degree (DMA). The themes the project deals with are identity formation, a sense of – and a connection to – place, collaboration, and an artistic struggle. The process of creating the document has been one of reflection, and has employed the methodology of autoethnography.

As an exegesis, it does not stand on its own, but serves as an accompaniment to the main part and research outcome: the CD *Cello for Africa*, and the live performances I gave in South Africa and New Zealand as part of the project. Preferably, the CD should be listened to before this document is read, for the impact of the musical experience cannot be fully captured in the words that are written here. The combination of listening to the CD and reading the description of the compositions and the story behind the creative practice allows the listener and the reader to understand how the aims and objectives of the project have been incorporated in the compositions and their performance.

Because the sonic version of the research cannot explain the methodology or research process, the purpose of the exegesis is to outline the steps taken towards the completion of the performance. Further, it makes it clear that the performance was a response to a systematic investigation and specific intentions, and makes a case for why the creative product makes an intellectual and artistic contribution to new knowledge. This relates to my area of research: practice-based research in creative practice, which is discussed as part of the Introduction.

Three strands of research are interwoven in the exegesis. The first is the research necessary to formulate and develop a project of this kind: practical research in relation to commissioning works and organizing their performance in the challenging environment of contemporary South Africa. The second is research in the form of preparing a personal, professional performance and reflecting on it. The third is research into the issues that lie behind my desire to create *Cello for Africa*: issues of identity and place around which there is a significant scholarly discourse.
Background

In 2010 my family and I settled in New Zealand, where I had obtained a position as the William Evans Executant Lecturer in Cello at the University of Otago. My husband’s job as a diplomat had already taken us to live in Switzerland and the USA for extended periods, but this move was motivated not just by professional reasons. As an eleventh-generation South African, I had conflicting emotions about leaving my country. The move to New Zealand brought about the surfacing of questions around my identity and the desire to express this by means of contemporary classical music.¹ In embarking on this project I was embarking on a journey to find myself, to deal with loss and longing, to understand what it means to ‘belong’ to Africa, to recollect memories and, through music, to find a way towards reconciliation and resolution.

For many South Africans, reconciliation is a process of finding identity. In fact, reconciliation has been an important element in South African life since the abandonment of apartheid in 1994. For the previous 46 years government policy had been based on racial segregation, leading to the disempowerment and disadvantaging of those not defined as White. While Whites enjoyed the highest standard of living in all of Africa, comparable to First World Western nations, the black majority and Coloured communities remained disadvantaged by almost every standard, including income, education, housing, and life expectancy. Musical practices were, like everything else, affected by apartheid (Coplan 2008). The ending of apartheid in 1994 followed negotiations between F. W. de Klerk of the ruling National Party and Nelson Mandela, the newly released leader of the African National Congress, and, incidentally, a lover of European classical music. The subsequent transfer of power led to the need to find redress for the policies of the past.

In 1995 a Truth and Reconciliation Commission was set up in terms of the Promotion of National Unity and Reconciliation Act, and hearings began in 1996. The mandate of the commission was to bear witness to, record and in some cases grant amnesty to the perpetrators of crimes relating to human rights violations, as well as reparation and rehabilitation. In 2000 its successor the Institute for Justice and Reconciliation was formed.

While these formal institutions have played an important part in enabling the citizens of South Africa to move forward in a spirit of reconciliation, individual citizens have had their own journeys to make. The legacy of history cannot be easily ignored, and nor should it be.

¹ With ‘classical music’ I imply ‘Western Art Music’.
Indeed, there is plenty of evidence to indicate that inequalities and racial conflict have not been resolved (Peet 2002).

Reconciliation has been an important part of my journey to find my own identity through the *Cello for Africa* project. For me, it was a process of finding a resolution between a sense of belonging to South Africa and a sense of loss for leaving it – of coming to terms with admitting that the ideal of a new South Africa has not been achieved. In addition to reconciling my own feelings about leaving South Africa with my own love of the country, the project has sought to find ways to reconcile my own European classical music practice with at least some of the music practices of other African cultures. On the broader level it is a process of finding a common identity between all the different South African cultures, going beyond history, into a ‘rainbow’ nation. These processes intertwine in this exegesis. Away from home, dislocated and cut off from my ties, with the CD project I was attempting to reconnect, reconcile and relocate – reconciling the here and there, the self and other, the known and unknown.\(^2\) This has been both a real and a metaphorical reconciliation.

I am a Western classical musician, trained in a South African conservatorium and in conservatoria in Europe and the USA. My musical language as a cellist is that of Bach, Schumann and Elgar. Western classical music is one of the musics of South Africa, and my journey to find my South African identity inevitably led me to other African musics. I wanted to explore the sound combination of cello with instruments of African origin and to have music created that would take its inspiration from South African narratives, artworks and the diverse images of my country.

Commissioning and performing new musical works was not an exercise I undertook merely to meet my own needs. I have also seen this project as a gift to others – *Cello FOR Africa*. Since music can speak beyond its immediate context, the score and the CD offer listeners an experience of the celebration of reconciliation in the widest sense.

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\(^2\) On the one hand, I use the term ‘reconciliation’ to refer to the ‘bringing together’/ ‘connecting’ of people, musics, and place, and on the other hand, to refer to overcoming a personal sense of loss. In terms of identity it refers to being White/from European descent and African/from Africa.
Structure

The exegesis is organized using the structure of the four movements of one of the commissioned works: Hans Huyssen’s *Concerto for an African Cellist*. Huyssen responded to my situation by creating a work that embodies the journey I wanted to take: from the known to the unknown, from my own musical heritage to the wider musical heritages of South Africa, and thus towards the idea of cultural reconciliation, and eventually to my own reconciliations. The work begins with *Partida*, a Spanish term for a party undertaking a journey, and it reflects the process of initiating this project. The second movement, and section of the exegesis, is titled *Passacamino*, a re-wording of the term *Passacaglia*. It describes a journey through uncharted territory, here the story of bringing the project to the fruition of performance and recording. The third movement is *Mahororo*, a Shona song, and it represents a place of beauty and harmony where new beginnings are possible. In the exegesis this section is an opportunity to reflect upon the issues raised in the journey, i.e. identity and place in the context of emigration, the concept of ‘home’, and those of collaboration and appropriation. The mode of reflection is autoethnography, and in this section I discuss the use of this method in relation to my exegesis. The finale is *Mapfachapfacha muMhembero* – a Shona term for a celebration of things coming together. In this part of the exegesis the performance, recording, release and reception conclude the end of the transformational journey.

I combine academic writing with personal stories and poems that link the theoretical study to personal, social and cultural discourses, inviting the reader into an “imaginative space” (Smith 2008: 159-160) that adds new meaning to the reading of this text and to listening to the performance. According to Ellis (2004: 32), including this provides dramatic tension that points to the moral of the story and is an important element that needs to be present in autoethnography. I begin the story by unravelling the meaning of the title of the CD and the project, as it reveals much about the essence of the project.
The Title ‘Cello for Africa’

In South African vernacular the phrase ‘for Africa’ means a fruitfulness, and we often use the term to explain that there is ‘a lot of’ or ‘an abundance of’ something. In this instance it highlights the central role of the cello with its ability to voice a huge range of human qualities. Here ‘cello’ implies the ‘self’ – my voice, my means of expression, and part of my identity. It is not just any cello – it is an instrument with meaningful and sentimental value, and it has a special story of its own.

Born into a musical family in a picturesque town, Stellenbosch in the Western Cape, I started learning cello at a young age with British cellist Julian Hart at the University of Cape Town. Although I was Afrikaans and Hart was English-speaking, we had a perfect understanding and a special connection through music, which transcended language barriers. When Hart died unexpectedly, I was devastated and vowed never to play the cello again. However, at the funeral Hart’s parents approached my father and told him that, after reading Hart’s diary, they had decided to give his cello to me. Ever since the age of ten I have played on this French cello, which dates from the early 1900s. It embodies a journey of its own – from Europe to Africa and from the historical to the contemporary. In the present context, it has been instrumental in my exploration, discovery and understanding the new and the ‘other’ as well as the self, and in completing my journey to a new beginning.

As this project is about cello music by South African composers and about expressing my South Africanness, the title of the CD could have been “Cello for South Africa”, but as a South African I see myself as African, an association not only formed by my belonging to a nation and the continent, but also through the connection I feel with the land. My relationship to the land is rooted in Africa in the way it is described in the speech, I Am an African, made by Thabo Mbeki, Vice-President of South Africa under the presidency of Nelson Mandela, in Cape Town (May 1996) on the occasion of the passing of the new Constitution of South Africa (Mbeki 2009):

“I (Africa) owe my being to the hills and the valleys, the mountains and the glades, the rivers, the deserts, the trees, the flowers, the seas and the ever-changing seasons that define the face of our native land”

“I am formed of the migrants who left Europe to find a new home on our native land. Whatever their own actions, they remain still part of me.”

“The Constitution whose adoption we celebrate constitutes an unequivocally statement that we refuse to accept that our Africanness shall be defined by our race, our colour, our gender or our historical origins. It is a firm assertion made by ourselves that South Africa belongs to all who live in it, Black and White”.

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The term “Africa” in the title of the CD indicates more than the geographical landscape I am passionately connected to. It refers also to the idea of it being my ‘home’, the place where I feel I belong and am rooted. It is a symbol of my association with place, and the feeling that I have a place. In the following poems by Wayne Visser (2012), a South African writer living in the United Kingdom (UK), I found ways to describe what the term Africa means to me.³

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**I AM AN AFRICAN**

Not because I was born there
But because my heart beats with Africa’s
I am an African
Not because my skin is black
But because my mind is engaged by Africa
I am an African
Not because I live on its soil
But because my soul is at home in Africa
When Africa weeps for her children
My cheeks are stained with tears
When Africa honours her elders
My head is bowed in respect
When Africa mourns for her victims
My hands are joined in prayer
When Africa celebrates her triumphs
My feet are alive with dancing
I am an African
For her blue skies take my breath away
And my hope for the future is bright
I am an African
For her people greet me as family
And teach me the meaning of community

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³ While I associate myself, somewhat sentimentally, with being African in discussing the meaning of the title, I later use the term African to distinguish between the music, instruments, elements, techniques and influences from black African origin in sub-Saharan Africa and those of European origin. See further discussion of the terms on pp. 16-20.
The use of the word “Africa” in the title has two implications. Firstly, it indicates my desire to embrace at least something of the diversity of musical cultures available in South Africa. Secondly, for someone living away from Africa, the term also implies the distance between here and there, and me being/belonging neither here nor there. The meaning of the term Africa in that sense also evokes in me a space (a hole) of longing where the term signifies an existence of a place as much as it refers to the absence of it. Paradoxically, while I left it because of increased feelings of insecurity and fear, it remains the place I associate with the feeling of freedom and of being grounded. For me, freedom is to be in a place where I can be myself. The presence or absence of fear does not necessarily provide or prevent this freedom.

For those who do not necessarily associate cello with Africa, the title might suggest an incongruity between instrument and place. I am, however, a South African cellist, therefore both ‘African’ and ‘cello’ are included in my exploration of my sense of home. At first sight,
different histories, cultures and geographies are implied, and the incompatibility can possibly be seen as one of the reasons for my emigration. Yet it is the very reason I embarked on this musical journey – not to abandon or distance myself from my home country but to re-connect with it, and to reaffirm my identity as South African cellist.

If one could imagine each word from the title in a sphere of its own, the word “for” would lie in a circle that connects person and place. In a sense the cello represents myself and Africa is the place with which I am seeking to reconnect myself. It creates an overlapping space and that connects the ‘here’ and the ‘there’, the ‘self’ and the ‘other’ and reconciles multiple identities within. Although these disparities are paradoxically also part of each other – like the flip side of the same coin – they created pulling forces, causing tension. It is ultimately within, and because of, this overlapping space that new understanding and reconciliation could take place, providing an opportunity for creating something innovative.

In the context of the title, the preposition “for” also implies giving/sharing. The CD project was an attempt to give something back to South Africa as a token of gratitude for the life and heritage that she has given me. It is a treasure containing part of myself that I left behind, and my expression of hope for the future. It is my tangible parting gift, a way of cherishing my memories, since the loss of parting is not only mine. As much as leaving Africa has left a gap in my heart and soul, my place in Africa is empty…

I weep for Africa
[...]  
And for my dwelling in her shadow’s past  
And my cutting loose her community ties  
For my arrogance looking from the outside in  
Africa weeps for me too

Yes, for turning my back on her wild spirit  
And bleaching the arc of her rainbow vision  
For my veil of salty tears shed for her  
Africa weeps for me too

(Visser 2012: 65)
My area of research: Practice-based research in creative practice

The activity I have been engaged in during this project has been a combination of documenting insights that derive from creative practice or performance, and conceptualization or theorization arising from reflecting on my own creative practice. It is therefore best described as practice-based research (Kroll 2004: 3; Smith and Dean 2009: 5). Candy (2006: 1) defines practice-based research as “an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice”. According to her, “[i]f a creative artifact is the basis of the contribution to knowledge, the research is practice-based”. In practice research the artistic process is the primary way of understanding and examining experience (McNiff 2008: 29-33). It does not always lead to clear-cut answers. In discussing the practice of music, Bresler (2008: 229) notes: “complexity and ambiguity are at the heart of human experience, including the processes of inquiry”.

To support the notion that the performance itself is the outcome of a research process, Schippers (2007: 36) compares the steps taken in the progression towards a musical performance to the processes traditional scientific researchers follow in defining research questions, undertaking a literature review and adopting a methodology. These steps include defining the idea, choosing repertoire, researching books, scores, reviews, biographies, historical sources, stories and myths about music, conducting interviews, studying recordings, and finally interpreting music. Other sources include consulted and remembered recordings and performances that “would typically consist of 20,000 to 50,000 hours of listening, learning and playing” (Schippers 2007: 73).

I present my findings in the form of a CD where the creative product is, as Smith and Dean (2009: 8) put it, the “vehicle through which culture speaks”. The music I commissioned, premiered and recorded is a sonic representation of my work. Where scientists explain and present knowledge in a verbal or numerical form, in practice-based research the performance represents aspects of the cultural, historical, personal, emotional and spiritual in an audible way (Kroll 2004; Smith and Dean 2009). Viewing performance and recording as legitimate forms of research, a sonic artwork transmits knowledge in non-verbal and non-numeric terms (Smith and Dean 2009: 3). The artifact (in my case the performance/CD recording) provides evidence of the knowledge discovered. It presents ideas and communicates them to a wider audience (Brown and Sorensen 2009: 163; Little 2011: 23; Sullivan 2009: 47). In this case the artistic practice and product is the object of investigation as well the means of investigation (Little 2011: 20). Haseman (2006: 102) points out that a performance is “not only the expression of the research, but the expression also becomes the subject of research”.

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Similarly, in Smith and Dean’s words (2009: 6), “both the artwork itself and the surrounding practices are research” (Smith and Dean 2009: 6). The research findings are expressed and embodied in the art form, where the success of the creative product shows understanding of contemporary theory and practice in action (Haseman 2006; Kroll 2004). Ma, in an article about the relation between performance as research and science (2014), is of the opinion that one can instantly hear if a performer has found the right balance between imagination and the discipline of knowledge: i.e., if it works or not. In my project the research activity and the findings are essentially presented in the music, and further illuminated by this discussion.

In the next part of my exegesis, where I discuss the methodology, I support it with reference to scholarly literature, to demonstrate how these practice-based research methods compare to other scientific methods, and to underscore the fact that these methods relate to the outcome of the research, namely the CD recording.
I. Partida – Departure

In this part of the exegesis the discussion focuses on the methodological steps I used in completing the project, from the preliminary research, including literature related to my project, to the strategy of selecting and commissioning the works, the collaboration between performer and composers and a description of the works on the recording, with reference to the other works composed for the project. The description of the works casts light on how the ideas around identity and self-other relations – as well as my own story – were integrated into the musical score and enacted in the performance, and thereby highlights how the objectives of the project were met. The Interlude provides background on the multicultural identity of South Africa, and explores what makes music sound South African. In addition it provides more clarification on the use of the terms, ‘South African’, ‘African’, and on music and instruments originating from Africa and elsewhere, in the context of my exegesis. The content of this section relates to the first movement of the *Concerto for an African Cellist* (Huyssen 2013) in that it describes the start of the explorative journey of the research process. ‘Partida’ is a Spanish term that implies a departure, an excursion or a party undertaking a journey. It also means, a consignment, an item to be accounted for, a search and a section, or part of something else, thus relating to the nature of this explorative part the exegesis. In the context of the concerto it also refers to parting, as in leaving (Huyssen 2014: 241).

The inspiration for the idea

In the context of my relocation from South Africa to New Zealand, the idea of the project came about intuitively. I envisioned a series of performances with an ensuing CD recording which would present, advocate and promote a new South African classical, contemporary cello repertoire both to my current professional environment in New Zealand and internationally. Performing artists document research in the form of performances and audio or audio-visual recordings in the same way other researchers produce written research outputs. A CD recording was therefore a logical way of contributing to the quality-assured research output emanating from the Music Department and the University of Otago. Simultaneously I recognized a strong prevailing awareness of my African roots, and felt an urge to convey this sentiment and its energy by means of my unique performance style, together with a personal and artistic desire to express who I am and what I felt during the time
of leaving my country. As Brown and Sorensen (2009: 165) put it, the driving force behind artists’ work is “our creative desire for artistic expressivity that results in an interplay between actions and ideas”. According to Drummond (2011: 32) both the creative and research processes include inspiration, imagination and even serendipity. He quotes Einstein: “Intuition is nothing but the outcome of earlier intellectual experience”. Ma (2014) points to the fact that innovation and imagination are key elements in scientific research. Something deeper usually inspires, informs or governs artistic expression, and it often happens spontaneously, on a subconscious level. Where thinking and feeling were previously perceived as dichotomous in academic research, Bresler (2008: 231) explains how they are now recognized as being interdependent and fundamental to the ways we respond to the world. I considered whether music could paint in sound the diverse pictures I associate with my country, capture the spirit of its people, reflect on issues related to identity, and ultimately express the personal feelings that accompany emigration. This personal quest could, therefore, also be regarded as a research question aimed at investigating how collaboration between South African musicians and composers of different ethnicities, cultures and musical backgrounds, could create an original sound that would reflect and celebrate the character and multicultural context of the country.

While my aim was therefore to contribute to the research environment, I also wanted to launch myself on a journey of personal and artistic growth. It was important for me to choose music that I could relate to, with deeper personal meaning. I therefore had something very specific in mind when starting my search for suitable pieces. Works inspired by South African paintings, poetry and stories came to mind. Furthermore, I imagined works that would be relatively tonal (and therefore evoke a musical “sense” of place or belonging), melodic (in order to sing and cry), and rhythmically characteristic of Africa (to dance and celebrate). I wanted to include instruments like the mbira, marimba, African drums, percussion and African voices, all of which I associate with Africa. While creating the idea, I anticipated an audience of classical music lovers and people who are displaced and relate to the idea of ‘home’.
Researching the possibilities

My preliminary research started with determining which compositions for cello by South African composers already exist and have been recorded. I identified and compiled a list of contemporary classical South African composers through searching the worldwide web and consulting with musicians and composer-colleagues known to me. I gathered background information by reading biographies, articles, reviews and books about the composers and their works. I listened to CD recordings and sound samples on composers’ websites and YouTube. Where possible, I examined the scores by reading and playing through compositions on the cello and piano, comparing the works through musical and theoretical analyses. Leavy (2009: 73) explains the procedure when one analyses scores as a process where the musical notation or “music in its textual or printed form” is “rendered as symbolic data”. By sourcing and analysing existing compositions, I determined whether they contained the musical elements I was looking for.

I focussed mainly on existing compositions for cello, and on composers who are known to have embraced African influences in their works, e.g. Blake, Hofmeyr, Huyssen, Klatzow, Fokkens, Rudolph and Roux (Deppe 2012). Many existing compositions for cello by South African composers were written for solo cello, cello and piano, or cello with symphony orchestra. The University of South Africa (UNISA) and South African Music Rights Organisation (SAMRO) commissioned several works for the UNISA Foundation International String competitions. It was surprising to discover that, according to Grové (2006: 3-4), between 1893 and 2004 approximately 56 South African composers wrote around 95 compositions for cello in various genres. Recent works by some of the most well-known composers include Jozi Dreamtime by Bongani Ndodana Breen (2009), Elegy: 24 Marraisburg by Paul Hanmer (2009), Concert Piece by Allan Stephenson (2003), Ugubu by Hans Huyssen (1998), Lied van Juanita Ferreira (1996) and Cadenza for solo cello by Hendrik Hofmeyr (1994), Suite Afrique (1993) and Four Minims (1982) by Jeanne-Zaidel Rudolph, and Meanwhile (1997) and Variations (2007) by Rudolph Temmingh. Larger-scale works include concertos for cello and symphony orchestra by Hendrik Hofmeyr (2010) and Allan Stephenson (2004).

Because I wanted to include instruments such as the marimba, pennywhistle and voices, other works that interested me because of their instrumentation were Sketches for flute and marimba (1997) by Isak Roux, well known for performing his own works with, amongst others, pennywhistle virtuoso Jake Lerole and Ladysmith Black Mambazo (‘Isak Roux’). Mokale Koapeng has initiated several collaborations between musicians of different cultural
backgrounds as well as different musical genres, of which *Simunye* (“We are one”) is well known for featuring South African indigenous and Western choral music on an equal footing (Thurman 2011). Of course these kinds of collaborations often take place in South Africa, but are of much larger scale with much more funding.

Well-known South African oboist Kobus Malan, in his recording *Oboe in Africa* (2010), aimed at musically portraying what he calls a “respectful impression of the combined cultural expressions”, using a blend of African and Western instruments. Through fusion of music associated with different cultures, he attempted to create a musical dialogue by using the oboe with African instruments such as the udu, kudu horns, igubu drum, shakers, djembe, kundi harp, umrhube, mbira and marimba (Malan 2010). He wanted the music to portray the symbiosis within a multicultural society that forms part of South Africans’ daily lives.

South African flautist Liesl Stoltz (GIPCA 2012) compiled and performed a programme of contemporary flute works by South African composers to give exposure to classical flute music that is rarely performed because of its complex and academic nature. According to Stoltz (ibid.), they are, as in the case of the cello works I examined, “often prescribed for university examinations and competitions, but tend to be passed over when programming decisions are made, in favour of more popular crossover music”.

Renowned cellist Yo Yo Ma has made numerous recordings involving cultural collaboration, of which the *Silk Road Project* is the most well known (Keller 2007). The project was founded in 1998 for the purpose of studying the flow of ideas among different cultures in a desire to share knowledge. The group consists of virtuosi from European, Arabic, Azeri, Armenian, Persian, Russian, Central Asian, Indian, Mongolian, Chinese, Korean and Japanese traditions.

On the CD *Hommage à Nelson M.* (1999) legendary German cellist Maria Kliegel performs a piece by German composer Wilhelm Kaiser-Lindemann for cello and percussion. The work is based on the life of former South African President Nelson Mandela, and was inspired by the book *A Long Walk to Freedom* (Mandela 1995). In the sleeve notes she explains that she wanted to create a “musical bridge between the European music tradition” and “the native feeling for rhythm to portray something of the African joyfulness”. The composer included a Xhosa lullaby to link it to Mandela’s tribe and make it sound ‘African’. However, because musical elements from different traditions are deliberately combined, it differs from the spontaneous fusion of these elements that happens with a local musician/composer, working within the culturally diverse society of South Africa.
The musical partnership of French cellist Vincent Segal and Ballake Sissoko, a kora (lute harp) player from West Africa, is another example of artists from different cultures collaborating to find common ground for their instruments, each drawing upon their own musical traditions to create a new sound (Huizenga 2011). Their recording *Chamber Music* (Segal and Sissoko 2011) is of an improvisational nature and despite the striking contrast of cello and kora, they sound natural together and contribute to the listener’s perception of a magical moment (Boilen 2012).


Apart from music, I started to gather everything I could find that reminds me of Africa – pictures, artworks, paintings, poems, jewellery, accessories, clothing and patterns. This became a collection of not only objects, but of memories and impressions of South Africa and its people – the colours, smells, its diversity, beauty, wildlife, vastness and the positive, vibrant, sunny, colourful character of its people with whom I feel a close and familiar connection. These originated from my specific background, upbringing, cultural tradition, social environment, historical background, and – at this point in time – the perspective of my being dislocated due to emigration.

I categorised and filed all the material by means of social media, allocated files on my PC desktop and albums on my iPhone. The process of collecting and studying sources became interwoven with nostalgic recollections that I found enlightening, therapeutic and upsetting all at the same time. Experiencing increased feelings of homesickness, I confronted myself with questions surrounding my identity. Because I wanted to relate to my sociocultural identity and roots, and to search for ways in which music can capture the character and soul of a country, listening to and exploring these works led me to investigate what musical elements would make music sound distinctly South African.

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4 Visual impressions I related to were represented by South African paintings including, amongst others: *Home* by Carolyn Parton; *I am the Key* by Maingany Avishoni; *Who is African*, Unknown; and *Cape landscape* by J. S May.
Interlude: What makes music sound South African?

Before exploring the question of what makes music sound South African, it is necessary to look at what a ‘South African’ is. South Africa is a multicultural society with a population of about 54 million people. This diversity is confirmed by the recognition of eleven official languages. For the enforcement of Government policies such as Affirmative Action and Black Economic Empowerment, people are still classified as Black, White, Coloured and Indian. The situation is, however, far more complex. Black South African people belong to different ethnic groups, each with its own distinctive cultural activities, beliefs and language. These groups include the Zulu, the Xhosa, the Tswana, the Swazi, the Sotho, the Shangaan or xiTsonga, the Ndebele, the Venda and the Sepedi. These people all migrated south from central Africa during the past 500 years. The Khoisan had previously occupied the entire area now known as South Africa, but were decimated during the migration of black people from the north and white settlers from the south. Although they are recognized as a distinct cultural and ethnic group, their language is not recognized as an official language (Roger 2014).

The majority of the white population consists of two groups: Afrikaans-speaking people with Dutch and French Huguenot ancestral ties who started to settle in the area now known as the Western Cape from the middle of the 1600s, and English-speaking whites with British ties who came to the Cape in the early 1800s when Britain occupied the Dutch settlement. Many British settlers were deliberately brought to the Cape during the 1820s, ostensibly to farm, but in reality to form a “buffer” against the warring Xhosa tribe in what is now called the Eastern Cape. Numerous German-speaking people also settled in the area during the later 1700s. Many of the mixed-race Coloured people are descended from slaves (from Indonesia and Malaysia) brought to the Cape during the 1600s and 1700s, and many identify themselves as Cape Malay and belong to the Muslim faith. Many Indians were brought into Natal (now known as KwaZulu-Natal) during the late 1800s and early 1900s, to work on sugar plantations. More recently, large groups of people have also migrated to South Africa from African countries such as Zimbabwe, Nigeria and Ghana. There is also a small Jewish community, and in the past 60 years or so Eastern Europeans, Italians, Greeks and Portuguese immigrants also joined this “Rainbow Nation”, as Nobel laureate Archbishop Desmond Tutu so vividly described the country’s make-up. Gumede (2010) correctly points out in relation to cultural origins, “[w]e must start from the premise that there cannot be one single definition of who is a South African. ‘South Africanness’ has to be a layered, plural and inclusive one”. He
further notes that “[t]he fact that South Africa has a multiple identity should be the basis of its shared South Africanness”.

This multiple identity has been expressed in the form of the ‘rainbow nation’ metaphor. Gqola (2001: 98-99) describes the “rainbow-ism narrative” as being “racial spaces” that are “neither seamless nor uncontested”, and refers to it as a “blurred set of differences” with fluid boundaries in which a range of colours coexists. Hammond (2007: 25-26) describes it as “multiple identities and multiple voices, each with its own, distinctive character, coexisting with, and contributing to, the collective”. South Africa’s democracy is based on a compromise between diverse groups and on acceptance of that diversity.

Similarly, there are also diverse musical communities and many musical genres in South Africa. Together with the cultural diversity of the country (Muller 2008), it is likely that every single person would have a different perception, understanding and interpretation of a musical event (Kubik 1985: 4). I start from the same viewpoint as Muller (2008: 8), one “of examining South African music as the music of a (unified) nation”, part of a wider southern African region and the African continent.

According to an article on information about South Africa “[t]he story of South African music is one of dialogue with imported forms, and varying degrees of hybridisation over the years”. It further tells how South African music developed from a “mingling of local ideas and forms with those imported from outside the country, giving it all a special twist that carries with it the unmistakable flavour of the country” (‘Arts and culture’). Rodger (2014) describes South Africa's contemporary music scene as “one which has been shaped by great diversity, which is reflected today in its eclectic mix of musical styles and influences, and in the co-existence of both Western and indigenous knowledge systems”.

South Africa’s highly diverse cultures and subsequent multi-layered identities have been affected by more than 350 years of European influence (Fokkens 2004: 103). The longevity of European involvement and influence in South Africa, particularly in its music practices, has established a tradition that can now be said to be firmly rooted in Africa itself (Huysassen 2002: 28). These musical traditions were introduced to South Africa by Dutch, German, English, French, and Irish settlers starting in the 17th century (Thorsén 2007: 311) and have now become an integral part of the non-Western contemporary world. Time, history and changes in political power structures have all played a role in creating more opportunities for integrative interaction between ‘Western Art’ and ‘African music’. In this context, it is easy to see why the term ‘African’ might be a contested one in relation to music in South Africa.
When using the term to describe music the term ‘African’ has been used generally to refer to the music of black African musicians in traditional musical cultures, although it can also include more modern formulations from those communities. In this sense, the term has been used to exclude musical traditions that originated outside Africa, including those from America, Europe, India, Malaysia and other cultures that form part of the contemporary African scene and are considered by those cultures to be ‘African’.

Because of the ideological separation of the apartheid years, reinforced by scholarship in cultural studies which views the relationship between communities through a postcolonial lens (Born and Hesmondhalgh 2000; Haig 2004; Bhabha 1994; Frith 1990; Stokes 1994), it has become customary to view the relationship between music of African origin and music with origins from elsewhere in terms of power, class, and race. While these theories may well apply in other African countries, and may even have been applicable to the situation in South Africa some 40 years ago, in South Africa today ‘African’ encompasses all the music practiced by its people. Thus jazz, art music and indigenous music are all found in contemporary South African music practices, and this music can only with great difficulty be divided along the lines of its origins.

It is telling that the South African music education curriculum, although allowing learners to choose to specialize in one of three streams (Western art music, jazz or indigenous African music) interprets each of these streams very broadly, and expects learners to have a working knowledge of each. Moreover, in relation to the music curriculum of South Africa, the term ‘African music’ is used to refer to music practices within South Africa, and focuses to a large extent on the cross-over music that is now being composed, rather than on the traditional music that is seldom now practised in a ‘pure’ form. In the same vein, improvisation (viewed by many researchers as the exclusive domain of jazz or African music) is a compulsory, examinable practical component of each stream.

It would be possible in cultural studies to coin neologisms such as Euro-African, Indo-African or Afro-African to embrace both origin and contemporary place; however, this is not the purpose of my study. In the discussion that follows, the context will explain the sense in which the term ‘African’ is used, and whether it is used in the sense of the origin of the music or in the sense of the contemporary locale of South Africa. In correspondence with Professor Nzewi (2012) about the terms ‘African music’ and ‘South African music’, he explained, “music of African origins south of the Sahara shared common sub-structural, philosophical, compositional and functional music epistemology and creative principles as well as
instrument resources, due to historic migration and mixing of intellectual and cultural practices”.

By drawing on existing literature, compositions, and recordings, as well as through discussions with collaborators, there are certain components through which South African music is generally understood to ‘sound’ South African. When I think of recognizably South African music, there are many elements, genres and instruments that immediately come to mind and which I incorporated in my listening. They include isicatamiya (a singing style made famous by Ladysmith Black Mambazo and Joseph Shabalala); African vocal singing known as mbube (Miriam Makeba), gospel (Debrah Fraser), and different kinds of jazz (including Hugh Masekela, Abdullah Ibrahim, Sathima Bea Benjamin, Chris Johnny Dyani); Afrikaans music, from luisterliedjies (e.g. Koos du Plessis, Laurika Rauch, Jannie du Toit, Coenie de Villiers) to alternative pop (Heuwels Fantasties) and Afrikaans rock (Parlotones), boeremusiek (Nico van Rensburg, Theo Erasmus); township jive or kwela music (Mango Groove and Mbongeni Ngema), gumboot dances, the Soweto String Quartet, Johnny Clegg’s traditional Zulu-inspired music (The White Zulu) and indigenous African music (Zulu, Sotho, Tsonga, Xhosa, Venda, Pedi traditional) etc. I associate South African music, therefore, with instruments such as voice, mbira, marimba, African drums and pennywhistle, concertinas, pianos, guitar, trumpet and saxophone (World Music 1999). Interestingly, all of the above-mentioned artists, styles and genres are included in the curriculum of the Department of Basic Education (‘Curriculum and Assessment’ 2011).

For the purposes of my project, I approached art music composers who use specific musical elements, such as traditional African musical elements, instruments from African origin and bring indigenous African music practitioners into the orchestra. This musical integration can happen spontaneously or it can be a conscious choice. Either way, their music thereby gains a certain character influenced by the timbres, rhythms, melodies and harmonies from African origin. But this may only be one pathway. Fokkens (2004: 102-103), in examining aspects of South African identity in the works of Klatzow, acknowledges the fact that “creators represent – whether implicitly or explicitly, knowingly or unwittingly – the world they know and live in through their work”. He quotes Foucault (1972: 23), who states that a creative work is “a node within a network” and Kilberd (1992: xvii) who regards the

5 The musicians taking part in my project were from different ethnic groups, bringing together diverse cultures that represent the multicultural identity of the country. Some of the instruments of African origin (e.g. marimba, percussion) were played by Whites, and many instrumentalists from the symphony orchestra were Black. Indigenous music practitioners are also not limited to Black people, are musically trained and part of a modern society.
creator as a “collector and transmitter of threads” of his/her personality as well as a reflection of “practice of a given historical period”. Thus music written and performed by South African composers and performers creates a sound that is by definition South African. The Cello Sonata by Peter Klatzow is one example where the sound is South African simply because he expresses the world which he knows and in which he lives.

A case study by Robertson (2004: 132-133) revealed that South African music has a distinctive sound because of the mutual influences between coexisting cultures, the structure of the music and instrumentation used. Cultural identities play out in rhythm and sonority and are reflected in the musical material (Akrofi et al. 2007). In the context of the contemporary socio-political environment of South Africa, Hammond (2007) discusses ways in which music can sound and be perceived as distinctively South African, and sensed from certain elements in the musical sounds such as the choice of instruments unique to Africa, e.g., mbira, marimba and African percussion; African lyrics and titles; African voices with their distinctive vocal timbre and inflections; rhythmical interplay and patterns; asymmetric meters; cyclic repetition; dancing character; call and response format; imitation of ululating sounds; imitation of bird calls; hand clapping; African visual impressions; and narrative connotations. During the last twenty years, South African classical composers have played a “crucial role in the fostering of new music as well as appreciation of both Western European and African styles” (Haecker 2012: 1).

The most characteristic element of music of African origin is rhythm, expressed in dance and the use of percussion, mainly drums. African rhythm is the by-product of movement. According to Von Hornbostel, cited by Stone (2007: 3), it is the combination of this motoric aspect of African drumming, together with natural inflections derived from speech patterns that gives African rhythm its typical ‘groove’. The beats are irregularly spaced and not equal in length (Nketia 1986).

The choice of instruments is another important aspect that gives the music its characteristic flavour. The musical instruments of South Africa include instruments from neighbouring countries such as the mbira (or thumb-piano) from Zimbabwe, and drums and xylophones from Mozambique. African drums of different kinds (membranophones), mbira, xylophone, rattles, shakers, bells (idiophones), flutes and horns (aerophones), stringed/bowed instruments like the ugubu and uhadi (chordophones) as well as body percussion is also exploited, the most common being handclapping and foot stamping (Tracey 2005: 238-242).
Choosing compositions

It was during this process of collecting and recollecting that the reality of leaving my country began to impact on me. I felt I had lost my sense of belonging to Africa and my soul felt captured in the confinement of nowhere. Combining artistically and personally inspired ideas with academic research methodologies, in what Brown and Sorensen (2009: 164) describe as an “an interactive cyclic web” – this feedback loop between reflection and action, between speculation and experimentation, fundamental to research in many disciplines but especially in creative practice – led to the design of the ensuing performance and recording. On the one hand, my preliminary research led me to identify an opportunity to contribute something new to the repertoire for cello. On the other hand, grappling with quandaries surrounding the dualities within my own identity and the emotional effects of emigration aided in shaping the context within which my ideas for the project took form and the title of the project *Cello for Africa* was born.

Although some the existing works for cello that I studied do contain elements of African music, some are aimed rather at exploring the technical ability of the performer. Many of these compositions for cello by South African composers have not been recorded on CD; therefore I would have made a valuable contribution to filling this void by recording these existing works. I however decided to embark on a collaborative journey with selected South African composers, and to commission and record new works.

Having identified which composers’ works would best reflect my purposes, I formulated, communicated and discussed my ideas with them by means of correspondence, social media, telephone conversations, Skype interviews, and personal meetings. I approached the leading composers in South Africa, and hoped to be able to include a selection that would be representative of a range of South African composers. Because of the complexity of the project, and personal reasons (including busy schedules, pending bigger commissions and the amount of available funding), many composers were not able to commit to my project and the challenges of embarking on a collaborative journey of creating ‘custom-made compositions’. In addition many composers such as Bongani Ndodana-Breen, Joseph Shabalala, J.S.Mzilikazi Khumalo, and performing artists such the Soweto String Quartet and Ladysmith Black Mambazo who represent other cultures, were way beyond my financial reach. They are also rather known for their compositions for choirs and larger scale works.⁶

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⁶ See Deppe (2012).
The following leading South African composers, renowned for their approach to the specific genre of intercultural composition, did agree to participate in this project:

- Meki Nzewi, Nigerian composer and Professor of African Music, University of Pretoria, Programme Director, Centre for Indigenous Instrumental Music and Dance Practices and author of several publications on the origin of African Music (Nzewi 2014);
- Hans Huysen, cellist, conductor, composer and Research Associate of the University of the Free State, specializing in indigenous instruments from Africa (Huysen 2011);
- Peter Klatzow, Emeritus Professor, University of Cape Town, well known for numerous works especially for marimba (Klatzow 2008);
- Hendrik Hofmeyr, Professor and Head of Composition and Theory at the South African College of Music at the University of Cape Town and acclaimed international award-winning South African composer with more than 100 commissions (Hofmeyr 2008);
- Michael Blake, a leading figure of the South African art music scene, who established the New Music Indaba, an annual contemporary music festival (Blake 2014).

In order to continue on this explorative journey and the process to bring the project to fruition, I applied for research funding and formulated my ideas into the required research questions, design, methods, background, aims and objectives, and expected outcomes. As an artist-academic I faced difficulties of translating into academic terminology what I do, and of fitting it into the structures and requirements of traditional academic research (Haseman 2006; Haseman and Mafe 2009: 215-225). According to Ma (2014), people from different areas of research, especially arts and science, address the same issues but attach different names to them.

The approval of my application for a University of Otago Research Grant (2010) and a Humanities Research Grant (2012), the main sources of funding for the compositions, performances and recording, made it possible for me to embark on collaboration with my chosen composers. The South African Music Rights Organisation (SAMRO) granted a commissioning fee for two works. Other sources of funding for the project included Huysen’s National Research Foundation, the University of the Free State’s Odeion School of Music, and private sponsors. The budget inevitably determined many of the details in terms of
artistic and logistical decisions: the choice of instrumentation, musicians, venues and sound engineers, time allocated for rehearsals and recording sessions. The grants allowed for a certain scope and ultimately influenced the reason for not being able to include more composers’ works, more musicians and sufficient time to record them all.

**Performer-composer collaboration**

In terms of the composers taking part in the project, we through close co-operation mutually influenced the end result, and the works were, in the words of Huysen (2014: 239), “tailor-made for and dedicated to an individual recipient”. I contributed by having the works composed for the combinations of instruments and for the reasons I intended, and through discussions around the inspirational and philosophical ideas that were to govern the composing process. The composers took on board my ideas and personal circumstances, as well as my performance style as a cellist, deriving these from correspondence and conversations and our collective cultural ties. Having themselves all lived away from South Africa, they had a deep understanding of the story I wanted to tell. I could therefore relate personally to the compositions; they contain part of myself.

In my choice of composers I relied on their experience and knowledge of indigenous African as well as contemporary classical music (especially their experience with writing for the cello) and their reputation of dealing with the inclusion of African elements in their compositions in a sensitive and respectful way. Although his work was not performed, Nzewi played a huge role in the inspiration of ideas for the project and giving me insight into the origins and purpose of African music during our collaboration over the period of more than two years. My first meetings with him (2012) were an experience that I can only describe as spiritual. He inspired me to compose ideas of my own, even though I protested, saying I am not a composer! He remained silent for a long time and shook his head. Then he asked: “Heleen, do you have children?” I nodded. “Did you give birth to them?” Of course I did! Then he asked: “Did you go to university to learn how to do so?” He made his point. And this was the lesson I learned: Music comes from the heart and the soul, the mind and the body – it is already there, you just have to let it out! It has changed the way I play ever since. Another aspect I learned from Nzewi was the important role African music plays in the physical and emotional health of people. Recognizing my emotional distress due to leaving South Africa, and my physical pain, he understood the importance of the project to me. SAMRO commissioned Meki Nzewi to compose, in collaboration with me, a work called *African*
Impressions, a musical collage for cello and organ, with traditional African singers and percussion (2012). Logistics (collaborating from a distance), financial constraints, difficulty in finding suitable performers, and obstacles arising from attempting the notation of traditional African music prevented Nzewi’s piece from being completed and performed. It would have been beneficial if he were able to share his music with me orally. It was also his first attempt to compose for the cello and we would have needed more time together than what was allowed in terms of the funding.\(^7\)

Klatzow and Huyssen are both composers who are recognized and have been awarded for their contribution to the development and advancement of African music in their compositions in current socio-political times in South Africa. They advised about practical issues related to the choice of instruments based on pitch compatibility, the availability of players and problems relating to notation. Given Huyssen’s specific interest in, and extensive knowledge of traditional African music, one of the works supported by a SAMRO grant was his *Concerto for an African Cellist* (2013) for cello, orchestra and African instruments.\(^8\)

Chidanyika’s contribution of the song *Mahororo*, which forms a central part of the *Concerto for an African Cellist* (Huyssen 2013), came about as a result of collaboration between the composer and Chidanyika since 2004. Klatzow’s *Sonata for Cello and Piano* (2010) had just been completed and had not yet been performed or recorded. Although not commissioned for the project, it showed up at the right time and, because it seemed to be identifiably African to me, I included it. Because of Klatzow’s lyricism and idiomatic writing style for the cello in his *Sonata*, I requested an additional work from him, resulting in *A Sense of Place* for cello and marimba (2012).

During the composition of the commissioned pieces, I was able to give input on musical ideas, bowings, articulations, tempos, duration and titles. At my request, Klatzow changed the ending of his *Sonata* and Huyssen changed specific notes, motifs and registers based on my technical and musical preferences. In the case of Nzewi’s composition, at his request, I composed and sent him musical samples to use and thus inspired the structure by having

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\(^7\) Music of African origin has traditionally been transmitted orally from one generation to the other. Nzewi was of the opinion that using Western musical theory to transcribe the music is limiting, and cannot convey the essence of the complex rhythm patterns, inflections and moods. This notion is supported by scholars such as Ndlou (1991), see: [http://exploringafrica.matrix.msu.edu/teachers/curriculum/m13/notes.php](http://exploringafrica.matrix.msu.edu/teachers/curriculum/m13/notes.php).

\(^8\) The South African Music Rights Organization (SAMRO) is an African copyright administration that supports, promotes and commission South African works that feature cross-cultural music. They ensure standards of corporate governance, business ethics and management in order to make a valuable contribution to South African cultural heritage ([http://www.samro.org.za/about-SAMRO](http://www.samro.org.za/about-SAMRO)).
sections included that compare to a collage of musical ideas that represent different aspects of my life, framed on an African background of indigenous African music and patterns, composed by Nzewi.

Other works I received for the project included Hendrik Hofmeyr’s composition for solo cello, *Variazioni sopra una ninnananna africana* (2007) based on the traditional Zulu song *Thula baba, thula sana*. At my request, he transcribed it for marimba and cello for the purpose of an encore.

In 2011 Michael Blake transcribed one of his piano pieces, *French Suite*, which resembles the sound of an mbira, for cello and marimba. I also received the following: a piece for guitar and cello by Abri Jordaan, *In Paradisum: Hommage to Gabriel Fauré* (2012), Eddie Clayton’s *Dawn to Dusk* (2011) and Noel Stockton’s *Invocation and Chant* for cello and djembe (2013).

**The Compositions**

**A Sense of Place for cello and marimba – Peter Klatzow (2012)**

1. **The Mask**

2. **Shaka’s Victory Dance**

    The way Klatzow went about bringing together the aspects I requested is testimony to his genius as a composer and his desire to create meaningful music that makes sense to the performer as well as to the audience. “One of just a handful of South African composers who have achieved international recognition, Klatzow enjoys creating works that are not atonal in harmonic structure (as one would expect of contemporary South African Art Music) but that only ‘flirt’ with atonality occasionally” (Roux-Kemp 2012).

    Klatzow has long been regarded one of the most influential composers and scholars in South Africa and is considered to be the most authoritative on composing works for marimba. His fascination and love affair with the marimba (Wiggins 2012) is evident in the numerous works in which he explores new textures and combinations for the instrument. He believes he has created a new voice for it, and uses the instrument whenever he can (Klatzow 2014).

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*See Klatzow’s biography in Appendix 2.*
From choosing the title to selecting woodcuts as artworks that related to the sound of the marimba and are based on a historical South African narrative and an accompanying poem, he created a composition that suited my objectives perfectly. The title aptly describes an impression, a perception of a place and the sense of belonging that allows a feeling of sanity and fulfilment. Wanting to pay tribute to Cecil Skotnes (1926 – 2009), a pioneer of modern art and a legendary South African painter, Klatzow based the composition on two of his painted woodcuts. Skotnes lived in Europe as well as in South Africa and was therefore familiar with cross-cultural connections. Being one of the original members of the Amadlozi Group (‘the spirit of our fathers’), he sought ways to reflect ‘Africanness’ in his artworks. He developed a style unique to South Africa, and his works are often symbolic of narratives of South African history (Dyman 2011; Skotnes 2009). Both artworks on which Klatzow based this composition form part of the portfolio *The Assassination of Shaka* (Skotnes and Gray 1974), a series of 43 prints with captions by Stephen Gray about the great Zulu king, Shaka, who was assassinated in 1828.

The Mask and Shaka by Cecil Skotnes. (Photos with permission of Pippa Skotnes).

The first movement is based upon the woodcut of a mask or wooden face that is dark and austere. The vacant eyes are represented in the music by tense silences, sombreness and atmospheric sounds. The hollowness of the wooden mask, a disguise, resonates in the sound
of the marimba and is echoed by the cello. The self (cello) is reflected in the other (marimba), yet their sameness is concealed behind a stern veneer.

The second movement is based on the image of Shaka, the Zulu warrior king, depicted by Skotnes as a heroic figure legendary for his leadership, strength, courage and vigour. Klatzow described the image as “a great energetic artwork with intense rhythm in the image – very powerful legs and torso”, reflected here in the lively, threatening Zulu dance rhythms (personal correspondence July, 2012). The cello often imitates the ululating sounds of African women celebrating victory. The music reminds one of traditional Zulu warrior dances accompanied by energetic high kicking movements and pounding feet, vigorously coming to a victorious ending. In my view, Klatzow, internationally renowned for his marimba writing and lyrical approach to the cello, succeeded in bringing out the best in both instruments, exploring each instrument’s individual capacity brilliantly.

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dance high my people
hyenas wait on us behind
if you want to be people of heaven
dance higher
look the ground is spiky with
devil thorns
I have my sandals off
dance over them my people
as the natural thorn hardens
your soul dance higher

Stephen Gray
Sonata for Cello and Piano – Peter Klatzow (2010)

1. Allegro moderato

2. Andante tranquillo

3. Vivace

4. Adagio

Although I had not initially requested this work for the project, I was immediately attracted to it by its lovely melodic lines that allow the cellist to make full use of the range of sonorities, registers and expressive qualities of the instrument. Otago Daily Times reviewer Bouman (2012) noted that this work is “close to the heart of South African-born du Plessis…covering a kaleidoscope of thoughts from home, infusing passionate interpretation”. African elements in this work are subtle and textually interwoven or written into the score (CD review by Boekooi in Beeld 2014) while also evoking colours, atmosphere and images that I associate with South Africa. There is a strong sense of tonality and a clear use of melodic shapes, particularly in the cello, which make it appealing to a broad audience.

Klatzow intended making it a “real cello sonata” with a substantial but not overwhelming piano part that exploits and projects the cello, unlike the sonatas composed by pianists (e.g., Beethoven, Chopin, Brahms and Rachmaninoff) who invested their creative energies in the instrument they knew best (Correspondence July, 2012). The writing for both instruments is structurally, harmonically and melodically creative (Boekooi 2014), with the opening material of the first movement returning at the end of the sonata to form a triumphant conclusion. The sonata comprises four contrasting movements with two soulful, lyrical focal points: an Andante tranquillo and concluding Adagio.

The first movement, Allegro moderato, opens with a broad declamatory statement. Melodic singing phrases in the cello interact with playful motifs in the piano. The ending of this movement reminds one of African landscapes and the colours of dawn and dusk. The second movement, Andante tranquillo, with its asymmetrical metre (2/2 + 3/4) opens with a tender theme concealed in the piano chords, which emerges lyrically in the cello part. For me, this movement exemplifies parting – a manifestation of loss and longing. After a dramatic cello cadenza, the theme returns after a kind of a question, a wish, a sigh, but this time only
resembling a distant memory. In contrast, the third movement, an exhilarating *Vivace*, is a scherzo. In a meter of 2/4 + 6/8, the principal theme alternates between the piano and the cello in a typically African call-and-response dialogue transfigured into various shapes while retaining the same character. The last movement, *Adagio*, opens with a strong, contemplative cello solo. Tensions develop in the rhythmic patterns of the piano; these are later dissipated in the lightly double-dotted patterns of the following passages and faster energetic runs in the cello. There is a final reference to the opening statement before the finale moves to a triumphant conclusion.

**Concerto for an African Cellist – Hans Huyssen (2013)**

1. **Partida**
2. **Passacamino**
3. **Mahororo**
4. **Mapfachapfacha muMhembero**

Huyssen's extensive research into African music is evident in the *Concerto for an African Cellist*. As a composer, cellist and conductor, Huyssen specializes in early and contemporary classical music as well as traditional African music. After having lived and studied in Europe for more than decade, he returned to South Africa in pursuit of creating a form of contemporary music that is locally relevant. Huyssen explains that he has arrived at this “specific cocktail of musical preferences” by “performing (mostly early music), composing (inevitably new music) and doing so on two continents” (Coetzee Klingler 2012). Viljoen (2008) describes how, in all his works, Huyssen strives to reconnect with historical, biographical and geographical roots, with the aim of translating cultural heredity into a contemporary sphere, projecting identity construction as a continuous process. He perceives contemporary music as ‘current period music’ that should deliberately engage with relevant cultural and contexts. Consequently, the concert hall should be an environment where social and artistic interaction can take place (Huyssen 2011).\(^{10}\)

\(^{10}\) See Huyssen’s biography in Appendix 2.
Understanding exactly the intangible sense of loss, randomness and forlornness that accompany self-imposed exile, Huyssen created a work that answered all my requests to explore contemporary ideas that capture the spirit of South Africa. He allowed me to tell my story through performing his music. He succeeded in creating orchestral colours through the extensive use of a range of instruments from many cultures, including mbira, marimba, xylophone, glockenspiel, hosho, double bell, shakers, a variety of drums, congas, tom toms, tam tam, woodblocks, temple blocks, cymbals, flute, piccolo, oboe, bassoon, French horn, and strings. The virtuoso cello part gives the soloist opportunities to be expressive within soaring melodic lines, dynamic tone-colour spectrums and, by using the cello’s capacity in all registers, to sing, to be powerful, intimate, soulful, dramatic and groovy. Huyssen (2014: 242) explains that, in his approach to this composition, “[o]ne consideration was that the cello’s expressive sound palette – arguably the instrument’s most appealing feature – should be recognized and served”. This was achieved by offering it some “sonorous cantabile passages (supported by sumptuously harmonious accompaniment)”.

The concerto deals directly with identity: “the western (sic), the soloist’s, yours, mine, the concept in general” (Correspondence, Huyssen 2011). Huyssen (2014) explains how identity is regarded as a relational quality that acknowledges differences and recognizes the abundance of differences in the South African context. The work is a metaphor or mechanism for establishing mutually relational identities. In order to engage with differences, one has to acknowledge them (2014: 240). In this regard, the concerto is, in his view, a call for the deliberate and necessary engagement of building bridges, negotiating conditions for true encounters, and establishing trust in spite of differences.

The work takes on an explorative journey from the known to the unknown, the ‘Western’ to the ‘African’. It explores different idioms and styles on the way, and finally reconciles these in a musical way to form a unified whole. In this symbolic re-enactment of the circumstances of an early European expedition into an unknown ‘African wilderness’, the soloist represents the curiosity-driven explorer, who, though inevitably burdened with excessive Western baggage (in this case a convention-laden Western symphony orchestra) is adamant in the desire to discover something new. The notion that the baggage of preconceptions and the aptitude for discovering something new do not go together, and that the one will sooner or later demand the sacrifice of the other, forms the formal dramaturgy of the composition.
The movements’ titles, proceeding from Spanish to Shona, reflect a transition from a ‘European’ to an ‘African’ realm, from a familiar and well-defined point of departure, to the arrival in a different world. In the course of the work, the soloist encounters a wide variety of different musical elements, which the soloist is challenged to respond to and engage with. As these influences increase, he/she is gradually freed from the dominance of Western musical conventions, as embodied by the orchestral forces. When the opportunity arises, the soloist ‘elopes’ with the mbira, crosses a cultural threshold and from that moment on allows a different set of musical parameters to determine the outcome of the journey.

Huyssen intended for the musical process to gradually reveal similarities and shared values in spite of obvious contrasts and differences, thereby illuminating the respective identities as relational properties resulting from reciprocal interactions. In the end the soloist has expanded his/her expressive range and discovered more of her own identity through consciously reflecting and relating to the alternative ‘otherness’, and all forces are reunited in a huge festivity.

Due to the complexity of the work, the process of its planning, preparation, the performance and the recording became a literal enactment of the explorative journey depicted within the composition.

1. Partida

In this movement, the stylistic principles originate mainly from ‘European’ or ‘Western’ traditions, with recognizable harmonic and melodic characteristics, reinforced by the fact that the cellist, the composer, the genre and method of interaction are all of European origin. It serves as point of departure from which more differentiated musical identities develop throughout the work. From the perspective of a singular identity it later develops into reflecting on a more complex, relational notion of identity.

Because this movement is about the search for identity, the music is motivic, fragmented, melodious, tonal, dramatic and dense, depicting uncertainty, questioning and struggling. The cello starts with a lengthy solo, partly played sul ponticello (close to the bridge), resulting in a mysterious, creaky sound generating anticipation of what lies ahead. A kind of internal dialogue is taking place with interruptions from within. The solo cello gradually meets with both familiar and exotic instruments and intertwines with more elements, which make the texture dense. Huyssen explains, "the cello-exploiter is clamped down by the very conventions
she wants to escape from, the first tutti-entrance of the orchestra almost suffocating the solo cello, which constantly struggles to take everything along or get rid of it all” (Correspondence, Huyssen 2013). The soloist in the role of explorer (and, subsequently, in real life, as manager/coordinator of the project) is not supported by the homogenous collective, but rather acts as driving force behind all musical processes and developments.

2. Passacamino

By modelling the title Passacamino on the Baroque Passacaglia, and replacing the concept of ‘street’ (caglia, taken from the Spanish word, calle) with ‘footpath’ (camino), the ensuing set of ostinato variations moves into uncharted territory. Here the journey passes through the African jungle into an increasingly unfamiliar environment. The title implies a forward journey, both figuratively and literally. Initially, the Western musical devices are still in place and the expedition is in full swing, bulldozing its way through the jungle. The orchestration becomes dense, causing tension between soloist and orchestra, emulating a sense of losing control and getting lost.

The movement comes to an abrupt halt, with imitations of a birdcall played by the piccolo and answered by the cello in an improvisational way. These themes are based on, and inspired by, a birdcall the composer encountered during a hike in the mountains. He suspends the musical parameters of tonality and metered pulse to indicate that we are leaving the secure and familiar territory of Western forms (Huyssen 2014). With motifs in a high register played on flageolets, the cellist is literally entering unknown territory!

Responding to the call and entering this dialogue is a decisive moment in the piece and is central to both the narrative of the composition and my own. This turning point calls for a willingness to let go of conventional ideas or emotional baggage in order to explore and discover “new, different and even foreign relationships” (Huyssen 2014: 246). It opens a dialogue between the self and the other and prepares for the 3rd movement, where the mbira player plays and sings the song Mahororo.

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11 Natural and artificial harmonics.
3. Mahororo

The sound of the indigenous mbira lures us into a different world through the informed performance of a Shona mbira player, Chidanyika, whose song Mahororo was incorporated into the concerto. Huyssen (2014: 247) intended this not only to take place on a “representational or symbolical level, but ‘actually’ – through the physical presence and performance participation of a Karanga mbira player”. It thereby becomes an enactment of the intercultural musical dialogue that requires interpersonal negotiations within a musically meaningful collaboration. Chidanyika explains the lyrics that relate to my own story as follows:

Something has happened, giving the singer reason to believe that he has been harmed or treated unjustly. Yet nobody wants to admit or accept the responsibility for the circumstances. He confronts the others and accuses them of their betrayal. He calls on them metaphorically, stating that if he were an ancestral spirit, he would stay on to cleanse the community and reinstate justice. But as he is only human, there is nothing he can do but to move on and elsewhere claim a better place for himself. He invokes Mahororo, a beautiful place, where there is peace and harmony, a place uncontaminated by what has happened, where a new beginning is possible (Correspondence, Huyssen 2013).

In order for intercultural dialogue to take place, discreet singularities (differences) as well as sufficient commonalities (samenesses) for negotiations need to exist: “to invoke a shared Mahororo, the other must have caused a resonance within” (Correspondence, Huyssen 2013).

Cello and Mbira. (Photo by Elmarie van der Vyver).
4. Mapfachapfacha muMhembero

Chidanyika, who suggested the title, explains that ‘Mapfachapfacha’, similar to the expression ‘for Africa’, means ‘a lot of’ and could in Zezuru (Shona) also refer to ‘the sudden arrival of many’. Party celebrations are called ‘mhembero’, where people drum, dance, sing, play music, and drink traditional beer, and where women ululate (high-pitched yodelling sounds). This movement signifies a successful transformation of people and ‘things coming together’. The aspects that developed throughout the journey of the concerto have arrived in new musical territory and now clearly “resonate with African structural principles” (Correspondence, Huyssen 2013). After embarking on a journey to extend into the realms of ‘African’ and contemporary ‘Western’ Art music and engage in a cultural dialogue, I find myself in the territory I envisioned with the project.

This is an uncomplicated, happy and reconciliatory movement where everybody joins in an energetic party in which the traditional African preference for repetitive and grooving patterns is accommodated in a Western ostinato bass. One of its episodes allows for freely improvised double bass and marimba solos, while the solo cello reinforces the groove and relentless lilt of the cyclic pattern of recurring four-bar phrases, in the fixed key of C. “We’re in a dance, cradled by an incessant lilt, nested in comfortably predictable procedures, swept away by unconstrained rhythmic energy” (Correspondence, Huyssen 2013). In terms of the soloist’s quest for identity, the answer presents itself in recognising the self in the other, and the other in the self. “It is not completely foreign, just unacquainted, unaccustomed, possibly not even uncharted, just untraveled. Rather, it brings to the fore what already potentially exists in us” (Correspondence, Huyssen 2013). The movement culminates in an exuberant fortissimo, after which the orchestra offers a final, self-referential afterthought contained in a sung phrase: ‘You hold the other within’.
II. Passacamino – journey through the jungle

In this part of the exegesis, I explain the processes of bringing the composed works to performance, and the challenges involved. The heading describes both the name and the nature of the second movement of the concerto, where the demands of keeping the journey alive are embodied in the physically challenging solo part – pulling and pushing with no known passage through the metaphorical ‘bush’.

Organisational synchronisation

Organizational aspects of the project included coordinating classical musicians, traditional African instrumentalists, venues, sound engineers and composers for rehearsals, performance and recordings. The participants came from different parts of the country and from several leading academic and performance institutions, including the Universities of Pretoria, Witwatersrand, Stellenbosch, Cape Town and Free State. Members of the Johannesburg Philharmonic Orchestra, Johannesburg Symphony Orchestra, Cape Philharmonic Orchestra, and Odeion School of Music were also involved, as well as traditional African instrumentalists. Arranging travel, accommodation, funding and managing a complex budget were all required.

The project was postponed several times due to parties withdrawing, compositions not being finished on time, budget restrictions and logistical difficulties. Then a solution presented itself in the form an official invitation from the University of the Free State to perform the concert and record parts of the CD at the Odeion School of Music. They offered the school’s Camerata Orchestra, supported by their quartet-in-residence, the Odeion Quartet, and a visiting Polish quartet, with additional professional players from Pretoria.

Other organizational responsibilities included assisting the publicity done by the Odeion School of Music by writing press releases, programme notes, interviews for newspaper and Internet articles, providing promotional material such as photographs and biographies, assisting with the design of concert posters and the planning of the programme. Post recording, the editing took place over a period of three months. Composers collaborated with the sound engineer in editing the recorded sound track of their compositions. After mastering – the last creative and technical step in adjusting tonal balance and technical compliance
needed before an audio project can be replicated for distribution – the final sound track was sent to Ode records in New Zealand, the company responsible for the design of the CD booklet, replication and distribution.

**Selecting the participants**

The process of searching for an orchestra and other musicians involved investigating and comparing options through correspondence, telephone conversations, Skype interviews, reviews, and Internet research. Factors taken into account in determining the choice of musicians included the costs involved, and the level of playing experience, availability, willingness and enthusiasm for the project.

After having eliminated the option of recording in New Zealand due to the costs and logistics involved in getting South African musicians and composers to travel, I determined that it was crucial to identify, select and approach the most suitable, experienced, and reputable musicians in South Africa – musicians who have an in-depth knowledge of South African music including the specific composers’ works, and a particular style of playing that derives from a mutual understanding and being of the same nationality.12

Finding musicians who play traditional African instruments proved to be more complicated than foreseen. Having collaborated with some of them in similar projects, Huysen and Nzewi assisted in suggesting and finding musicians. The problem was that many of these musicians neither read notation nor, understandably, have experience in playing within the parameters of classical music. It is not really possible to notate indigenous music accurately (Nzewi 2012). The composers therefore used notation in combination with improvisation and inserted African musical patterns known within the tradition of the musicians.

The following musicians, chosen for their particular qualities and experience, participated in the project: Malcolm Nay (pianist), Magdalena de Vries (marimba), Tinashe Chidanyika, (mbira and voice), Grant Nthala and Nhlanhla Xipu, African percussion, and OSM Camerata orchestra and sound engineer Gerhard Roux.13

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12 Currently, symphony orchestras and music conservatories consist of a mix of all ethnic groups, including Black musicians. White musicians equally have been trained in traditional African music and play instruments such as the marimba and African percussion.

13 See Appendix 2 for information about, and photos of the participants.
Performance preparation: Practising: ear-body coordination

Having discussed the organizational aspects and selection of participants, this section deals with the creative and analytical processes of preparing and performing the new compositions for the concert and recording. Following my analysis of practising, rehearsing, performing and recording as ways of knowing, I have further identified embodiment, awareness and empathetic listening as key themes that are particularly significant in arts-based research methodologies. According to Finley (2008: 72), this includes making use of “emotive, affective experiences, senses and bodies, imagination and emotion as well as intellect”. As performer, I do not necessarily aim at understanding or explaining something, but rather at feeling, experiencing, evoking emotion and creating something that cannot be explained in words, emphasising the act of “creation rather than collection” (Smith and Dean 2009: 28).

Playing cello is my main means of investigation and means of publication. According to Koornhof (1996: 19), “the process of preparing to communicate a musical metaphor to an audience is called practising”. In order to express musical meaning and evoke emotion in the listener, it is necessary to master the instrument and the art of performance, and to refine the connection between the physical and the auditory. Based on research by Koornhof (1996: 13), the number and quality of distinctions a musician can make are what define his/her professional level of skill and are “awareness of difference” (1996: 165). In order to make fine distinctions, comparisons and changes, and generate options and feedback, Koornhof further concludes that the “most fundamental, absolute prerequisite is sufficient awareness” (1996: 165).

In explaining practising, Pelias (2008: 187) suggests that “the performer tries on various actions that seem right. Over time and with repetition selected actions become the performer’s own”. With experience, performers expand their “procedural repertoire” through the “knowing, participatory, empathetic and political body” to develop skills and generate insight (2008: 186). It is through this physical exercise that the instrument becomes an extension of the body and the voice through which the artist expresses not only the composer’s intention but also his/her own interpretation of it. From the outset, I attempted to interpret the composer’s indications through imagination and visualization, relating it to stories, memories, moods, colours and personal meanings, and to coordinate and interconnect the body, mind and soul in an accurate and fluent, balanced whole.

Getting to know the works involves experimentation with tempi, sound colours, and dynamics, working out suitable fingerings, bowings and articulations by comparing different
options, and discussing these aspects with composers and collaborating musicians in rehearsals. Practising includes playing, listening internally, and listening to audio and audio-visual recordings of oneself. It also involves memorizing not only the music but also the kinaesthetic and physical movements associated with the sound through countless repetitions, linking movement to musical intention and correlating bodily awareness to differentiation in sound. The performer not only generates findings related to reproducing and playing notes but integrates it with imagination, passion, inspiration and feeling for the purposes of communication. After all, the main purpose of art is to convey something of human life in what Higgs (2008: 545-546) calls “expression of time and place, of experience, perception and existence”.

Playing a musical instrument requires awareness and control of physical movement. Practising requires daily rehearsals that compare to the physical workout of an athlete’s fitness regime. In terms of performing with an orchestra, it is vital to produce sound that will project in a large concert hall above the output of a symphony orchestra. Of equal importance are the ability and stamina to sustain both the quality and volume of sound throughout the performance and lengthy recording sessions. Because of a serious and debilitating back injury, I determined that research into the mechanical engineering of muscular and skeletal awareness and control would become integral to my preparation.\textsuperscript{14}

Through Feldenkrais training, I discovered the difference between learning and knowing through \textit{thinking}, and learning and control through \textit{awareness}. According to Strauch (1996), the Feldenkrais method is not a verbal or intellectual form of learning but a ‘somatic education’ that comes from self-awareness. At the centre of the method is the principle of expanding participants’ awareness of how they move. By implementing this method into his cello teaching, Feldenkrais practitioner and cello pedagogue Uri Varda’s students gained the ability to meet any composition’s demands, with a vast “repertoire of movements” that give them “the freedom to use their bodies with maximum efficiency” (Spann 2004). By learning the principles of this method, I was able to link movements to musical intention and correlate bodily awareness and movement to differentiation in sound.

In addition to Feldenkrais, I did exercises and stretching prescribed by physicians and physiotherapists, combined with acupuncture and massage. These methods treated the injury from either a skeletal or a muscular approach, focusing on symptoms rather than cause. Because movements and posture cannot be accurately measured, exercises can, as in my case,\textsuperscript{14}

\footnotesize{\textsuperscript{14}See discussion on p.45.}
lead to further injury because of an imbalance in muscle groups that develops because of inability to activate them correctly. A solution presented itself when I started to attend individual training with a local muscular-skeletal expert, Rowan Ellis, three to five times weekly. He uses Surface Electromyography (SEM) analysis – a technique for evaluating and measuring the electrical activity produced by the muscles in a visible record called an electromyogram. Unlike other treatments, SEM accurately measures muscular activity, allowing the determination and treatment of the cause of the injury, and combines a muscular and skeletal approach.

By using SEM, we experimented with different postures and movements and developed specific exercises to gain control of muscular activity and reduce spasms in my neck and lower back in order to compensate for the physical demands of a cello performance. In this sense, pain, being one of the major obstacles in the process of completing the project, led to a physical and technical discovery that forced me to change the way I play. The combination of Feldenkrais and SEM analyses ultimately improved my sound quality, intonation, technical refinement, freedom of expression, and concentration. Although I suffered from excruciating pain at the time of the recording, this combination brought about complete healing after two years.

Most of the works performed for this project were world premieres, therefore special steps were necessary to familiarize myself with the music. I had to learn new contemporary compositions with rhythmical complexity, diverse musical material, unfamiliar tonalities, and melodic material typical of an ‘African’ idiom, with no existing recordings to listen to as reference. I listened to audio samples on the notation software Sibelius, even though it lacks expression, inflections, sound colour and interpretation.

Performing with traditional African instruments influenced the technical and interpretational aspects of my cello playing. Acquainting myself with the sounds of these instruments and experimenting with the cello’s tone colour, intonation, and use of vibrato, and balancing sound to match or adapt to the other instruments, consequently expanded my expressive range.

Listening to numerous recordings of cellists such as Yo Yo Ma, Janos Starker and Amit Peled primarily performing contemporary classical music, and watching videos of well-known cellists, helped me to form sonic and musical concepts, expressional qualities, and to develop technical applications. Recordings of traditional African music of all kinds, e.g. music for mbira, marimba and drumming, were used to assist in developing my ability to
improvise and not only play music strictly rhythmically, but to find a feeling called ‘grooving’.\textsuperscript{15}

To further the process of collaboration with the composers, it was helpful to have them present during rehearsals and recordings. In his capacity as a composer and cellist as well as the conductor of his own composition, Huyssen offered advice that enabled me to see, feel and follow his expression through visual and auditory cues. He had a clear idea of how he wanted his work to be performed. This needed to be reconciled with my ideas, mainly in terms of tempo choices and dynamics, and this happened through negotiation and experimentation, involving some compromises. He explained structural, rhythmical, harmonic and textural aspects and their underlying meaning, demonstrated these on the cello, and conducted me through the concerto in individual rehearsals. I observed, imitated and took on board his advice as the composer of the work, and at the same time I expected him, as conductor, to allow me creative freedom to express the work in my own personal way, which is not all that common. Huyssen’s experience in collaborations between ‘African’ and ‘Western’ instrumentalists was invaluable in coordinating the individualistic, idiomatic, improvised and traditional playing/singing styles of the traditional African musicians with the set score.

Klatzow wanted to give us as much freedom as possible to engage with his works in a personal way. I was keenly aware of his attitude towards performers in that he believes that performers need to engage with composers. He has always encouraged his composition students “to work with intelligent performers, to understand the performer’s requirements from a new piece. It is the tradition of our art, and somehow we have lost it” (Wiggins 2012). He is always open to discussion with performers on every detail, as the end result is obviously of interest to both. When starting a new work in collaboration with a performer, he likes to know everything, including: “who will be playing, where, the level of sophistication of the audience, and the duration required”. For him, “given that a performer has to engage with a piece over a fairly long period of time, and by the very act of doing that gets to become involved with the language and construction of the piece”, he rates “the performer’s reaction as much more important than the audience’s reaction” (Wiggins 2012).

Klatzow demonstrated that he welcomed performer interpretation by letting me add articulation and slurs, and to alter dynamics and tempi. In A Sense of Place, he and the marimba player, Magda de Vries, experimented with different mallets to achieve the desired

\textsuperscript{15} See p. 20.
tone quality and colour. Because some of the overtones in the lower register of her marimba clashed with the intonation of the cello, he had her play certain passages an octave higher.

I found the process of preparing newly composed music for the first time incredibly gratifying and meaningful. This differs greatly from performing an existing piece of music or one where collaboration with the composer is not possible. Understanding the intentions and expectations of the composer and having the option of clarifying that my own ideas are acceptable to them, gave me confidence to perform the music with more conviction. I felt that, by integrating their intentions with my own interpretation, I had an influence on the end result. Through my unique, expressive quality of sound and passionate performance style, in the context of wanting to express something very personal, I brought my own meaning to their compositions.

**Rehearsals and performance: sensory connection**

**Embodiment**

The language of performance is sensual – it does not constitute knowledge by naming but by sensing (Pelias 2008: 190). Performer-researchers use the knowing body in both rehearsal and performance to make decisions, judgements and choices, and to provide understanding. They make differentiations between minute discrepancies and react to bodily cues, in this case including those of the conductor, orchestra, other musicians, the audience and sound engineer, in deciding what is most efficient and applicable. “Performers generate and present their insights through the body, a knowing body” (Pelias 2008: 188). According to Finley (2008: 72), arts-based researchers include exploring space and place as a way of knowing and responding to the world through their own bodies, creating “meaning from experience”. This is an epistemology different from conventional academic activity.

By rehearsing and performing together with other musicians, we pick up on or tap into the vast knowledge of each other, through embodiment. Although in our rehearsals, we discuss musical, technical and interpretational aspects at length, when we make music together we recognize countless forms of data by listening and sensing an invisible, as well as physical and spiritual connection and form of communication, which is then converted into a knowledge that is ‘audible’. Because musicians communicate their knowledge in this way
when performing together, it was important to perform with musicians who have experience of performing South African music and specifically of works by these composers.

Pelias (2008: 188-189) describes the interaction between performers as a “process of taking on others, of letting one’s own body be open to others”. He continues that, because of this ability and willingness to “coalesce with others, embodiment is essential to performance as a method”. Thus, meaning evolves through interaction with other musicians and composers in rehearsals and discussions (Ellis 2004: 101). In my study, this interaction made it possible to pick up on stylistic and expressional subtleties, for instance, the ‘African groove’ in the rhythmical sections and the colour of sound and intonation of the marimba in a composition like the sonata by Klatzow. The theme of intercultural, self-other relations and identities played itself out in our rehearsals and recording, as we had to negotiate our way through blending our sound, adapting intonation, sound colour and vibrato, mirroring in dialogue or creating a texture of contrasting individuality, between the two instruments. Each instrument retains its individuality while at the same time they merge to form a new sound combination. Huyssen (2014) states that, through the physical, personal and informed involvement of traditional ‘African’ performance practice, a tangible, real forum for social interaction has been composed and presented in the concerto, not only symbolically re-enacted.

Listening

By listening, musicians making music together ‘get onto a wavelength’ where information is transferred through a connection of sound, embodiment and physical movement based on listening not only with ears and mind, but also with the heart. According to Bresler 2008: 227) “hearing attends to much more than literal content”. Ideas merge to create a new sound and musical concept, ever changing with each rehearsal and performance in a synergetic way. By tuning to, for instance, the marimba and mbira, which have different overtones, and make intonation difficult, we blend by listening to the other voice. According to Stokes (1996: 12) the 'tuning in' through music can provide a powerful affective experience in which social identity is literally 'embodied'. In the context of this project, the experience of performing the third and last movement of the concerto had this particular effect, because it is during this process of entering a mutual sound space that interpersonal and intercultural exchange happens. In my experience, when I play, I not only connect to my inner self and others with whom I make music, I also connect with the audience. Most of all, it is a spiritual experience
where all of the above are transcended. In Bresler’s words (2008: 227): “sound allows for the interpretation of the invisible, the tangible and the intangible”.

Listening also requires musicians to acknowledge, respond to, and engage with each other. In the case of the song in the third movement of the concerto, by means of relating, reflecting, miming and commenting, the performers are “creating an exchange around it, eventually sharing and thereby dynamically enriching it” (Huyssen 2008: 227). At the first rehearsal of this movement, technical issues initially preoccupied us, such as trying to fix rhythms and align our parts. The cello part was written in Western musical notation and the sequence of the mbira patterns roughly sketched on a loose piece of paper, varying with each performance. The score suggests that the cello join in the mbira’s performance by responding, miming, accompanying and improvising. In order to do so, I felt I had to override much of my Western musical training, which usually relies on following the conductor, counting and sight-reading. The mbira player and singer, Chidanyika, helped me find a matching sound colour for the pizzicato and to add groove to the rhythm, by creating verbal sounds, or words, made up in order to imitate the natural sounds of his instrument and language (onomatopoeia).

While I had to free myself from the score, Chidanyika, who usually plays freely, had to follow a relatively structured order we informally planned. We both found ourselves in unfamiliar territory, and through communicating, negotiating and listening we had to feel our way towards common ground for our musical encounter. Such interplay can only come about through empathetic listening and willingness to compromise.

**Empathy**

Especially valid in my project, which aimed at creating a dialogue between different cultures, is the fact that embodiment also implies an empathetic body. According to Pelias (2008: 187) “the empathetic body recognizes points of view other than its own”. Performers have their own identity, ideology, culture, tradition, beliefs, ethnicity, language and even dualities within them. Related to this point of view, Brewster (2009: 129) calls the moment of capacity to understand and share in the feelings of others, “sensibility”. As performer, whether practicing or performing, alone or with others, I experience that my mind, body and soul are one. It is an experience unique to performance and as Bresler (2008: 177) acknowledges, researchers can benefit from attending to this mind-body oneness that occurs in music when they “try to create a space in which interaction and conversation can occur”.

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She found that these factors are particularly salient in cross-cultural research. Likewise, Pelias (2008: 186) maintains that the responsive body functions “as a methodological tool” in performance and practice, and that this “mind-body presence” is central to qualitative research. With my aim of creating an intercultural dialogue and celebrating multiple identities as being South African and beyond, I resonate with the words of Ma: “Empathy is the ultimate quality that acknowledges our identity as members of one human family” (2014).

Sensing my feeling of insecurity without my conventional musical crutches to rely on, and with my musical ‘equipment’ for the journey seemingly redundant, Chidanyika told me: “Heleen, we don’t speak the same (musical) language, but I hear you, and you hear me. You know what: just let it out!” In the concert, as we turned to each other, the performance became a literal enactment of an intercultural connection through a musical conversation, one not only between the cello and mbira, but a magical moment of a true, captivating, human dialogue. This moment embodies the fruitful realization of the underlying aim of the project. This genuine acknowledgment of one another is the true reflection of the nature of our collaboration.

Further to the discussion of the methodological steps in creative practice, which includes performance, for musicians the stage becomes the “site of publication” where they enter into and report on “what the body knows” (Pelias 2008: 191). At the same time, the stage is a laboratory for innovation, experimentation and discovery. For the sake of communicating the musical metaphor to the audience, new things often happen because of heightened focus and intensified, even amplified, interpretation of the music. According to Frith (1996: 117), “[p]erformance puts into play an emotional effect, a collusion between the performer and an audience which is engaged rather than detached, knowing rather than knowledgeable”. For Huyssen (2014) the interaction taking place on stage is “performed for an audience and self-enacted for the performer’s own sake”.

In the South African context, this performance provided an opportunity for people of different cultures and ethnicities to interact and renegotiate South African identities and imagine themselves in relation to others (Hammond 2004: 111). Similarly, Robertson (2004: 135) found that distinctive South African music could reflect the desire to understand and relate to other cultures and acknowledge the diversity within the country. Music strengthens, maintains and transforms relations through performance and interactions with other musicians, which include the “creation and performance of place through human bodies in action and motion” (Cohen 1998: 288). According to Huyssen (2014: 250), “[i]n setting up
such a forum of intercultural dialogue and translation, the assumption is thus that discreet singularities (differences), as well as sufficient common ground (sameness) for transactional negotiations exist”. Born and Hesmondhalgh (2000: 32-37) refer to the fact that music has powers of unifying, lessening and effacing differences, evoking identity and cross-cultural connection through cultural practice. The compositions are, in this regard, a transformative space for constructing a sense of the social self, accommodating diversity that reflects multiculturalism. The performance itself was an enactment of intercultural understanding and dialogue, recognizing and respecting differences, finding common ground in sharing human commonalities. It served not only as a concert, but also as a forum for social interaction – in the words of Huyssen (2014: 255), “a space in which an ongoing process of identification and differentiation can take place”.

**Obstacles**

In the course of the project, many obstacles presented themselves, and its abandonment was a very likely option. A combination of a back injury and serious organizational challenges that arose during the three-year planning of the project added to the stumbling blocks that threatened to bring this journey to a halt.

At the end of 2011 I ruptured two discs in my lower back, which caused me debilitating pain for almost three years. Severe spasms in my back, shoulders and arms caused nerves to be pinched and made my hands and fingers go numb. This had implications for playing cello, in turn influencing preparation, performance and playing for the recording. The unnecessary complexity of managing the project was time-consuming, and overshadowed the artistic work. The very things that needed to be done in order to fulfil my artistic desire were causing increased pain, thereby impeding my ability to perform.

Although I had expected that the arrangements agreed to would have been put in place, nothing could prepare me for the chaos that awaited me when I arrived in South Africa two weeks prior to the performance and recordings. The month I was eagerly looking forward to – finally having the opportunity to play and record the project – had arrived, but events turned the dream into a logistical nightmare. It became evident that the orchestra players who were supposed to play had not been contracted and were now unavailable. Rehearsal and recording schedules had to be shortened and the programme changed at short notice. I was now required
to play a recital with piano and marimba in the first half of the concert and a concerto in the second.

I therefore spent most of my time prior to the concert trying to salvage the situation by finding and contracting new players, making additional travel arrangements, helping artists find accommodation, and rearranging rehearsal and recording sessions. Because players were now to be flown in from all over South Africa to Bloemfontein, with huge implications for my budget, the original rehearsal and recording time was reduced considerably. This meant less time for personal practice and to record, and increased artistic and physical stress.

Needless to say, having to record for nine hours following the concert caused me severe pain in my lower back and arms, which eventually forced me to stop. The very real prospect of having to cancel everything, after the amount of effort and money that had gone into it, was terrifying. I feared the implications and consequences it would have on my career, but also felt there was more at stake than a CD recording and my reputation. As at other times during the project, I questioned the reason for pursuing something that seemed doomed.

I was at this point in time immersed in the intricate material of the second movement, living a ‘Passacamino’ of my own. Frustration, anger, and resentment at perceived deception are audible and captured in the recording of this movement, which caused me physical pain as I played it. At the end of this movement an event – a bird call – brings the soloist to a halt and lures her into a new world, Mahororo, a place of beauty and harmony, where a new beginning is possible. But in order to enter this space, the individual is called upon to leave behind what is held on to. The story in the Shona song Mahororo, which forms part of the 3rd movement of the Concerto for an African Cellist (Huyssen 2013), relates to my own experience regarding the reasons for my leaving my homeland, as well as the organizational nightmare the project turned into upon my arrival back in South Africa.

A story of spiritual wisdom that Professor Meki Nzewi had shared with me at our meeting in 2011 crossed my mind. Understanding the true meaning of my desires for the project, he told me that life is like a boomerang – a weapon used for hunting. If you do not hunt, you will not eat and you will not survive. But if you do not aim correctly, it will come back to hit you in the head. Related to his philosophy about the physical and mental healing powers of (African) music, my project was something he and I knew I had to do.

A strong, inner driving force of wanting to hang on to my roots (and medical support) helped me to persevere and finish the recording regardless. The conductor and the orchestra,
too, had felt demoralised by the circumstances and felt resentful of the circumstances that had led to this predicament. What made it worse was that my anguish and powerlessness to prevent the deceptions that undermined my vision for the project, one in support of our rainbow nation, somehow became entangled with the sadness of having felt compelled to leave – thereby preventing me from continuing to be part of investing my expertise in the rebuilding of our country.

Somehow, even after the intervention of a musculo-skeletal specialist, who advised me to cancel hours before the last movement of the concerto was to be recorded, I found the strength to complete the CD recording and, with the support of the orchestra and conductor, we found the inspiration and motivation that lifted our spirits. Their enthusiasm and support were palpable as a renewed energy that you can clearly hear projected into the recording of the last movement of the concerto, *Mapfachapfacha muMhembero* – a celebration of things coming together!
III. Mahororo – reflection from a place of calm

_Mahororo_, a beautiful place, where there is peace and harmony, a place that is uncontaminated by what has happened, where a new beginning is possible, is the point in the story of _Cello for Africa_ in which I look back on my journey and explore in more detail the wider implications of the process. Here, the connection with autoethnography becomes more evident. The first two of my three strands of research were detailed in parts I and II; this part focuses on the third.

**Modes of reflection: autoethnography**

Because of the special meaning the project had for me, I wanted to convey how my personal journey was expressed and captured in the music on the CD. When sharing the story of my musical journey in newspaper and radio interviews, and in an audio-visual presentation at my CD launch, I realised that it intrigued audiences, performers and academic colleagues. Many people were emotionally moved by it because they could associate with what Ellis (2004: 30) calls a “bodily, cognitive, emotional, and spiritual experience”. As autoethnography combines research, story and method, connecting research to the autobiographical and personal (Ellis 2004: xix), it is appropriate to use aspects of this approach as a mode of reflection and analysis.

According to Bartleet and Ellis (2009: 6-9) autoethnography lends itself to supporting performance-based research, as it is a means through which musicians can explore their own creative practice in culturally insightful ways. Where sociocultural researchers usually analyse the work of another person, in autoethnography the subject of the research is the researcher her/himself. In that sense, the methodology lends itself to addressing issues of researcher identity, musical relationships and embodied knowledge, and reflects on significant life experiences, including injury, loss and grief (Bartleet and Ellis 2009; Ellis 2004).

One of my primary reasons for choosing aspects of this approach was that autoethnography acknowledges and accommodates subjectivity, emotionality, and reflects the researcher's influence on the research (Chang 2008; Ellis, Adams and Bochner 2011). In _The Music Lesson_, Bresler (2008: 33) says that “ethnographies, as reflected in the detailed self descriptions of researchers, acknowledge thinking and feeling as fundamental to the ways we
respond to the world.” Another reason for my choice is that it allows a connection between scientific research and personal experience. In the words of Ellis (2004: 31), it “overlaps art and science; it is part auto or self and part ethno or culture”. Finally, it justified my adapting a first-person writing style, one of the characteristics of autoethnography whereby, according to Ellis (2004: 30), “the author writes in the first person, making herself or himself the object of the research”.

Exploring writings about reflective performance (Bresler 2008; Brewster 2009; Brown and Sorensen 2009; Finley 2008; Haseman 2006; Higgs 2008; Knowles and Cole 2008; Kroll 2004; Leavy 2009; Little 2011; McNiff 2008; Pelias, 2008; Schippers 2007; Smith and Dean 2009; Springgay et al. 2008; Sullivan 2009) and autoethnography (Bartleet and Ellis 2009; Bresler 2008; Chang 2008; Ellis 2004; Ellis, Adams and Bochner 2011; Ngunjiri, F. W. et al. 2010), it became clear how suitable aspects of autoethnography can be for practice-based research. Contemporary classical music has the ability to reflect on the cultural, historical and personal in the same way that writing about self, according to Ellis (2004: 34), “connects to a world beyond the self” as “culture circulates through all of us”. Both performance and autoethnography lend themselves to the exploration and expression of issues of personal and cultural identity. In addition, they are self-focused and, in both the written and creative component, the voice of the researcher is clearly audible. The written text “bears the signature or fingerprint of researcher-as-artist” (Knowles and Cole 2008: 66), like the artist’s presence in performance. In both performance and autoethnography, the researcher is at the centre of the investigation and functions as both the subject and object/participant being investigated. Furthermore, autoethnography reaches for feeling, evocation and embodiment in its narrative presentation in the same way performance does. The methodological cycle of writing, reflecting, redrafting, analysing, interpreting and repeating the process compares to practising and the artistic process, in what Bartleet and Ellis (2009: 8) call “cycles of creation, reflection, refinement and performance”. According to Spry (2001: 706), autoethnographic performance methodology calls on “the body as site of scholarly awareness and corporeal literacy” and in this sense also relates strongly to performance.

In describing an artistic and personal process, autoethnography is often referred to as a journey. The act of writing the story is transformational (Park-Fuller 2000: 26). For me analysing it contextually was a process of being inside and outside the process at the same time. Because the topic deals with self-identity within a cultural context, the questions that surfaced through this study affected the very foundation of my existence. Autoethnography in music is a relatively new field of study and, although I found a few such studies published in
books and articles, there are not many to be found in dissertations – neither in the context of a DMA, nor related to cello performance. In this regard my exegesis contributes to filling this void in the existing autoethnographic literature. What these autoethnographies have in common with each other and my study is that they deal with a musical process of transformation and with issues related to identity, and illuminate the process of musicians’ practice.

An autoethnography by Rebecca Carmi (2013) links the method with performative inquiry. In her dissertation *Jewish music and its implications for strengthening identity, imparting wisdom, and facilitating historical healing*, which examines issues relating to identity in Jewish diasporas and the significance of Jewish music for maintaining a sense of peoplehood, she describes her musical journey as a Jew and the potential for music to be reconciliatory. For Carmi, her embodied experience of making music was in itself an exploration of herself and her culture.

In *Music from the Margins: An autoethnographic study of the development of a jazz composer's voice*, Densen (2013) reflects on her musical identity and the process of developing her compositional voice. Similar to my experience of living away from home she, in her experience of living in different locations, used music to relocate to her own culture and negotiate her place within various musical communities. She contextualizes her story in relation to gender and identity within the jazz community, and explains how facets of identity have influenced her compositions.

Another autoethnography that allows the reader to enter the personal experience of a musician is the study of Brown (2011). She explores the links between flow and mindfulness for a piano accompanist in a collaborative performance and in her own words, “teases out the complex nature of the music performance from a personal perspective” (2011: 83).

A fourth example is that of Bartleet (2009: 716) who, in her article *Behind the baton: Exploring autoethnographic writing in a musical context*, uses autoethnographic narrative to illuminate her own creative practice as a conductor. She found she could associate with the method because it resembles performance, is of an evocative nature, and contains characteristics of emotion, embodiment, self-consciousness and introspection.

In *Learning to Listen: A tale of transformation*, Robbins (2008) uses autoethnography to analyse and share her experience as conductor, and the underlying difficulties that musicians face in performance. She examines herself as a practitioner, and explores her relationship with
professional practice. By using the metaphor of a symphony that moves from the opening theme through the exposition and modulation to the final theme, she describes her transformation in finding the true value of her own practice: “[s]uch a tale inspires a renovation of the routine and presents the possibility of new beginnings” (2008: 7). It is noteworthy that all these autoethnographies are by female practitioners.

Methods associated with autoethnography

Research methods associated with autoethnography that I used include discussions, life histories, conversational analysis, collection, chronicling, inventorying, sorting and classifying of data and notes, e-mails, diary entries, textual and non-textual artefacts and memo writing. Its practices include memory as well as systematic self-observation and the analysis of self-reflective data (Chang 2008: 59; Ellis 2004: 25-29). As a research method, autoethnography therefore differs from other forms of creative reflection (e.g. writings such as self-narratives, memoirs and autobiographies), as it takes a systematic approach to data collection, analysis, and interpretation about the self in a sociocultural context. This contextualization makes it possible to evaluate the significance of the research and its contribution to the academic and artistic environments.

In my reflection on the creative process, I made use of a combination of introspection; self-examination by recalling what I did, thought and felt; and analysis of discussions, interactions and experiences that took place throughout the project, using what Ellis (2004) calls first-hand observation and participation in a setting or a situation. These are recorded in verbal and written memos. E-mail correspondence was a significant source of information, as it contained not only my train of thought in planning and executing the process, but also the personal circumstances and feelings accompanying it. Simultaneously, it provided valuable information on the compositional aspects of the works, with insights into the compositional process and interpretation. I had already started filing these e-mails under different headings, and I extracted sections and documented them under relevant titles, as the organizational aspects of the project were becoming increasingly complicated. For my analysis I gathered further data from the documentation, derived from formulating ideas for funding applications, interviews, programme notes, the CD booklet, and the lecture recital I gave at the CD release. Compiling them at the time demanded a repetitive process of introspection, analysis, writing, telling and interpretation; for me, this compares to the process of preparing and practising for a performance. I also categorized everything I collected during the course of the project that
related to Africa, South Africa and being African, including photographs, pictures of patterns and fabric, jewellery, artwork, music, videos, poems and scholarly sources.

My first attempt at writing the story was exactly as Ellis (2004: 200) describes: “an autobiographical story written for self as audience”, which was then crafted into an autoethnographic narrative. This was a mix of method, theory, story and emotional outpouring. By threading out the content, certain themes and theories surfaced, which I then investigated through literature studies – a process Brown and Sorensen (2009: 163) refer to as “patterns of usage”; this opened up new areas of investigation. Ellis (2004: 196) refers to treating personal stories as data and using analysis to arrive at themes that illuminate the content. As a result, I came to new insights of, as Bartleet (2009: 715) puts it, “the difference between what I thought I was doing in the moment and what I perceived myself to be doing in retrospect”. Many times during the process of preparing for the project, I questioned the reason for persisting in driving a project burdened with so many obstacles. My correspondence reveals such passion and determination!

As I reflected, the reason for my commitment to keeping the project alive became apparent – my project Cello for Africa had become intertwined with my journey to overcome physical and emotional pain. On reflection, I realized that the project provided me with what Robbins (2008: 139) calls “psychological stability” and a process of “acquiring connotative meaning” in the “formation and articulation of identity”. This revelation – that the underlying reason for persisting in completing the project was in order to hold on to a sense of place for the affirmation of who I am, and a way of coming to terms with the emotional effects of emigration – came as a shock and surprise. With my cello, I unwittingly voiced and reflected on a socio-political, historical and cultural situation that is not only very personal but has wider resonance. It is a story shared by many emigrants and expatriates. In a world of increasing migration, both temporary and permanent, it has even wider significance.

I uncovered and identified a multitude of aspects that came into play in the capturing of this single performance. Amongst others, concepts of hybridity and appropriation emerged and, especially, emigration, identity and place.
A place between leaving and arriving

When in 2010 our family decided to move to New Zealand, I experienced losing my place in the society I call ‘home’ while at the same time not yet belonging to my adopted one either. Harlem (2010: 461) explains how it is possible for an emigrant who leaves from, and an immigrant who arrives at, to depart the old without necessarily arriving at the new – for parts of the self to be lost in transition, in a space between leaving and arriving.16 To leave somewhere and to go somewhere else seems to be a single, interrelated process, but instead each requires its own psychic work.

People leave their homeland for different reasons, and these reflect the socio-political dimensions of our times (MacAulay 2004: 52). In the case of South Africa, those leaving have been, amongst others, political activists forced into exile, people avoiding conscription and people dissatisfied with the political environment during the apartheid era. Since the late 1990s, the reasons for emigration have largely been attributed to political and economic uncertainty, and an increase in levels of crime and corruption (MacAulay 2004; Marchetti-Mercer and Roos 2006). The majority of South Africans who have left since then had, as in our case, idealistically wanted to remain and use their skills to rebuild the country and form part of the rainbow nation.

Because of the racially oriented politics of the apartheid era, when it comes to emigration from South Africa the topic generates much controversy and emotion. It elicits passionate discussions and the conflicting views of the ‘till-the-day-I-die’ stayer and ‘thank-God-I-made-it-out’ goer (Brink et al. 2011: 10-12). In fact, a general trend has been identified amongst South African immigrants living in New Zealand that distinguishes them from other immigrants. Although they are not officially banned or restricted by political legislation from the country, many left out of a kind of self-imposed exile (MacAulay 2004: 283).

Harlem (2010: 461) iterates how this situation between leaving and arriving serves as a catalyst for potential shifts in how identity is perceived and the individual viewed in relation to others. It is understood by scholars that it only becomes necessary for individuals to define their identity when their self-concept is challenged (Hammond 2007: 23). Before moving away from South Africa, I did not have such a strong realization of wanting to identify myself as being African. It was also only outside of South Africa that my identity as African has been challenged and questioned by foreigners.

16 ‘Space in between’ is used here in a personal sense describing a frame of mind, and does not imply or refer to the post-colonial theories of the space in between of Homi Bhabha (1994).
Marchetti-Mercer and Roos (2006: 54) stress that a sense of belonging, historical continuity and the need to be rooted are basic psychological needs, closely linked to the concept and meaning of ‘home’. This explains the strong need I felt to be rooted, the deep longing for home, while experiencing what they refer to as “existential distress” (Marchetti-Mercer and Roos 2006: 52-54) about my identity. Having left and finding myself ‘home’-less in a space between leaving and arriving, I had the overwhelming feeling of being at large in the world, dislocated and displaced.

**Identity and a sense of place**

Finding myself in the frame of mind of having neither left my country fully behind me, nor fully settled in the new, being neither here nor there, I had the desire to connect to my roots and (re)establish my association with South Africa by means of cello performance. Being away from home and finding myself in a place between leaving and arriving, I experienced how place and landscape form “markers of identity”, take on a “narrative meaning”, and provide a sense of belonging (Sullivan 2009: 59). Apart from the attachment to a geographical place, the feelings, images, smells and memories associated with it give it a special meaning. These images of markers of landscapes include not only those of South Africa, such as Table Mountain in Cape Town, the Kruger National Park, the Karoo and the Garden Route, but also extend to those associated with the wider Africa, such as the Serengeti in Kenya and Tanzania, the Sahara, Namib and Kalahari deserts and the Victoria Falls in Zimbabwe.

According to Marchetti-Mercer and Roos (2006: 57), it is the nation or nationalism that provides immigrants with their primary form of belonging. The attachment to land is often linked with ideas of home and security, and is associated with deep emotional and psychological attachments (Convery et al.2012; Magowan and Wrazen 2013; Delaney 2005). Storey (2012: 11) defines the term ‘place’ as a multidisciplinary concept “used to understand the complex processes through which individuals and groups define themselves and their relationship to their natural and cultural environments”.

Another implication of place is the notion of a ‘sense of place’, of fitting in and belonging. Tuan (1990: 4) calls the affective bond between people and place *topophilia*, from the Greek words *topos* (‘place’) and *philia* (‘love’). Other than simply denoting familiarity with a given locality, this also implies a sense of belonging. For Eyles and Williams (2008) a 'sense of
place’ is an outcome of interconnected psychological, social and environmental processes in relation to physical place(s).

Landscapes are part of a country’s national heritage and have symbolic importance (Storey 2012: 13). A nation is described by Storey (2012: 15) as “social collectivities of people with a sense of common identity bound together through feelings of shared history and an attachment to a territory or homeland”. Land and place are connected to a person’s origin and history, and parting with place therefore implies leaving the past, ancestors, family, friends, language and culture behind (Storey 2012: 15).

I understand ‘identity’ in terms of who I am, where I am from and what I do, as well as my connectedness to others and the world through a familiar bond of family, cultural/ethnic, linguistic, national, historical, and geographical ties. According to Hammond (2007: 23), it is standard discursive practice to consider identity in terms of the concepts of self and other. In recognizing similarities and differences, we form a concept of ourselves, differentiating ourselves from others and, at the same time, identifying with them. The individual is thus a product of his/her awareness of his/her difference from others, as well as a reflection of his/her relation to others (Robertson 2004: 131). In the words of Huyssen (2014), the point is “not to contest difference, but to contest its abuse”. We are not only different; we are also separate. Our identity thus “involves balancing one’s separateness and difference from others with one’s relatedness and similarity to others” (Robertson 2004: 131). It is not the fact that people are separate, but the ideologies of separating people because of their difference, apartheid, that create negative connotations. Not only do we have an individual sense of our identity, but the association with culture and nation also defines who we are. Lucia (Akrofi et al.2007) describes identity as an ideology and manifestation of culture and nation. In this sense, the individual identifies with the behaviours of others, which becomes incorporated in his/her concept of his/her identity.

I consider Africa my ‘home’ and myself as African. In defining home, I thereby define myself. The question of who or what is an African is as Deppe (2012) points out in her study of flute music by South African composers, and as I discovered in my own reflection and analyses of African identity, one that is highly contentious. According to her (2012: 3) “a very strict interpretation of what constitutes an African individual relies on skin colour and place of birth. It is believed in some quarters, and reinforced for political gain, that an African is a non-white person who was born and raised in Africa, and whose ancestors in the area can be traced back for several centuries”. But the term does not only have to do with skin colour.
According to Shahadah (2009), “‘skin blackness’ is certainly not a marker for African identity…The Motherland of these adaptations and the cultures is primarily Africa”. The Merriam-Webster Dictionary defines an African as ‘a native or inhabitant of Africa’. According to this simple definition, any person, of whatever ethnicity, religion, parentage or skin colour who is born in Africa can be classified as a native African. Deppe (2012: 3) says that in its broadest sense the term then also refers to all persons born and raised in Africa as Africans, including the Afrikaners.\footnote{Also see: Ballantine 2004; Coetzee 2009; Krog 2003; Matthews 2011; Morris 2003; Shahadah 2009.}

Based on the studies of Cohen (1998), Leyshon et al. (1998) and Whiteley et al. (2005) on identity and place, individuals and groups identify with familiar domestic geographies for self-affirmation and group affiliation. In this respect, time and circumstances will influence each individual differently. In view of this, Opondo (2007: 275) recognizes that the “core of identity debates in the diaspora” is an issue of “basic humanity that stretches beyond race”. Descriptions of Africa common to African diaspora are “a space of longing”, images of “home, warmth, earthy smells”, an Africa that “inhabits an enormous space” and evokes a “powerful sense of community” and indeed “freedom” (Muller 2001: 147). For me, freedom is not only connected to political democracy and the presence or absence of fear or threat – it means to be in a place where a sense of belonging gives me the space to be myself. The poems of Visser (2006) profoundly paint the pictures I associate with Africa.\footnote{See Introduction or CD sleeve notes pp. 3-4.} But then again, paradoxically, Africa is also a place of fear (Haig 2004) – and indeed the reason why I left home.

In researching the phenomenon of identity and place in relation to music, I discovered extensive literature and theories related to this topic. Hudson (2006: 626), for example, emphasises the strong link between music and a sense of place, and music and identity. Given the fact that scholars have recognized the importance of space and place in relation to music and identity (Bennett 2000; Whitely 2005), it is surprising that the topic has been neglected in studies of human geography (Hudson 2006). Cohen (1998) and Bennett (2000) have made significant contributions to exploring the key role music plays in a literal and metaphorical way, and as a symbol to represent or interpret connection to place. Through the process and recording of the CD Cello for Africa, I experienced that music evokes personal memories and feelings associated with place, and is implicated in what Cohen (1998: 288) calls, a “struggle for identity and belonging”. In the context of the cultural life of Jewish immigrants in Britain, she demonstrates that music is capable of not only evoking a sense of place through sound,
but also of associating it with images, smells, emotions and memories. According to her “[m]usic reflects social, economic, political, and material aspects of the particular place in which it is created” (1998: 287).

In an interdisciplinary perspective combining musicology and social science, Leyshon et al. (1998) discuss the role music plays in the formation of different geographical imaginations in different historical times and places. Similarly, Whitely (2005: 4), in her research into popular music, space and place, shows that music plays a role in identity construction for displaced people, as it has the ability to create a sense of shared community. Stokes (1994: 4) is an authoritative writer on the topic of the vital role music plays as a way in which we relocate ourselves. He examined how music can be used as a means of “transcending limitations of our own place in the world, of constructing trajectories rather than boundaries across space”. Although my circumstances were different, my performance provided me with an arena to connect to my roots in the same way it did for South African jazz piano player, Abdullah Ibrahim and jazz singer Sathima Bea Benjamin, when they found themselves in a place of ‘inbetweenness’ due to political exile (Muller 2001). For Ibrahim (from the jazz ensemble "Ekaya", which means ‘at or from home’), performance while in exile became “the vehicle for invoking a sense of home” and for Benjamin jazz singing emerged from her experience of cultural loss. She used jazz to regain a sense of home and connect to spaces through an aesthetic of performance, infusing her music with a sense of the spirit of South Africanness (Muller 2001: 136-137). Memories of home became an integral part of her performance style, and music central to her sense of her individual voice and identity. Opondo (2007: 274) came to the conclusion that South African identities are “self-consciously styled in performance as immigration shapes these values in a new form of expression”. These examples show how music, as a form of imagining, is capable of creating and reinforcing an awareness of shared experience among individuals who are geographically distant from one another (Robertson 2004: 130). It can be symbolic of putting down roots and claiming a sense of ownership (Sullivan 2009: 59).

The theorization of music and identity, place and intercultural connection, and how these are evoked, articulated and represented in music composition, performance and consumption, is currently an important issue of scholarly investigation, producing widely divergent literature. It is viewed in terms of world exploration, cultural imperialism, religious evangelism, political hegemony, poststructuralism, psychoanalysis, orientalism, postcolonialism and globalization (Born 2013; Born and Hesmondhalgh 2000; Frith 1996; Haig 2004; Pontara 2007; Stokes 1994; Vokwana 2007). Scholars address questions around
power and ownership, class inequality, identity and difference, which imply hierarchies between those categories, with the potential for patronization, resistance, and exploitation (Born and Hesmondhalgh 2000: 22-26).

Much of the discussion around appropriation and power relations concerning African music has in the past focused on the use by non-African musicians of popular music derived from African-origin musics, the example of Paul Simon’s 1986 *Graceland* album being a notorious example (Meintjes 1990). That discussion was heavily influenced by the commercial element involved, it being argued that disempowered (black) African musicians were exploited for commercial gain by (white) wealthy (often American) producers of popular music. Since then, as Born and Hesmondhalgh (2000: 25) indicate, there have been “paradigm shifts in popular music studies and ethnomusicology away from the cultural imperialism approach to global cultural flows and toward theories of postcoloniality and globalization”. The idea of appropriation as a function of cultural hegemony is giving way to an understanding of “processes of cultural contact between two or more distinct musical cultures that resulted in musical mixes or syncretisms” (Born and Hesmondhalgh 2000: 26).

Music does not exist in a vacuum – different genres have mutually influenced each other. South African classical music composers have already started including African music in their compositions during the 1970s (Deppe 2012: 11).

Nzewi, in our meetings and correspondence, explained that music in traditional societies in Africa is predominantly a social activity. Similarly, Nketia (1986: 21) points out that musical activities “have the capacity to involve all members of a society, which in turn strengthens social bonds”. Deppe (2012: 75) raises the problem with European-based copyright law in terms of the rights to cultural property, which has not kept up “with developments in the twentieth and twenty-first centuries, nor has it ever been able to adapt to many non-European cultures”. Scholarly approaches that view cultural engagements through a lens of tokenism, exploitation and power relations, may threaten well-intended attempts by people to socially interact, share and connect through music. They tend to label, categorize, generalize and politicize, instead of stimulating genuine interactions, creativity and new forms of music that develop because of cultural interactions. The interaction of performers in the context of rehearsal and performance described in the previous section was an experience which embodied shared identities. It was an epistemology different from the knowledge that explores identity relationships in terms of issues of appropriation and power relations.
The scholarly focus is fortunately now, according to Born and Hesmondhalgh (2000: 25), “a new still-current discourse centred on notions of musical hybridity and interaction, and oriented towards new kinds of musical objects”. They point out that such cultural interactions are natural, as part of the formation and development of cultures, and that the enclosing of cultures as ‘aesthetic autarchies’ is ‘historically aberrant,’ referring specifically to ‘postwar musical modernism’ (2000: 16). They suggest further that the limitations of postcolonial theory are exposed when “material conditions and the possibility of political practices oriented towards changing material conditions are sidelined” (2000: 6). On this basis, it can be argued that postcolonial theories of appropriation and power relations are too limited to deal with current, changed material, social, political and cultural conditions in South Africa.

*Cello for Africa* is therefore best understood in the light of the discourse of interaction and hybridity. As indicated earlier in this exegesis, power relations in South Africa are complex and not easily explained along racial lines nor, indeed, according to historical cultural fault-lines. European-origin music is not confined to those of European ethnicity, nor African-origin music to those of African ethnicity. Thus the relationships between the participants in my project are ones between ‘insider’ musicians, all of whom are African, and there is no significant commercial profit to be made from the exercise. The interaction between “musics” in the project has been one of willing collaboration and undertaken in sympathy with its goals. According to Deppe (2012: 66), “the nature of the collaboration plays a role in determining power relations. Done thoughtfully and with consideration, collaboration can play an important role in ameliorating the damage caused by power imbalances”. She mentions aspects such as acknowledgment, remuneration and conduct towards participants.

It is an example of what Schippers (2010: 31), while writing on diversity in music education, terms ‘transculturality’, an “in-depth exchange of approaches and ideas”. While Schippers refers specifically to music education programmes, his description fits well with the processes undertaken in *Cello for Africa*: “programs in which many different musics and musical approaches are featured on an equal footing, not in the margins but throughout…” (2010: 31). As Homi Bhabha puts it, “hybridity to me is the third space that enables other positions to merge. This third space displaces the histories that constitute it. The process of hybridity gives rise to something different, something new and unrecognizable, a new area of meaning and representation” (1990). *Cello for Africa* can be said to occupy a place in that third space, although its intention has been much simpler.
While it may be possible for outsiders to view my personal predicament from any or all of those scholarly positions, as leader of the project, I had a much simpler and more practical agenda. I am a New Zealand-based cellist reflecting on an African identity by means of an instrument of European origin and South African compositions. As in the case of the collaborating composers Huyssen and Klatzow, I was trained in a European classical music tradition, in South Africa and abroad. I therefore chose it as the basic medium through which to connect to my biographical, historical and geographical roots. For a South African cellist and South African composers, music of African origin is a familiar part of our surroundings, and a natural element to include. According to Haecker (2012: 41), “[t]he inclusion of indigenous music is not so much a conscious choice as it is an incorporation of familiar surroundings”. The integration is “about reflecting the soundscape of everyday life and its overall function within a community context” (2012: 48). She argues that music that integrates aspects of ‘Western’ and ‘African’ elements can, for South Africans, function as a tool for the formation, development, and expression and symbol of identity for both Black and White South Africans, “a means of retrieving, expressing, and preserving culture. This process of establishing identity — be it individual, communal, or national — involves balancing the notions of difference with similarity within the context of shared experiences” (2012: 27).

In South Africa, our sense of identity was once focused on our separate population groups. The post-apartheid era ultimately brought the opportunity for all South Africans to (re)negotiate a place within the ‘rainbow nation’, claiming the right to ‘South Africanness’ despite South Africa’s history of racial conflict and discrimination (Robertson 2004). According to Haecker (2012: 29), the cultural identity of White South Africans has shifted from being privileged to being marginalized, whereas Black South Africans have developed a stronger cultural identity and experienced emancipation. Hall (1990: 225) says that identity formation is a matter of “becoming” as well as “being”, and that “it belongs to the future as much as the past”. Identity cannot be contained, is not bound, and is always a formation-in-process. In the words of Frith (1996: 109),”[i]dentity is mobile, a process not a thing, a becoming not a being”, an experience of the “self-in-process.”

Being part of the White, Afrikaans-speaking, minority group of South Africans, I found a new South Africa provided me with the opportunity to associate with a collective national identity. Because South Africa is, as Gumede (2010) explains, a melting pot of people with their roots in Africa, the rainbow-nation ideology provides a perfect metaphor for describing South Africanness as an identity that connects differences.
Therefore, I see myself as South African in terms of what Hammond (2007: 26) describes as “a commonality that is empowering and inclusive rather than exclusionary and divisive”. It is this picture I wanted to paint in sound, reflected in the compositions and their performance, and – in this spirit – I wanted to perform music that intentionally integrates musical styles that facilitate the coming together of multi-racial ensembles. According to Haecker (2012: 25), music has the ability to influence collective identity “by reflecting and commenting upon the social and political environment”. Vokwana’s view is that music performance can contribute towards a realization of Africanness and may contain transformative and liberating possibilities (2007: 3).

In formulating the title *Cello for Africa*, I imagined the combining of music from different cultures and the interaction between people from my home country, portrayed as interfacing circles connecting in an overlapping space. In *Behind the Cello* (2014), Ma compares the intersections that occur where cultures meet to the intersecting areas in ecosystems, which he calls the ‘edge effect’. Pointing to its possibilities for creating something new, Ma experienced through performance with musicians from many cultures and musical genres how these musical encounters have the ability to reveal unexpected connections. In my project, Western classical music and performance served as vehicle for creating a dialogue between cello and instruments of African origin and a platform for intercultural connection, thus following a current trend toward the “celebration of hybridities” with special interest in “musical boundaries, embeddedness, and location” (Born and Hesmondhalgh 2000: 42). Combining cello with African instruments and including elements of African music was not about merging separate, opposing instruments and musical elements, but rather about representing the reality of a multicultural society. This society is an interaction between, and coexistence of, various ethnic groups that have for centuries lived together and mutually influenced each other, and continue to do so in daily life. It was about highlighting not only differences but also similarities, through the cello's ability to voice a wide range of human qualities.

When it comes to the relationship between music, performance and identity, music can be viewed as a cultural text in which ideology is embedded, lending itself to being used as a source of data in social research and allowing investigation of questions around culture (Leavy 2009). According to Fokkens (2004: 102), all creative work is a political act even if there is no political intention behind the act. The ideology embedded in *Cello for Africa* is one of intercultural reconciliation and cooperation – its intention to reflect the idea of the rainbow nation and to play out the desire to belong to a collective idea of national identity. My project was a manifestation of music’s ability to “articulate and transform the contours of collective
sociocultural identity” and to be used as “conscious practice of musical integration and merging with the aim of effecting sociocultural integration” (Born and Hesmondhalgh 2000: 37).

For Lucia (Akrofi et al. 2007: iv), identity is “intimately connected to performance”, and musical identity is not only performed and projected, but also produced and written into a composition – the process of composition (and, for that matter, performing) therefore being a “process of identity-formation in sound” (2007: v). As discussed in Part 1, my own story forms part of the dramaturgy of the Concerto for an African Cellist (Huyssen 2013), and the performance was a metaphorical enactment thereof – an experience which, according to Frith (1996: 123), enables us to “place ourselves in imaginative cultural narratives” through the direct experiences it offers of “the body, time and sociability”. But, paradoxically, I experienced how, as a performer in a shared experience with fellow musicians, when absorbed by sound, any form of concrete thoughts or perceptions, notions of self and other, and differences, disappear in what Bohlman (2005: 206) calls ‘music’s selfness’, where sameness is mediated and otherness transformed. In this ‘sound space’, musicians connect and relate to the identity of the ‘other’ across cultures; differences are transcended and common understanding emerges (Akrofi et al. 2007; Leavy 2009). According to Frith (1996: 110), it thus offers “a sense of both self and others, of the subjective in the collective”. In rehearsals, during the concert and the recording, we were all just musicians. This intimate connection is, in my view and from experience, a prerequisite for any ensemble playing and performance. Music and performance are therefore a perfect medium for people to connect in a way that transcends language and other social barriers (Leavy 2009: 102). Joseph (2007: 99) proved that music “excels as a vehicle for promoting multiculturalism and cross-cultural understandings”, removing barriers associated with ethnicity, language, culture, religion and gender, and can be a “vehicle to effectively teach and learn beyond exoticism and tokenism” (Joseph 2007: 105). According to Robertson (2004: 130), “music is a language by which identity becomes standardized ... as it is capable of creating and reinforcing an awareness of shared experience.” In accordance with her views, our performance of the music composed for the purpose of my CD was therefore – in itself – part of forming a cultural identity through the shared experience of the communal expression of music-making.

In my project, the different instruments represent different cultures. They were used in a way whereby difference is celebrated by valuing the unique qualities of each. They complement each other, contrast with each other, and sometimes switch roles, but even in places where they blend, they retain their inherent character and instrumental identity. The
cello, which represents the self, and the marimba, the orchestra, and the instruments of African origin which represent the other, are in dialogue, imitating, and mirroring each other. According to Bohlman (2005: 206), “music sometimes represents because its qualities of selfness are like the otherness it reflects, and at other times self and other contrast – even contradict – each other”. The notion that the other is a reflection and part of the self is a theme found in both *A Sense of Place* (Klatzow 2012) and the *Concerto for an African Cellist* (Huyssen 2013). Huyssen’s view (2014: 245) is that this is because we acknowledge the differences – that connections can be made – whereas sameness is, by definition, already incorporated and affords no connective opportunities. The answer to the self-other dichotomy finally presents itself in the words sung by the orchestra in the concluding moments of the concerto: “We hold the other within”.

Music and identity, association to place, and intercultural connection are all central to my project *Cello for Africa*. My CD is not only the first recording of contemporary classical cello music by South African composers, it is also the first recording of music for cello and marimba by a South African composer, and the first concerto for cello, orchestra and African-origin instruments, including a movement where voice and mbira are combined with cello. It is a musical representation of identity and place and an expression of the emotional consequences of emigration. It is a plea for the continuation of a dialogue, and for the acknowledgement of the need for human, musical and cultural exchange – not to erase differences, but to nurture the integrity of our identity by investing it in enriching transactions. For the rainbow-nation rhetoric in the context of the new South Africa to become visible and gain greater legitimacy, it must be performed repeatedly (Gqola 2001).
IV. Mapfachapfacha muMhembero: Arrival – celebration of people and things coming together

‘Mapfachapfacha’, similar to the expression ‘for Africa’, means ‘a lot of’. In Zezuru (Shona), it refers to ‘the sudden arrival of many’. Party celebrations are called ‘mhembero’. In the concerto, this movement signifies a successful culmination of things coming together. This part of the exegesis discusses how the performance, recording and release embodied the end of a transformational journey.

Performance, recording and release

The three-year interaction and cooperation between composers, organisers, and musicians culminated in a performance at the Odeion school of Music in Bloemfontein on 19 March 2013. Here, the performers, by means of their instruments and bodily gestures through sound, communicated the ideas of the composers and their interpretation with the audience. It was a joint effort from all the participants who share a common goal. According to Small (1999), human action and interaction is at the heart of music. The meaning of music-making lies in the relationships that are established between the participants by the performance, and is a ritual whereby participants experience their relation to each other.

In the South African context, this performance provided an opportunity for people of different cultures and ethnicities to interact and renegotiate South African identities and imagine themselves in relation to others (Hammond 2004: 111). Similarly, Robertson (2004: 135) found that distinctive South African music could reflect the desire to understand and relate to other cultures and acknowledge the diversity within the country. Music strengthens, maintains and transforms relations through performance and interactions with other musicians, which include the “creation and performance of place through human bodies in action and motion” (Cohen 1998: 288). The compositions are, in this regard, a transformative space for constructing a sense of the social self, accommodating diversity that reflects multiculturalism (Stokes 1994).

Defending performance methodology as research, Schippers (2007: 36) draws a comparison between the laboratory and the recording studio, which is, for musicians, as in practising, comparing to experimental phases of their research. Here, “split-second decisions
are made using music notation or memory” based on ideas or analytical theories about the structure or history of the music (2007: 36). Cello for Africa is, however, more about capturing a mix of sounds, emotions and events, in order to represent what Cohen (1998: 286) describes as the “essence, soul, or spirit of a place”. It was therefore significant for me to record the CD in my place of birth, Stellenbosch, as well as in Bloemfontein – both places where people with strong connections to my musical family remain. The music recorded on this CD contains part of who I am, my story in sound. It captured the magical human interaction, drama, pain, struggles and celebrative atmosphere of real, enacted circumstances. Bohlman (2005: 212) says that music “allows sound to provide a template for an expression of sonic selfness that contributes beyond itself to the broader processes of organization that we call representation”. Moreover, music can be a political tool, or component of rituals and daily social life, conceived for many purposes, like the creation of beauty or the growth of an artist (Leavy 2009). The CD launch in November 2013 was a literal and figurative ritual of release, the CD carrying my individual signature as South African artist in an expression of identity and connection to Africa – my parting gift to the place I left (South Africa) and an offering of a glimpse of my home, to the place I arrived at (New Zealand).

The research project, and a series of performances, provided stepping stones on my journey to eventually ‘elope’ into a new territory of the unknown where new beginnings are now possible: the recording of Klatzow’s Sonata in Stellenbosch, my place of birth where vivid memories of my parents and childhood remain, the ceremony of the CD release, the process of researching and writing this exegesis and finally, symbolically, in another context, playing at the memorial service for Nelson Mandela at St Paul’s Cathedral in Dunedin, New Zealand (2013).19

Reception

In practice-based research, claims of originality and contribution to knowledge are demonstrated through creative outcomes, such as a performance or recording. According to Candy (2006), “[w]hilst the significance and context of the claims are described in words, a full understanding can only be obtained with direct reference to those outcomes”. The outcome here was presenting to a listening public new compositions for cello that reflect the multicultural context of South Africa. For the first time, the compilation of music on this CD

recording drew together a collection of innovative musical compositions for cello by South African composers, commissioned to specifically explore an original sound combination by merging diverse musical cultures and instruments, thereby creating a forum for intercultural interaction within the diverse but unified South African setting.

The live outcome of the project was ‘staged’ in a performance at the Odeion, Bloemfontein, South Africa, on 19 March 2013. The review of the concert indicated that the “unique project by cellist Heleen du Plessis” culminated in a “well-rounded concert”, including world premieres of two South African compositions (Britz 2013: 5). The CD is a recording of the works performed at this concert: A Sense of Place by Peter Klatzow with Magda de Vries (marimba), Sonata for cello and piano by Peter Klatzow with Malcolm Nay, piano and Concerto for an African Cellist, with OSM Camerata and Hans Huyssen (conductor). In a review, Britz (2013: 5) comments that A Sense of Place for cello and marimba was a pleasant surprise. “It is not tonal, but exceptionally listenable. Klatzow’s understanding of the marimba was expressed by Magda de Vries' skilful performance in dialogue with the cello. The artists did justice to the work with exquisite ensemble playing, both in terms of rhythm and interpretation”. She further noted: “Du Plessis, with Malcolm Nay on piano, impressed with a solid technique, beautiful sound and musicality which she continued to demonstrate throughout the rest of the programme. Her pure and note-perfect playing ought to be beautifully reflected in the recording”.

The CD recording is the first of its kind, and provides a second outcome. It is the first recording of contemporary classical cello music by South African composers. Even though Klatzow is renowned for compositions for marimba in combination with various other instruments and has admitted that both the cello and marimba are his favourite instruments, it is the first recording of a work for marimba and cello by a South African composer. It is also the first concerto for cello, orchestra and African instruments that includes a movement where voice and mbira are combined with cello.

As a result of the project, Professor Terence Dennis and I gave the first performance of the Sonata for Cello by Klatzow in New Zealand, at the Nelson Winter Music Festival, in July 2012,20 and the second in the Marama Hall at the University of Otago, Dunedin, shortly after.21 A Sense of Place had its first performance in New Zealand in September 2013 at Te

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21 Du Plessis, H. (July 2012). A Cello Matinée, Department of Music Showcase Series, with Cellists of Otago, Haber, M. (cello) and Dennis, T. (piano), Marama Hall, Dunedin, New Zealand.
Kōkī: the New Zealand School of Music, Wellington, New Zealand, with Yoshiko Tsuruta (marimba), together with the Klatzow Sonata for Cello with Terence Dennis (piano). The CD was broadcast by Classic FM in South Africa, Radio New Zealand and Bayerische Rundfunk, Germany, in 2014.

The works from the CD Cello for Africa appealed to critics and the public. Comments refer to their profound beauty, wide range of dynamic and colour spectrums, soulful, lyrical playing, being charged with passion and ambiance and evoking memories from ‘home’ (Bouman 2012; Roux-Kemp 2012; Britz 2013; Boekooi 2014). In a review published in the Beeld, one of the major national newspapers of South Africa (Boekooi 2014), the CD is acclaimed as being “uniquely indigenous”, “enriching and universal” and “accessible”. Its contribution is described as “enormous” and is compared to the view of Paul Henry Lang, who was quoted in the review as saying: “[i]n the domain of arts only qualitative additions represent value, and from this point of view a ‘national’ literature or music carries universal value and importance only if the new tones and new colours it contributes to world art are not mere local colour”. In a review of the CD, Boekooi (2014) mentions that de Vries (marimba) and I ensured that the programmatic elements stayed within a suggestive and subtle ambiance. He refers to the ensemble as more than a duo and, rather, a charged unit where free conversations or interactions create tension, enhancing the performance with greater depth. Boekooi (2014) mentions the close-knit fusion between Nay and me in our interpretation of the work on the CD. Adams (2014), in his review of the CD, mentions that “Western classical tones blend with exuberant native sounds throughout the disc” and that the highlight is it salutes another culture. The CD recording was one of five CDs nominated worldwide by The Violoncello Foundation in New York, USA, for the international Listeners’ Choice Awards, 2014. During the 11 days of the public voting round for the Award, the five nominees gained exposure in 55 countries on five continents. It was perceived that the album embodies the “highest standard of artistry” and a “very genuine attempt to build a meaningful cross-cultural dialogue” (Violoncello Foundation 2014).

According to Klatzow (email correspondence, March 2015), “[t]he publication of this CD resulted in much interest in the combination of cello and marimba. A Sense of Place (specially composed for this CD on commission from Heleen du Plessis) has now been taken up by a Belgian publisher (Percussion Music Europe PME) and will be issued this year. There have been many requests for the music, and there is now also a version for viola and marimba”. He further points to the importance of this work in its drawing attention to the artwork of Cecil Skotnes, the distinguished South African painter who was an early pioneer in establishing an
interaction between Western and African art forms. Professor Meki Nzewi, with whom I collaborated, says: “Your cello project has value in the advancement of initiatives in African music” (correspondence March 2015). For Huysen, even though he is a cellist himself, the *Concerto for an African Cellist* is his first cello concerto and an addition to his portfolio of musical compositions that investigate the musical possibilities of facilitating an intercultural dialogue within the country’s culturally heterogeneous context. The work also forms part of the portfolio for his PhD (2014), and is the subject of a discussion around the question of relational identity, as determined by the biographical, geographical and musical relations central to the concerto. Further performance opportunities will be explored, especially in New Zealand. Other emerging projects include that of a request from the marimba player, Heinrich Lategan, who found participating in the performance of this project “fascinating and inspiring” (Correspondence between Lategan and Huysen 2014), for Huysen to compose a similar work for marimba and orchestra. Another request came from a cello pedagogue, Tilla Henkins, requesting Huysen to transcribe the third movement of the concerto for piano and cello for the purpose of teaching the engagement with African music to younger cello students (correspondence 2014).

**Personal outcomes**

The sourcing, analysing, practising, performing and recording of contemporary music for cello and instruments of African origin of my own country enhanced my knowledge of existing South African compositions, and different styles and elements of African music. It developed my technical, musical and artistic skills, created a new area of exploration for the cello within diverse cultures, and contributed to my growth as performer. According to Leavy (2009: 102), musical scores have the ability to fulfil this purpose along with the evocation of emotion and the creation of beauty. It provided me with the long-awaited opportunity to extend my scope of reference beyond that of my classical musical upbringing. The CD is a recording of not only the sound, but also the documenting of a process of forming a cultural identity through the shared experience and communal expression of music making. The compositions and performance are characterised by a celebrative atmosphere of things and people coming together, and in the words of Huysen, “performed for an audience and self-enacted for the performer’s own sake, serving both the format of a ‘concert’ and that of a ‘forum’ for social interaction” (Huysen 2014: 255). In terms of constructing or performing South Africanness, it is a continuing process in the making. In this regard, Huysen’s
composition for this project “is a call for the deliberate and necessary engagement of building bridges, negotiating conditions for true encounters, [and] nurturing the integrity of our identity by investing it in meaningful and enriching transactions (Huyssen 2014: 256). By performing together as South African musicians, we experienced “the privilege of being a transformed African musician” (Buis 1991: 15).

As musicians, we spend our daily lives moving through what Bartleet and Ellis (2009: 8) call “cycles of creation, reflection, refinement and performance”, yet we do not document these processes. This exegesis does, however, document the creative process and product explicitly, and also puts it in an interpretative framework for an academic, artistic and wider audience. My reflection on the process of preparation and the performance adds to the body of knowledge about the creative processes of practice-based research, which can be used in the work of future practitioners and my next projects. Currently, there is a growing recognition of the importance of documentation and description of critical self-reflection in creative work (Smith and Dean 2009: 25). The reflective approach is not an investigation to find answers to a question that needs to be resolved; it is, rather, telling about a process in retrospect (Ellis 2004). Ellis (2004) explains that the process of analysing and writing about a topic of investigation helps to understand a self or some aspect of a life lived in a cultural context. Not only is learning about yourself enough justification for doing a study (Ellis 2004: 37), it is a prerequisite to gain understanding of others and of sociological concepts.

Through reflection and contextualization, I discovered how my personal experience of emigration played a role in shaping my research. My study highlights the implications, relevance and importance of location and a sense of belonging for the wellbeing of people. According to Moudouma Moudouma (2013), whether it be voluntary or involuntary, “the process of migrating from a familial place transforms the individual who has to negotiate new social formations”.

While there may be a lot written about music, identity and place, and about identity construction in the new South Africa, or about music and identity in the time of political exile of South African jazz musicians and performers of popular music, little has been examined in terms of the recent phenomenon of South African expatriates using contemporary classical music performance and composition as a means of dealing with their sense of belonging and identity. There are many ways different people deal with these issues, but the specific concern of this project is music’s ability and role in affirming identity, reconciling ‘self’ and ‘other’, the ‘here’ and ‘there’, and in creating a sense of shared community.
Through my study, I discovered the importance of place in the formation of identity. The relation between identity, place and music is a huge field of scholarly investigation and is not unique to my project. What is unique about it is the way in which I discovered this relation. In the words of Knowles and Cole (2008: 61), “the defining aspect of knowledge through art [] is the emanation of meaning through the process of creative expression”. Here meaning evolved by exploring space and place as a way of knowing through an embodied encounter of intercultural contact. In combination with reflective research methods associated with autoethnography and other methods associated with practice-based research, the body of artistic work in the form of the CD is combined with reflections that frame the work in the special context in which the project took place, where it originated from, what inspired it, and what artistic processes were followed until its successful completion. The critical reflection provides a philosophical and psychological explanation about matters such as artistic intuition, feeling, and the connection between the self, the other, and the world in a wider sense.

Personally, this knowledge has implications and application in interpreting contemporary works, and further stimulates curiosity into experimenting with cello in combination with different instruments to reflect the character of a place, with the same intention of contributing to identity formation and a sense of belonging. The collaboration and interaction with composers’ works that I performed gave me new insights into the interpretation of not only contemporary music, but also the way I study and perform music from previous eras. It emphasised that when it comes to interpretation, I may trust my natural, musical and expressional gut feeling. While remaining as true as possible to the intentions perceived from the analysis of the notated music, the musical score is only the point of departure from which the artist moves towards deeper understanding, and not to be taken so literally that it deprives the music and performance of personal meaning and expression. Understanding of the creative as well as cognitive process is also essential to the role of a teacher in conveying knowledge to a new generation of musicians and music teachers.

The collaborative journey with composers, musical institutions, universities and musicians from different cultural backgrounds led to unravelling the quest for the journey, a journey of discovery embedded in the musical score and played out in a performance, and a journey in reflection bringing about change – “a tale of transformation presenting the possibilities for new beginnings” (Robbins 2008: 49).
Arriving at a new beginning is just another way of saying that the journey continues. The study has opened up new areas of investigation for me – ideas for new projects that explore further the question of identity formation and approach it from the perspective of a musical sense of place – or sensing place through music. The project has demonstrated how musical performance lends itself to intercultural dialogue and understanding in recognizing differences and finding common ground upon which to share our human commonalities. From the experience of the project *Cello for Africa*, I know that performing is a way of strengthening roots, connecting to place, and finding a ‘sense of place’. It is therefore logical to continue on this journey by investigating the options of using the same framework in the setting of New Zealand. In the next project, I shall expand this notion by exploring, in a multimedia theatre production, the combination of landscape photography, legends about Aotearoa and music by New Zealand composers. My intention is to combine cello with instruments associated with New Zealand and commission music by New Zealand composers.

Globalization has brought about new philosophies about belonging, and authors like Marchetti-Mercer and Roos (2006: 53), Christiansen and Hedetoft (2004: 7), and Castles and Davidson (2000: 8) address the reality of *multiple belonging* in the social, cultural and political lives of many people replacing the concept of belonging to a single nation. Identity can be individual, ethnic, national or global. According to Magowan and Wrazen (2013: 5), “at its most fundamental, place is where we always are”. Identity is an ongoing process, and this study has allowed me to recognize the evolution of my own identity, from Afrikaner-ness to South African-ness and African-ness and, eventually in a broader sense, to human-ness, coincidentally expanding the borders of the place that one can belong to.

The completion of this project is the exemplification of how people are able to fulfil their lives and create what and who they are, wherever they are. Connectedness and rootedness can cover infinite distances. My project addressed the question of who I am in relation to where I am. The answers in this project lay in the space where people connect, and where their identities come into proximity and overlap – where they discover that the ‘other’ is a resemblance of the ‘self’. In a quest to reconcile the ‘here’ and ‘there’ and the ‘self’ and ‘other’, the outcome of the project and musical journey is revealed in the words sung by the orchestra in the concluding passage of Huyssem’s concerto:

“*You hold the other within*”
References


Appendix 1: CD recording, *Cello for Africa*

Appendix 2: Biographies and photos of composers and participants

**Peter Klatzow (1954 –)**

“One of just a handful of South African composers who have achieved international recognition, Klatzow enjoys creating works that are not atonal in harmonic structure (as one would expect of contemporary South African Art Music) but that only ‘flirt’ with atonality occasionally” (Roux-Kemp 2012).

Klatzow has long been regarded one of the most influential composers and scholars in South Africa and is especially considered to be the most authoritative on composing works for marimba. He achieved international recognition and won prizes in South Africa, Spain, United Kingdom, and Canada with his works being performed and recorded by leading artists in South Africa, various European centres and the United States.

Klatzow's large volume of works includes ballets, choral, orchestral, chamber music, solo instrumental and vocal works, and concertos for various solo instruments. His fascination and love affair with the marimba (Wiggens 2012) is evident in the numerous works in which he explores new textures and combinations for the instrument. He is well known for his *Prayers and Dances of Praise from Africa* (1996), with words from *An African Prayer Book* compiled by Desmond Tutu for SATB and brass quintet, which he had rewritten for marimba duet in 2000 and for *Return of the Moon*, a cycle for voices and marimba, commissioned by the King's Singers for themselves and Evelyn Glennie (Klatzow 2008).

“My experience tells me that my music has created a new voice for it. I use the marimba whenever I can” (*Marimba and Me*, Klatzow 2014), and do so in various combinations: *Figures in a Landscape* (1984); *Concerto for Marimba and String Orchestra* (1986); *Dances of Earth and Fire* (1987); *Concerto for Flute and Marimba* (1993); *Ambient Resonances* (1994); *Inyanga* (1996); *Song for Stephanie* (2000); *Six Concert Etudes for Marimba* (2010); *Sunlight Surrounds Her* for marimba, flute, bassoon, violin, and cello (2010); *Double Concerto for Vibraphone, Marimba and Strings* (2013); and *Concerto for Two Marimbas and Orchestra* (2013) (Heagney 2013; correspondence list 22 July 2014).

Valuable to my project was the fact that he worked at the South African Broadcasting Corporation (SABC) as a music producer from 1968 to 1973 (Klatzow 2008) and was apart from being extremely positive and supportive of me, effective in guiding the recording
process. He is currently Professor Emeritus at the University of Cape Town and remains in high demand as a composer throughout the world.

“One of just a handful of South African composers who have achieved international recognition, Klatzow enjoys creating works that are not atonal in harmonic structure (as one would expect of contemporary South African Art Music) but that only ‘flirt’ with atonality occasionally” (Roux-Kemp 2012).
Hans Huyssen (1964 –)

As composer, cellist and conductor Huyssen has a passion for, and specializes in early and contemporary European music as well as traditional African music. For this reason and the fact that he is himself an experienced recording artist, he was a logical choice when looking for composers with whom to work on my project. After having lived and studied in Europe for over 14 years he returned to South Africa in pursuit of writing a form of contemporary music that is locally relevant. His training and experience as Baroque cellist and his position as director of various period instrument ensembles have led him to a very personal approach to contemporary music, which he perceives as ‘current period music’, which should thus deliberately engage with pertinent (historical, geographical, cultural, socio-political) contexts. He believes that the interpretation of ancient and contemporary music should not occur separate from each other and that the concert hall should be an environment where socially and artistically musical expressions can take place (Huyssen 2011). Huyssen explains: “Performing (mostly early music), composing (inevitably new music) and doing so on two continents should suffice to explain how I would have arrived at my specific cocktail of musical preferences” (Coetzee Klingler 2012).

His compositional oeuvre comprises more than 50 performed works, covering all genres and winning him numerous prestigious awards for his ground-breaking work in which he relates African and European musical elements in a variety of ways. His genre of South African works is evidence of his dedication to investigating the musical possibilities of facilitating an intercultural dialogue within the country’s culturally heterogeneous context.

*The Songs of Madosini*, for instance, was written for a veteran Xhosa musician to perform on indigenous African instruments together with clarinet, string quartet and narrator. *Ciacona & Tshikona* integrates a performance of the famous Venda tshikona dance and its interlocking textures into an orchestral work. The African opera *Masque*, based on a libretto by Ilija Trojanow, using traditional African as well as European period instruments, is designed to function as a forum in which European and African protagonists interact on equal terms. According to critics, it acknowledges the different musical heritages of Europe and Africa and presents them on an equal footing and seeks to deal honestly with the different cultural perspectives of Europeans and Africans. *Proteus Variations* (2006) in which he incorporates elements of traditional African music in his orchestral work is based on the protea, the national flower of a country characterized by diversity, and relates to the long history of apartheid (Huyssen 2011). His music thus lends itself to linking continents and cultures and
demonstrates how he explores compositional routes for reconnecting with musical and geographical origins.

Huyssen states, “I believe that I have […] succeeded in expressing uniquely local qualities representative of a specifically South African vibe …”. I would not claim to be able to put my finger on it, but hope that my musical responses will become increasingly perceptible as idiomatic to their given context.

Tinashe Chidanyika, mbira player and Shona singer

Tinashe Chidanyika is a proficient and versatile performer and teacher of many African percussion instruments, in particular the marimba and the mbira, with which he grew up in his native Zimbabwe. He is the founder and director of the Cape Mbira Project, a community forum for traditional African music cultures, which facilitates performances, educational projects as well as training courses for the construction of traditional African instruments. The project campaigns for an awareness of HIV/Aids in South Africa based on Chidanyika’s research into means of musical interventions with regard to the pandemic disease. He has recorded a CD called Sounds of the African Mbira (2010), combining mbira with songs sung in Shona. Chidanyika contributed to the project the song Mahororo, which forms a crucial part of the Concerto for an African Cellist (Huyssen 2013).
Tinashe Chidanyika (Photographer: Paul du Toit)
Malcolm Nay, pianist

Malcolm Nay is widely regarded as one of the finest chamber pianists and accompanists in South Africa. He regularly accompanies international artists on their South African tours. As a soloist he regularly appears with most of South Africa's major orchestras and is familiar with the works of South African composers, having premiered works including those of Kevin Volans, Hans Roosenschoon and Hendrik Hofmeyr. During my professional years in South Africa Nay and I regularly performed together both as duo and members of the Musaion trio. During that time we established an instinctive knowledge of how to play together, a rapport that continued to develop naturally over a period of ten years. Especially valuable to this project were his insights derived from research on the analyses of works by South African composers, including Klatzow. Nay is currently associate professor in music at the Wits School of Arts (Nay 2013).
Magdalena de Vries, marimba

Magdalena de Vries is the most acclaimed, award-winning virtuoso marimba player in South Africa (De Vries 2014). Taken into account the limited time we had for preparing *A Sense of Place* by Klatzow, whose marimba works are notorious for being idiomatic but technically very difficult (Klatzow 2014), de Vries' immense talent made it possible to present a quality performance. As soloist she has on a regular basis performed several world premieres and marimba concertos with all the major orchestras in South Africa, in particular works by Klatzow, Errollyn Wallen, Robert Fokkens, Ney Rosauro and Karl Jenkins. Together with Frank Mallows she has been an exceptional promoter of Klatzow’s music (Klatzow 2014). She has won several awards and has expanded her career internationally with appearances in Japan and the UK. De Vries currently works as freelance percussionist, is the fulltime marimba player of Acoustic Moodz, and lectures in percussion at the University of Pretoria (De Vries 2014).
Magda de Vries (Photographer: Paul du Toit).
OSM Camerata

Several orchestras were considered and consulted for the project, including the Pretoria Symphony Orchestra, Free State Symphony Orchestra, Cape Town Symphony Orchestra and Johannesburg Festival orchestra. In addition to the venue, the Odeion School of Music at the University of the Free State also offered to provide the orchestra consisting of members of the Odeion School of Music Camerata (OSM Camerata) to participate in the project in return for the educational opportunity and exposure. The orchestra was established in 2012 as the music department’s educational chamber orchestra. In order to provide students with a wide range of musical experiences, the group works with various guest conductors and engages in a wide range of different musical projects. For the purpose of this recording it was reinforced by about twenty additional players from all over South Africa, including percussionists on indigenous instruments such as the Double Bell, Shakers, Congas, Mbira, Hosho and African drums played by Tinashe Chidanyika, Grant Nthala and Nhlanhla Xipu. In his *Concerto for an African Cellist* (2013) Huyssen composed extensively for the marimba and piccolo, with virtuoso marimba player Heinrich Lategan and piccolo player Louisa Theart in mind.

OSM Camerata orchestra ((Photographer: Paul du Toit).
# List of orchestra members

**Violins 1**
- Petri Salonen (Concert master)
- Lebogang Ledwaba
- Mariëtte Strydom
- Sonja Visagie

**Violins 2**
- Sharon de Kock (Principal)
- Sisa Mgauli
- Tinamarie Viljoen
- Lesley-Anne Mathews

**Viola**
- Elmarie van der Vyver (Principal)
- Kgaugelo Mpyane
- Moeketsie Kgany

**Cello**
- Polina Burdukov (Principal)
- Marnus Nieuwoudt
- Rina Schutte

**Double bass**
- Jacques Louw
- Asta Budack

**Flute and piccolo**
- Louisa Theart
- Marie Du Buisson

**Clarinet and bass clarinet**
- Alyssa Bouwer

**Oboe**
- Ross McGregor

**Bassoon**
- Mariaan van Staden

**French horn**
- Richard Sjöberg

**Marimba**
- Heinrich Lategan

**Percussion and timpani**
- Maja van Dyk
- Geruan Geldenhuys
- Margie Anderson
- Hannes Liebenberg

**Double Bell, Shakers, Congas, Mbira, Hosho and African drums**
- Tinashe Chidanyika
- Grant Nthala
- Nhlanhla Xipu

**Instructor for sectionals, woodwinds and brass**: Kobus Malan

**Instructor for sectionals, percussion**: Ian Roos
Orchestra strings (Photographer: Paul du Toit).

Photo: Tinashe Chidanyika, Nhlanhla Xipu, Grant Nthala
Gerhard Roux, sound engineer

Apart from favourable acoustics and the level of the musicians’ playing, the quality of a recording depends heavily on the sound engineer’s capability and the equipment used. The sound engineer also contributes to the end product based on his/her production and editing skills. I considered options based on research, listened to examples of different reputable sound engineers’ work, and compared quotes and references and experience from previous recordings. The choice was also influenced by their time schedule and availability.

I was privileged to be able to work with an exceptional sound engineer, Gerhard Roux. I knew his calibre of work from previous experience, recommendations from colleagues in South Africa and listening to examples of CDs he has recorded. He has worked with, amongst others, Grammy Award-winning musicians such as Ladysmith Black Mambazo and Joshua Bell. Several of his clients have been recipients of international prizes. He is currently lecturing and recording at the University of Stellenbosch and studying towards his PhD (Le Roux 2014).

Heleen du Plessis, cellist

From South Africa to Switzerland, USA and New Zealand, a life journey with cello at its centre has taken many turns for South African cellist Heleen du Plessis. She has performed internationally as soloist, chamber musician and principal cellist of orchestras and embraced the opportunities of living abroad during her husband Pieter du Plessis’ postings as career diplomat. She advanced and refined her talent and passion as professional cellist with several esteemed cello masters, including Janos Starker, Mtislav Rostropovich, Heidi Litschauer, Arto Noras, Antonio Méneses Carter Brey, Richard Aaron and Burton Kaplan. They left a lasting impression on her playing and teaching.

After completing her post-graduate studies in South Africa and working as co principal cellist in the National Symphony Orchestra and the Chamber Orchestra of South Africa du Plessis furthered her post-graduate studies at the Conservatoire de Musique de Genève in Switzerland with professor Daniel Grosgrin, where Janos Starker mentored her cello classes regularly. After returning to South Africa, she built an outstanding reputation as teacher at the University of Pretoria. As a soloist and chamber musician in the Musaion Trio with Malcolm Nay (piano) and Zanta Hofmeyr (violin) – one of the country's most highly commended ensembles, she performed extensively within South Africa and internationally.
During her husband’s following posting at the Embassy of South Africa in Washington DC, she furthered her studies at the prestigious Peabody Institute of the John Hopkins University in Baltimore under the tutelage of Israeli cellist, professor Amit Peled. Peled’s influence became evident when, after her return to South Africa she concertized to great acclaim as soloist and reinstated member of the Musaion Trio. In 2010 she took up the position as the Williams Evans Executant Lecturer in Cello at the University of Otago, Dunedin in New Zealand where she now resides with her family.

Heleen’s performances generally elicit enthusiastic responses and have garnered critical acclaim. Her playing has been described as “velvet-like, imaginative” and, for its narrative qualities, has been associated with “storytelling” (Burger). Detailed comments, such as the following testify to her well-rounded musical renditions: “Du Plessis produced magical sound contrasts and meaningful phrasing, her incredibly accurate technical control emphasized attention to fine detail on the one hand and explosive eruptions on the other hand, fully enlightening the contents of the work” (Beeld). A recent commentary has recognized the ideal she strives for in any performance – that of “a relaxed, unpretentious delivery with an engaging stage presence, compelling her audience to become immersed in her music-making” (Otago Daily Times).
Appendix 3: Articles about the project


'CD 'Cello for Africa by South African cellist Heleen du Plessis residing in New Zealand was released internationally', (2014) University of the Free State Faculty of Humanities Newsletter, 10 March 2014.


Appendix 4: Musical Scores

A Sense of Place for cello and marimba – Peter Klatzow (2012)

Sonata for Cello and Piano – Peter Klatzow (2010)

Concerto for an African Cellist – Hans Huysse (2013)
Peter Klatzow

A sense of place
based on artworks by Cecil Skotnes

for cello and marimba
Shaka's Victory Dance

Fast, with energy 116

Vlc

Mrb.

pp

Vlc

Mrb.

mp

Mrb.

mp

Vlc

Mrb.

Fl.
Peter Klatzow

Sonata for cello and piano
(2010)
Sonata for cello and piano

Allegro moderato \( \frac{\text{J} \text{J} \text{J}}{\text{J} \text{J}} \)

Peter Klatzow

©Peter Klatzow 2002
flowing, with a little more movement

mp

p
Concerto
for an
African Cellist

commissioned by the SAMRO Foundation, 2012

for Heleen du Plessis

Hans HuysSEN

Stellenbosch / München
2012 / 13
Concerto for an African Cellist

commissioned by the SAMRO Foundation, 2012

for Heleen du Plessis

Fl (Picc)
Ob
Cl in Bb (Bass Cl)
Bn
Hn

Timp

Double Bell
Shakers
Cymbal
Glockenspiel
Xylophone
2 Woodblocks
4 Temple Blocks
4 Congas
4 Tom toms
Tam-tam

Marimba
Mbira
Hosho
additional African drums (optional)

Solo Cello

Strings

Duration ca. 23'


I. 1

II. (Passacamino) 39

III. (Mahororo) 50

IV. 59
Concerto
for an African Cellist
Comissioned by the SAMRO Foundation, 2012
for Heleen du Plessis

I.

Hans Huyssen

\[ \text{tempo rubato} \quad \text{ca. 66} \]

\[ \text{poco f} \quad \text{p} \quad \text{pp} \]

\[ \text{ord.} \quad \text{pp} \quad \text{pp} \quad \text{poco f} \quad \text{pp} \quad \text{pp} \]

\[ \text{f} \quad \text{sfz} \quad \text{f} \quad \text{sfz} \]

\[ \text{ord.} \quad \text{pp} \quad \text{pp express.} \]

\[ \text{f} \quad \text{sfz} \quad \text{f} \quad \text{sfz} \]

\[ \text{poco più mosso} \quad \text{poco acc. ad lib.} \quad \text{poco f} \quad \text{p} \quad \text{f} \]

\[ \text{sfz} \quad \text{p} \quad \text{sfz} \quad \text{f} \quad \text{sfz} \]

\[ \text{rubato} \quad \text{a tempo} \quad \text{poco rall.} \quad \text{d = 48 pesante (ord.)} \]

HH © 2013
quasi cadenza, tempo rubato

rubato ad lib. a tempo

rubato ad lib. a tempo

HH © 2013
Bass Cl

Cymb

WB

Congas

Mar

Vc Solo

Db

Bass Cl

Bn

Cymb

WB

Congas

Mar

Vc Solo

Va

Vc

Db

HH © 2013
* Piccolo to imitate sound of a birdcall throughout the following section with piercing, sharp and rather narrow sound. Avoid exact pitches; play improvisatory, slightly irregularly, but well phrased. Create the impression of a hauntingly evocative bird or spirit call.
Improvisatory section

Vc Solo

Voice

Mbira

27

Ho no re... he-re-ne-o-na

Re-ga-i-nil-ta-u-re ku-fa-kwa-buba va-ruu.
IV.

Bass Cl.

Bn

Hn

Bells

Hosho

Mar

Timp

Vc Solo

Va

Vc

Db

Ob

Bass Cl.

Bells

Hosho

Mar

Vc Solo

Va

Vc

Db

clap hands
(loud and clearly)

clap hands, loudly

continuous pattern

medium mallets

poco f

pizz.

pizz.

pizz.

poco f

poco f

clap hands
(loudly)

HH © 2013
* The bass and marimba parts in this section (until figure 40) should be seen as a mere suggestion and may be freely varied or even replaced by spontaneous improvisations. Conga and Tom-Tom patterns may be varied slightly, once the groove is established; other percussion instr. may join in ad lib.

**Improvisatory section**

1. play as a "call" to which tutti callous duly respond
2. merge with tutti response