

**THE GROWTH, DEVELOPMENT AND IMPACT
OF THE GRAHAMSTOWN FESTIVAL OF THE ARTS
WITH SPECIAL REFERENCE TO MUSIC**

THESIS

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**This thesis is dedicated to Professor Guy Butler,
without whom the National Arts Festival would not exist.
It recognises his insight and courage, and his determination,
in the face of adversity of all kinds, to bring about
something he believed was worthwhile
and important, and which has proved
all the cynics wrong.**

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Abstract

The Grahamstown Festival has become a huge and complex annual celebration of the arts, transforming the small Eastern Cape city for ten days every year. However this event had very modest beginnings, as did music and festivals in the city of Grahamstown. From its early days Grahamstown showed strong signs of becoming an important cultural centre, presenting numerous musical concerts from 1812, the festival tradition in the city beginning in 1887. The modern arts festival, initiated in 1971, had a chequered history during the early and mid 1970's, weathering economic recession, petrol restrictions and a repressive and restrictive political atmosphere. However by 1979 the event had become established and popular enough to ensure continued success during the 1980's. The period 1980-89 was one of great growth and development for the festival regarding attendance, and the number and nature of productions presented. Music had always been an integral part of the festival, and for the first time its role in this artistic celebration is being examined. The impact of such an event is varied and far-reaching, and thus difficult to assess, but the thesis ends with an attempt to gauge the Festival's impact.

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Preface

The Grahamstown Festival has become an event to which thousands of people stream every year: young and old, black and white, art and culture lovers and those simply wishing to participate in the festival experience - all come together for this vast artistic celebration. Much is written about the Festival each year, but to my knowledge no broad account of the event's history and development has ever been undertaken. Having lived in Grahamstown for most of my life, I had come to see the Festival as a rather overwhelming and exhausting annual experience, and had never thought about its history, nature, or uniqueness. When searching for a topic for my Masters research, my father suggested looking at an aspect of the Festival, focusing on music in some way, and on thinking about this more closely I was able to formulate a workable topic along with my supervisor, Dr. Tim Radloff.

I feel that this has been an important topic to tackle. It was a logical one for me to choose: I would be based in Grahamstown, where I would have access to Festival archives, to Guy Butler and his extensive Festival experience and knowledge, and to people who had experienced the event for many years. The fact that the Festival was an event in which I had taken part as spectator, entrepreneur and performer was also significant to me. As well as these points, however, was the fact that such a thesis would provide valuable information in one place for those searching for such an account.

My focus on the Festival has been on the event's growth and development, and on its impact. When examining the growth, I have focused on the increases in attendance, in the number of performances, and in the general size of the event. The focus on development has been on the changes that have taken place in the character of the music presented and on the subsequent change in the target audience, and on the change in the nature of the Festival as a whole since it began. An attempt to assess the impact of the Festival has been made in the conclusion.

I felt that a brief study of Grahamstown's music and festival history was important in order to provide the reader with some sort of cultural context for the Festival. The second and third chapters, telling the story of the Festival in its early stage (which was linked with the process of

establishing a monument in Grahamstown), proved to be a fascinating study and to my knowledge is the most extensive written account of this part of the Festival's history. These chapters are aimed at providing anyone interested in this subject, whether it be for curiosity or for academic or journalistic purposes, with as comprehensive an account as possible of the development of the Festival.

The first part of my final chapter provides the reader with a more detailed and specific account of the Festival of the 1980's, while the emphasis of the final section is specifically aimed at anyone interested in the music at the Festival from 1980-89. The conclusion, however, attempts to sum up as many aspects as possible of the Festival, up to the year 1989, providing an account of this important event's history, development, and impact.

I encountered a number of problems when beginning my research, the most difficult being the vast size of the Festival. For this reason, I have limited the scope of my research. While I have written a general study of the Festival of the 1970's, I have confined my focus on the 1980's to music, limiting it to only those productions presented under the title of 'Music', while giving a brief overview of general statistics for this ten-year period as an introduction to the chapter.

Another problem was the lack of information regarding Festival productions which did not appear on the official programme. As a result I have been forced to confine my research to the official shows and concerts, except for a small number of cases where I found records of 'unofficial' presentations. In addition to this, the Programme book often did not include details of every performance, making classification and discussion of the official musical concerts difficult at times.

Also making discussion difficult is the fact that reviews were not written for every show and concert at the Festival. This made it impossible to assess audience reaction and attendance. Coupled with this is the fact that reviews are subjective, and it was difficult to find a concert reviewed by different reviewers in order to find conflicting opinions. However, as subjective an account as possible has been given regarding the standard of music at the Festival from 1980-89.

Another problem was the difficulty caused by working with archives: some of the clippings used or quoted had no dates, while many had no page numbers. A number of these details were obtainable from the bound newspapers in the Rhodes University Library.

A further challenge was the lack of booking records. The computerised booking system was introduced only during the late 1980's, meaning that for the period I have focused on, there were no comprehensive booking records, making subjects such as attendance and growth difficult to assess. There were also problems when attempting to give my research a social slant by interviewing a number of people: hazy memories were common, especially if the informant had attended a large number of Festivals over the years.

Nevertheless, my research was largely successful, and has hopefully made it possible for further study in this area to be carried out. I hope this thesis is useful to a wide spectrum of people: academics, non-academics, school children, journalists, musicians and non-musicians, and that the reader finds it interesting and informative.

CHAPTER 1: GRAHAMSTOWN - An Emerging Cultural Centre Since The Nineteenth Century

1.1 Introduction

From its early days, Grahamstown life included musical performance to a certain degree. In the early years of the town's establishment concerts were rare events, but over the years the concert life grew, providing the town's inhabitants with more regular performances. Festivals in the town, on the other hand, only began to emerge towards the end of the 19th century, the first one being held in 1887. Initially these 'festivals' were closer to a collection of various exhibitions accompanied by a fair or sporting events, the motivation for these original festivals not being the celebration of the arts but of events. However, as the Grahamstown Festival does today, they succeeded in bringing people together for a common reason and helped to bridge gaps between people of many professions and backgrounds, as well as between people from different areas of the country.¹ Music was included in these celebrations in various forms. The musical life from 1812-1900, and the festivals from 1887-1921, were the earliest precursors for the Grahamstown Festival and its music. This chapter, then, will look at the 19th century to show the existence (and nature) of music in Grahamstown during this time,² as well as looking at the festivals from 1887-1921, showing how they were the forerunners of the Grahamstown Arts Festival and its music as we know it today.

¹It should be noted that the people mentioned here are the *white* inhabitants of Grahamstown and surrounds.

²This information is obtained from three music theses in the library of the Music and Musicology Department at Rhodes University:

Bromberger, K.J. 'Music in Grahamstown 1812-1862.' BMus thesis. Rhodes University, Grahamstown, 1967.

Radloff, T.E.K. 'Music in Grahamstown 1863-1879.' BMus thesis. Rhodes University, Grahamstown, 1969.

Sparrow, M.J. 'Music in Grahamstown 1880-1900.' MMus thesis. Rhodes University, Grahamstown, 1978.

1.2 Music in Grahamstown

1.2.1 1812-1862

The earliest concert of which there is evidence took place in 1836, a 'Masonic' event. The rarity of concerts in Grahamstown's early years is explained by Bromberger:

Concerts, at least public ones, are generally products of a reasonably stable and settled society with a leisured class which can afford to expend time, money and energy on cultural pursuits. In 1820 the population of Grahamstown was small with most of the Settlers struggling on farms in the Albany District. It was only gradually that the urban population grew and Grahamstown achieved relative prosperity as the main commercial centre of the developing Eastern Province (1967: 50).

Following a gap of eight years after the 1836 concert was a series of public concerts in 1844 held by the Library, which was in financial difficulty, 'to test by experiment whether music ... is sufficiently potent to unloose the purse strings' (Bromberger, 1967: 51). These concerts seemed to establish a series of annual concerts in Grahamstown, which continued until 1853. Each one was for a specific cause, which seems to suggest that maybe the people of Grahamstown needed a worthy cause to present, and attend, an event of a musical or cultural nature. This could have been for a number of reasons, the most likely being the harsh and difficult life led by the Settlers in the Eastern Cape, who thus could not afford regular excursions into town for entertainment.

Between the years 1853 and 1856 there was a gap in the series of concerts put on in Grahamstown. In 1857 the developing town welcomed its first overseas concert artists. Altogether four "Grand Concerts" of a varied nature (including violin, piano, and voice), were given in Grahamstown during that year. The years 1857 to 1862 were characterised by concerts given by visiting musicians, as well as those put on by Grahamstown musicians and 'Gentlemen Amateurs' (Bromberger, 1967: 67). The year 1862, which marks the end of Bromberger's investigation, was a gala year for concerts in the town: in all, seven were given.

Music also played a role in theatre productions in Grahamstown from 1837 to 1862, during which time 'theatrical performances of various types were presented' (Bromberger, 1967: 71). Music featured at most of them, its role varying from being 'external' to the drama (such as providing 'interludes' between plays or acts) to being central to the events on stage, sometimes providing an almost continuous accompaniment to the drama.

The obvious interest shown in music by the residents of Grahamstown through the concerts and the theatre life was further demonstrated by the existence of music and cultural societies. In 1837, the first references to the **Graham's Town Amateur Musical Society** and the **Graham's Town Amateur Band** were made, while in 1840 a reference to the **Music Society** in Grahamstown was made in a speech given in Port Elizabeth. The Music Society probably ceased to exist after January 1846, but during its time it engaged in fairly regular activities, with the exception of the period from January 1839 to October 1843. These activities, although not including concerts, did include lectures and the writing of articles by society members on various aspects of music, showing that 'there was an audience interested in the discussion of music at a theoretical and historical level, and that there were individuals in Grahamstown capable of attempting such a discussion' (Bromberger, 1967: 33). This demonstrated too that the people of Grahamstown saw music as more than simply entertainment - they saw it as something to discuss and become learned about, as something challenging and intellectual.

The society's membership included performing musicians as well as people whose main interest lay in listening to music. Initially its membership was restricted, but in April 1845 it was made less exclusive, monthly meetings being opened to non-members. There were also other societies in Grahamstown which had some concern with music, such as the **Albany Institute** and the **Literary, Scientific and Medical Society**.

The town also had its own band, the **Graham's Town Amateur Band**, which was probably composed of performing members of the **Music Society**. Being in demand for celebrations, it also supported the charitable causes of the community, and the 'more sectional group activities' (Bromberger, 1967: 16). The music played by the Band varied considerably, and included anthems, dinner music, the orchestral accompaniment to choruses from the oratorios of Handel

and other composers, and orchestral overtures. The last reference to the Band was made in July 1853. After this, military bands dominated the musical scene until the emergence of the Philharmonic Society in 1861 (*Ibid.*: 18).

Military music had a great impact on the musical life of Grahamstown, the earliest mention of military bands in the town being traced back by Bromberger to 4 July 1820. The presence of military regiments was a part of life in this Eastern Cape settlement during the period, the professional musicians of the military bands having a great influence on both 'the nature and quality' (Bromberger, 1967: 34) of the musical life there at this time. These regimental bands 'exercised an influence far beyond the military sphere', giving impetus to 'the cultivation of secular art music' and making orchestral concerts possible' (*Ibid.*). The bands of the early nineteenth century played at numerous events, including the many balls held in the town, and also often provided music at theatrical performances, as well as at all important dinners. The 'orchestral' concerts mentioned above began to be presented by the bands in 1852, much to the delight of the townsfolk - performances which 'were to become a regular and popular feature of Grahamstown life' (*Ibid.*: 40). 1862 marked the end of fifty years of military music in Grahamstown, owing to the fact that the soldiers were moved permanently to other towns or back to England, an event which ended a vibrant period in the musical life of the city. However, visiting military bands were to provide this much-loved music from time to time.

1.2.2 1863-1879

Radloff's thesis continues from where Bromberger's thesis ends, looking at the period 1863 to 1879. By this time Grahamstown was much more established as a society, having more of an infrastructure and a far more settled community. This of course affected the attention that Grahamstown's inhabitants were able to pay to music and musical events. They were able to devote more time to cultural pursuits in general, owing to the fact that they were more settled and accustomed to the country, as well as being more financially secure. This social situation created the possibility of the development of a more extensive cultural infrastructure, one in which music would begin to play an increasingly important role. Thus, the number of concerts in Grahamstown began to increase, while concerts of a greater variety began to be presented by a wider variety of groups and artists.

Radloff highlights the role of music in a number of spheres of life, including music within cultural and religious activities, military music, and concert life. Each of these will now be commented on briefly, in order to show the progress made in the musical life of the city.

Grahamstown's **Philharmonic Society** was the first musical society to be re-organised, in 1863. It had a chequered and complicated life, eventually evolving into the **Grahamstown Musical Society** in 1877, whose aim was 'the practice of orchestral music', ensuring that 'instrumental and vocal music was again ... to flourish' (Radloff, 1969: 24). This was after years of confusion about the status of the society, resulting in a drop of musical activity and performance. During this time, however, the **Grahamstown Choral Society** was active, ensuring a certain amount of musical activity in Grahamstown.

In August 1877 the **Grahamstown Musical Society** held its first concert, using 100 performers, and presenting sacred and secular music, both instrumental and vocal. Further concerts were to follow, in response to which the *Grahamstown Penny Mail* wrote, on 5 April 1878:

The city may well rejoice in the possession of such an organisation as the "Grahamstown Musical Society" to which it is indebted for the privilege of hearing high class music rendered in a manner to do justice to the master (Radloff, 1969: 25).

By 1862 there were fourteen active churches in the Albany area, and while the role of music is only recorded in the lives of some of them, music also played a fairly significant role in the lives of the others. There was both choir and solo singing of choruses, anthems and original music, while St. George's Cathedral presented a Sacred Music Festival Service almost every year.

Despite the removal of the military bands in 1862, records show that the bands of a number of regiments returned to, and stayed in, the city from time to time from 1879, exerting a powerful

influence on music in Grahamstown and its surrounds. These bands made regular appearances, performing as the entertainment at various functions and high level concerts, as well as on their own in the Botanic Gardens. They played a wide selection of music, including arrangements of works by Mozart, Mendelssohn, Verdi, Bellini, Wagner, and Gounod.

The concert life in Grahamstown during the years 1863 to 1879 displayed the most radical development from that of the years 1812 to 1862. Radloff divides this area into a number of sub-sections, showing the true extent of musical activity in the form of concerts during this time. However for the purpose of this thesis only a brief look at this area is necessary. As Radloff observes, it is obvious that music was 'a fixation in the public and social life of this determined little community' (Radloff, 1969: 40). Despite some financial difficulties and a general insecurity still remaining regarding living conditions, the development of musical talent and the desire to indulge in it could not be quelled.

The light musical entertainments recorded for the period 1863 to 1879 number 125 in total; a very impressive number for such a small community. These included many varied entertainments, such as the **Amateur Christy Minstrels**, evenings of "Readings and Music", "Grand Concerts" of vocal and instrumental music, a Harp Soirée in 1870 and a performance of Gilbert and Sullivan's *H.M.S. Pinafore*. This varied fare appealed to a wide spectrum of the community. As well as these light entertainments, what Radloff calls 'serious concerts' were also given. These concerts were presented by 'foreign touring groups or individuals of continental and even world renown' (Radloff, 1969: 52) as well as local musicians. The music offered ranged from vocal recitals, cello recitals and a 'Grand Fashionable Night' of classical music, to concerts by the **Grand Christy Minstrels** and **Benson's American Troupe**, the latter even including a clog-dancer! There were also choral concerts, and evenings of music presented by the Musical Society. The music which was performed ranged from Offenbach, Verdi and Mozart to lighter music as performed by groups such as the Christy Minstrels.

Operas and operettas were also offered in Grahamstown during this period. For this section of his thesis, Radloff acknowledges that available evidence of performances for this sub-section 'is much less conclusive and therefore a completely accurate analysis is improbable' (Radloff,

1969: 67). However, this area will be examined briefly.

From 1863 to 1869 Grahamstown was not equipped for opera. Bad communications and roads, as well as the fact that audiences were not quite ready for it yet, ensured that opera was not performed during these years. It was not until mid-1869 that 'opera in the true sense was performed and then only a single complete act by a touring Dramatic Company' (Radloff, 1969: 67). Prior to this, however, the concerts given had contained arias and excerpts from operas, thus preparing audiences for the experience of listening to a complete opera.

After two concerts of opera selections in October 1868, there was a notable advance in the following year: in June 1869, the Miranda-Harper Company put on the first serious opera performance in Grahamstown in the form of Act IV of Verdi's *Il Trovatore*. This performance led the way for further opera performances, which included Bellini's *La Somnambula*, Donizetti's *Lucia di Lammermoor*, and *Il Maritana* by Vincent Wallace. The record of opera performances in Radloff's thesis ends in the year 1876, the complete account revealing a rich and varied operatic life for Grahamstown's music-lovers.

Oratorios and other sacred works further enriched the musical life of this growing Eastern Cape settlement. Many of these sacred works were either produced by one or more of the churches and assisted by the community, or initiated by another body in collaboration with one or more of the churches. As Radloff observes, 'The churches received unreserved support from the Musical Societies, Military Bands and numerous touring professional groups of individuals, as also from the Press' (1969: 72). A brief summary of the oratorios and other sacred works performed includes Mendelssohn's *Lobgesang*, Weber's *Service in G*, Handel's *Israel in Egypt*, and Mozart's *Last Mass in C*.

Although it is difficult to document the music in Grahamstown as far back as 1863, the information and records available do show remarkable progress in terms of the variety of performances offered, as well as their frequency. The churches had come to play a vital role in the development of music in Grahamstown, as had the bandmasters, although the latter to a lesser degree. As Radloff observes:

The music loving people of Grahamstown were, certainly to start with, traditionalists - at most concerts of a serious nature, comic interludes were the accepted pattern; or conversely, popular comic entertainments sandwiched Band music (often from the classics) into the intervals. On the whole, and especially so near the end of the period, the Press reviews showed a maturing and increasingly informed opinion (1969: 78).

So, 'in this short period of seventeen years, Grahamstown had made such strides musically that it had become an automatic venue for professional musicians of world renown - German, Italian, English and American' (Radloff, 1969: 79). The people of Grahamstown and its surrounds were now part of a far richer musical life than earlier in the century, a musical life which would continue to flourish, as a brief consideration of Sparrow's thesis will demonstrate.

1.2.3 1880-1900

Sparrow focuses on the period 1880 to 1900, one in which the musical life in Grahamstown became richer and more diverse. Military music continued the development it had begun in 1879. In early 1880 the **Band of the First City Volunteer Rifles** - the only military band that performed regularly from 1880-1900 - gave an open-air concert which, despite rainy weather, was attended by 300 people, showing the popularity of this type of musical entertainment. As well as performing a considerable number of concerts on its own, this band played at many different events, including shared concerts with other musicians and visiting bands, concerts given every year to celebrate the birthday of the Queen, sports meetings, annual dances, Stock Fair concerts, church parades and farewell concerts.

As well as the regular appearances by the **First City Volunteer Rifles**, there were performances given by visiting bands, such as the **Middlesex Regiment**. However, the **First City Volunteer Rifles** was the most prominent band by far during this time, making a significant contribution to music in Grahamstown. This influence lessened in the latter half of 1897, however, because of military commitments, and continued to lessen over the next two years. In 1900 the first military music from the Guard's Band was heard. A little later the same band played at the St. Patrick's Day celebrations, under the name **Emergency Band**. Both appearances were attempts to keep military music alive in Grahamstown 'while the war effort was continuing

on fronts far removed' (Sparrow, 1978: 47). Apart from the late appearance of the Guard's/Emergency Band, Sparrow seems to have found no further record of other Grahamstown-based military bands having existed. However, military music was kept alive in Grahamstown by the visiting bands already mentioned, and was a medium much enjoyed by the town's inhabitants.

There was also still regular musical activity in, and by, the churches of Grahamstown. The largest and most musically active churches at this time were Commemoration Church, the Cathedral, Trinity Church and the Baptist Church. At these four there was regular musical activity, and at all except the Baptist Church the most prominent musical entertainment given was in the form of organ recitals. These were often supplemented by soloists, both instrumental and vocal, and the music performed included Mendelssohn, Bach, Meyerbeer, Beethoven, Handel and Schumann.

Commemoration Church, the Cathedral and Trinity all had choirs which practised and performed regularly. Performances included excerpts from Handel's *Messiah*, *The Crucifixion*, *Nazareth* and *Elijah*. The choirs performed on their own as well as in collaboration with each other, and certainly enriched the role of sacred music in the lives of those who lived in Grahamstown. All four churches celebrated special occasions with services at which music played a central role, and while music played a core role in the weekly services, it was more important at Festivals, and at services specially dedicated to song and music.

In addition to these common musical characteristics, the four churches also had musical activities of their own. Commemoration Church had musical entertainment at Sunday School meetings, and held an annual Flower Service, which was accompanied by musical entertainment from the organ, choir and Sunday School children. At the Cathedral, anthems were sung at the weekly services using a large variety of settings, and a number of their organ recitals were characterised by concentrating on only one composer. The Baptist Church held regular services of song, as well as services specially celebrating sacred music.

There were several smaller churches in Grahamstown, at which music was obviously integral

during their services, but about which there is limited information. When there were joint musical church performances they also took part, but apart from this there is little other documentation about any prominent role being played by these churches in the development of Grahamstown's music in general. However, the four most active churches played a key role predominantly in the development of sacred music. They provided a platform for those who enjoyed performing, as well as providing entertainment for music-lovers. Furthermore, they helped to 'popularise' and spread the love of classical and sacred music in the community.

Musical and orchestral societies were yet another feature of Grahamstown's musical life during this period. The societies of the previous period had all come to an end, Grahamstown having had no active musical society for almost two years by 1880. At last, the **Grahamstown Musical Society** was re-organised in 1881. Initially its membership consisted of church choirs, with practices beginning early in 1882, and its first concert in May of that year. At this concert, Spohr's oratorio *The Last Judgement* was performed, together with violin and piano solos, and vocal ensembles.

The Society also gave concerts for special occasions, such as the inauguration of the Jubilee Memorial Tower, where orchestral and choral music, vocal trios and solos, as well as a violin, piano and cello trio were performed. Regular concerts by the Society became a norm for a number of years, and by June 1883 the Society had given its fifteenth performance. The programmes presented varied greatly, including choral and orchestral music, opera excerpts, songs, and instrumental solos, by a wide variety of composers. Sparrow describes the Society's final concert as one of sacred music held at Christ Church in December 1883.

While the **Grahamstown Musical Society** was the most prominent music society in the town, there were others which also made a contribution. These included two successive Philharmonic Societies, the **Cathedral Choral and Orchestral Union**, the **Commemoration Choral Society** and the **Grahamstown Orchestral Society**. Of these groups, the latter presented the greatest number of concerts, giving seven in four years. The music performed by these societies included Handel's *Messiah*, Haydn's *Imperial Mass*, Stainer's *The Crucifixion*, Mendelssohn, Gounod, Mozart and Donizetti, thus presenting a wide variety of music, albeit

predominantly classical.

Apart from the concerts given by the churches and the musical societies, there were also those given by visiting artists and groups. 'Grahamstown was host to many of the leading serious musicians of the day with good reputations and whose standard of performance was often world class' (Sparrow, 1978: 113). There were also visiting artists who provided only 'light-hearted entertainment' (*Ibid.*), thus creating a variety of music which would appeal to the majority of (white) people in Grahamstown. The number of performances obviously differed from year to year, but during the twenty-year period that Sparrow describes, the programme was full and extremely varied, providing something for everyone. The 'serious' concerts included a recital by the violinist Remenyi, and a number of vocal recitals by Fraulein Schmedes of Berlin, while the 'light-hearted' entertainment included two concerts by **Harvey's Minstrels**, a number of performances by the **Payne Family of Singers** and an **Anglo-American Minstrels** concert. Just in these few examples, the variety offered by the visiting artists is evident.

Musical entertainment was also provided by the local people. 'In the lives of the citizens of Grahamstown, music-making of a serious or less serious nature, was apt and fitting on almost every conceivable occasion. When they gathered together they made music' (Sparrow, 1978: 162). Under this category of music-making comes the musical entertainment provided by the churches and the military bands, which have already been discussed, as well as vocal and instrumental concerts. Then there was the music-making of the amateurs of Grahamstown, which included occasions like **Smoking Concerts** organised by men for men, **Masonic Concerts**, and **Caledonian Society Concerts**. All these performances encompassed both serious and light music, providing a good variety for the residents of the town.

In addition to musical performance in Grahamstown, music was enriched by the presence of a number of Grahamstown composers. Sparrow acknowledges ten prominent resident composers,³ which is a large number for a town of Grahamstown's size. A number of the

³Including George Hind, Henry Hess, Rev. H.H. Dugmore, Percy Ould and Charles Parsons.

compositions, including a collection of waltzes called *The Grahamstown Reveries*, and *The Grahamstown March*, were dedicated to Grahamstown itself.

1.3 Festivals in Grahamstown 1887-1921

As well as the music provided at formal concerts and less formal shows, there was music provided at the various festivals which Grahamstown was host to from 1887-1921. The first one was held from 15 December 1887 to 14 January 1888, and was called “The Queen’s Jubilee South African Exhibition”, celebrating Queen Victoria’s Golden Jubilee. On display were raw materials (animal, vegetable and mineral), manufactured goods, exhibitions of natural history and science, as well as fine-arts displays. Even at this early stage of Grahamstown’s development this festival attracted 86 892 visitors in its month-long duration.

An important and interesting fact to note is that ‘the festive offerings were mainly musical’ (Butler, 1990: 22), indicating the large and significant role that music played in Grahamstown society at this time. The secular and sacred concerts presented included the bands of the **Royal Scots**, the **First City Regiment**, and the **Cape Mounted Rifles**. There was a performance by an exhibition choir which sang Handel’s *Judas Macabeus*, while the **Grahamstown Choral Union** performed Handel’s *Dettingen Te Deum*. The **United Choirs of the Native Churches** gave a concert, and organ recitals were provided by one Mr. Tregathen, the latter’s music including his own ‘popular South African march’ (*Ibid.*). The **Jubilee Christy Minstrels** also made an appearance, there was a series of violin concerts by Mr. Remenyi, and a performance of ‘indigenous musical pieces by Miss Reid of Grahamstown’ (*Ibid.*). The latter, as well as the march by Mr. Tregathen, is evidence of the writing and performance of music by the new inhabitants of this town.

As well as the musical performances there was other entertainment, including art exhibitions and competitions, a number of lectures, and photographic exhibitions. Activities included a farmers’ conference, the meeting of the Synod of the Grahamstown Diocese of the Anglican Church, a cricket match, and a bicycle race from Kimberley to Grahamstown, showing the wide variety of activities which were on offer. There was also evidence of ‘unscheduled free enterprise, of what we would now call the Fringe’ (Butler, 1990: 32).

From December 1898 to January 1899 Grahamstown held "The Great Exhibition at Grahamstown", this festival (of sorts) being the first 'South African Industrial and Arts Exhibition'. Butler called it 'an imaginative practical gesture towards a united southern Africa' (1990: 25), this being an important occasion at which all the South African states and territories were to be represented. As he writes:

With the Jamieson Raid crisis still very much alive in men's minds, a group of Grahamstonians hoped through commercial co-operation and tolerance, to help build a South Africa which would grow together and be greater than the sum of its parts (*Ibid.*).⁴

This kind of nation-building is an important motivation for the arts festival as we know it today. This is a process in which the arts are significantly involved, and thus would be one including any cultural celebration, such as the now annual arts festival. The people of South Africa in 1898 were involved in a similar kind of transformation, and saw this Exhibition as a way to speed up the change process. As Butler writes, 'The idea of a new South Africa was in the making...the Committee...saw in the Exhibition, a visual aid: the common man's guide towards a new South Africa' (*Ibid.*: 26).⁵

This festival lasted five weeks, and was attended by more than 160 000 people. It presented art and craft exhibitions, a series of lectures, conferences, sideshows, a tattoo, a dog-show, kiosks, a bar and a bandstand, and bicycle races. There was even a 'great balloon ascent' (Butler, 1990: 29).⁶ Musically speaking, there were concerts by regimental bands, and at the opening and closing ceremonies military bands, a chorus and an orchestra provided the music, Handel's *Hallelujah Chorus* being one of the items performed. In 1899 the Anglo Boer War broke out, but

⁴Cited in: W. A. Maxwell, "The Great Exhibition at Grahamstown December 1889- January 1899". Grahamstown, 1979: 5.

⁵*Ibid.*: 7.

⁶A motif echoed in the now familiar blue festival Standard Bank balloon.

it 'did not kill either the 1820 Settler or the Grahamstown pre-occupation with festivities and monuments' (*Ibid.*: 30) because there were at least two centenaries to celebrate: the founding of Grahamstown, and the arrival of the Settlers.

The celebration of the Centenary of Grahamstown took place from 11 to 14 August 1912. George Cory put forward a motion 'to erect "a monument of an artistic character on the spot which Col. Graham and Capt. Stockenstrom sat and decided upon the present site of the city"' (Butler, 1990: 31). In 1911 a committee of ten was appointed, which later split into two: one for the monument, and one to look into the purchase of an organ for the city. By March 1912 Cory's Monument Committee had raised over £100, and on 30 April was given the go-ahead to secure a design for the monument at a cost of approximately £200. A celebration committee was formed, and Cory then wrote a foreword to "The Programme of the Proceedings of the Centennial [*sic*] Celebrations of the Foundation of Grahamstown: August 11, 12, 13 and 14" (*Ibid.*). He stated the aim of the committee as being 'to leave "a fine monument upon the very spot on which we may consider the city was born, a classical ode of merit, and a beautiful musical expression of the same"' (*Ibid.*: 32). The eventual celebrations in August included a lecture, an art exhibition, the laying of the foundation stone of the monument, and a 'Grand Concert' for the festival's opening.

Cory's inclusion in his committee's aims of a 'musical expression' celebrating the founding of the city, as well as the choice of a Grand Concert for the opening ceremony, both show the high regard in which music was held when organising the celebration of important events. This regard is further demonstrated by the following extract from Butler's *Dugmore Lecture*, with regard to the Grahamstown Centenary celebrations:

Cory's preface had drawn specific attention to the uses of the arts of sculpture, poetry and music for celebratory purposes. An ode, composed by Arthur Lord, Professor of Philosophy at Rhodes University College, was set to music for chorus, soli and orchestra by Percy Ould. The chorus numbered 60, and the orchestra 26 pieces (32-33).

From 9 to 15 April 1921 the 1820 Settlers' Centenary Celebrations were held. Cory again played the role of initiator in these celebrations, helping to organise the local committees which had been established all over South Africa to put together ideas for this festival. These committees sent delegates to a meeting in Bloemfontein on 23 July 1919 to discuss proposals for a memorial to the Settlers, and to 'adopt the most favoured position' (Butler, 1990: 36) for this construction. These delegates then formed the **1820 Settlers Memorial Association**, the forerunner of the **1820 Settlers National Monument Foundation**. The priorities of this association were to organise the construction of a monument or memorial structure in both Grahamstown and Port Elizabeth, to establish an immigration scheme to encourage new settlers from Britain to come to South Africa, and to establish scholarships (*Ibid.*). The body then sent out a pamphlet outlining its aims and constitution, and appealing for funds and members. After many arguments and compromises, the celebrations began on 9 April 1921.

Again music was included in the programme. There was an open-air service in the Botanical Gardens on 10 April, at which the band of the *HMS Dublin* performed, and this same band gave a concert of sacred music later in the celebration programme. On 11 April music played a role at the "Grand 1820 Period Ball", and every evening during the week a musical comedy company performed in the Grand Theatre in Bathurst Street. So at these celebrations, although music did not play a major role, and although the music presented was not of a particularly 'serious' nature, this art-form was still represented.

1.4 Conclusion

In conclusion, by examining these two aspects of early Grahamstown life - music and festivals - their role in establishing Grahamstown as a cultural centre is obvious. The development and increasing role of music in the lives of Grahamstown's residents is clearly seen. While concerts were rare in the early years, 1857 saw the town receiving its first overseas artists and in 1862, the year in which Ms. Bromberger's study ends, there was an unusually large number of concerts: seven were given in this year. Music societies were formed, and the lectures they offered were well-supported. These facts show the development already beginning to take place, largely owing to the increasingly established nature of life in Grahamstown.

By 1863, when Radloff continues the study of music in Grahamstown, a developed infrastructure and a settled community was in place and still developing. Music had come to play an important role in the lives of the majority of the active churches in the area, thus enriching the lives of the people. From 1863-79 the number of concerts in Grahamstown began to increase, concerts being given by a wider variety of groups and artists, and the breadth of music being performed increasing substantially - this being the most radical area of development. The music societies began presenting concerts, the first one being staged in August 1877, and the number of concerts put on by foreign performers grew. 'Light' concerts now joined the 'serious' ones, and the first operas began to be presented in town. Although the military regiments left Grahamstown in 1862, taking their military bands with them, this previously powerful influence on Grahamstown's music was maintained to a lesser extent by visiting military bands. All in all, the development of music in Grahamstown was progressing. During the years 1863-79, such remarkable progress had been made that the town had become a popular venue for overseas artists. Grahamstown provided its inhabitants with a far richer musical life than in earlier years.

This musical life was to become more varied during the years 1880 to 1900. Progressing from its earliest development in 1879, military music continued to develop. The **Band of the First City Volunteer Rifles**, which was based in Grahamstown, was formed, and gave the first of many concerts in 1880. This type of music was exceedingly popular in Grahamstown, as was shown by the loyal support for the Band, and the great demand for its music. Although there are no records relating to other prominent Grahamstown-based military bands apart from the Guards or Emergency Band which appeared in 1900, the **First City Volunteer Rifles** alone contributed markedly to the growth and development of military music in Grahamstown, as well as to the development of music in general, despite its many changes, and its military commitments.

While musical societies had begun to present concerts in 1877, a system of more regular concerts began to be established during the period 1880 to 1900. Concerts were presented for special occasions, and for a number of years were a regular part of the musical life of Grahamstown. The programmes varied greatly, the final society concert being given in 1883.

As well as the music society concerts there were the performances given by visiting artists

and groups, many of the performers being leading serious musicians of the day. In addition to these performers were those who provided light entertainment, thus giving the concert programme far more variety. Residents of Grahamstown also provided musical entertainment, both serious and light, under which may be included the concerts provided by the churches and bands. Added to these were those concerts presented by the professional musicians of the town. Composers resident in Grahamstown further enriched the music of the town, and showed the extent to which the influence of music had grown since the early part of the century, with musicians of Grahamstown now writing their own music.

Where the four festivals from 1887-1921 are concerned, they were different in approach and focus from the Arts Festival as we know it today, but still included the celebration of the performing arts to some degree, and brought thousands of people together. They established Grahamstown as a place where people could gather for a common cause or celebration, laying the foundation for Grahamstown as a festival centre. The contribution of these festivals to Grahamstown's musical life, added to the concert programme in existence since the early nineteenth century, highlight the richness of the musical development in the town, showing the extent to which music became one of life's focal points for the town's inhabitants. In the period 1812-1900, beginning as an infrequent source of entertainment, music became a vital and much-supported part of life, playing a role at a wide variety of functions and events. No notable occasion could pass without the assistance of some sort of music. Despite changes in the source and types of music offered, musical activity continued to grow throughout the century, undeniably enriching the lives of Grahamstown's inhabitants, and creating a firm musical foundation upon which the music at the future Festival could build. It was recognised as a medium which could bring people together, and foreshadowed the days when the Arts Festival would become an annual event including a large proportion of musical events. The following chapter looks at the origins of this Arts Festival, and at how it developed into the annual event we experience today.

CHAPTER 2: THE ORIGINS OF THE ARTS FESTIVAL AND THE FESTIVAL OF 1970

Today the Grahamstown Arts Festival may be the biggest of its kind in the country, and internationally the second largest after the Edinburgh Festival, but it had very modest beginnings, its origins being closely linked to the building of the Settlers Monument. Although the motivation behind the establishment of the annual festival has changed from being one promoting the English language to one celebrating arts and culture in general, music has played an important role from the beginning. This is all demonstrated by the following quote from Guy Butler's Dugmore Lecture, in which he is referring to the proposed Monument building:

This building was also to be the centre for English language festivals. It would contain an auditorium, to be the main venue for an annual festival of plays, lectures, and other items to celebrate the English language and the traditions it transmits. A balance should be kept between the classics and the encouragement of indigenous creative works. As with all festivals, music would play a great part (1990: 45).

Guy Butler, Mr. Tom Bowker, the building of the 1820 Settlers National Monument, and the establishment of the Foundation are inextricably tied to the origins of the Festival, and therefore will be a focus of this chapter.

The earliest origins of a desire for a monument may be found in 1844 in 'a correspondence in the *Graham's Town Journal* for February and March' (Butler: 1974). J.C. Chase and John Ayliff, two Settlers, proposed that a Thanksgiving Service and public dinner be held to celebrate the twenty-fifth anniversary of the Settlement. Shortly after this a long letter appeared, signed "son of a British Settler of 1820", suggesting a permanent memorial and the form it should take. The idea appealed to some people, but a counter proposal 'suggested instead something useful' (*Ibid.*). The Wesleyan Commemoration Church was the result of 'this first wave of sentiment' but, as Butler observed, 'it left Anglicans, Baptists, Atheists and others unsatisfied' (*Ibid.*).

In 1920 'the old conflict between "useless" and "useful" schools of thought emerged and again the "useful" school won' (Butler: 1974) with the establishment of the 1820 Settlers Memorial Association 'as a living memorial to import new settlers' (*Ibid.*). It was a generation later, after the Second World War, that the monument fever started up again, but this time with 'a distinct grass-roots quality' (*Ibid.*). Butler writes of people going on pilgrimages to sites which were important in the Settler story and 'collecting and caring for old pieces of furniture, pictures, agricultural implements' (*Ibid.*). Tom Bowker, local MP for Albany and without whom 'the 1820 Settlers national Monument and Foundation would not exist' (*Ibid.*, 1990: 39), was one of these people and, with a number of others, began campaigning for a 'visible monument' (*Ibid.*:1974).

Bowker called a public meeting in Grahamstown in April 1957 to discuss building a 'shrine' (Butler, 1990: 39) to the 1820 Settlers. 'He felt that the Settlers should have a monument. In his view they deserved one quite as much as the Voortrekkers did' (*Ibid.*, 1991: 296). Butler acknowledges that,

to some extent it's true to say it [the desire for a monument to the Settlers] was a reaction, or stimulated by, the Voortrekker Monument exercise - it was a "me too" exercise to some extent. That was a fact. A lot of people went along with it, particularly as ... the English people were hammered the hell out of by the Nats. So there was a strong motive for...a lot of sentimental motive for a lot of people...for the building (Interview, 3 November 1997).

However, 'many people didn't want a monument at all' (*Ibid.*). Bowker wanted 'a secular shrine' (Butler, 1991: 296), 'a magnificent hall with some thirty bays, one for each settler ship, with the names of the Settlers in bronze tablets on the walls' (*Ibid.*), an idea which most people 'designated as "dead" and "useless"' (*Ibid.*). Initially Butler too was against the idea, being 'very luke-warm about it' (Interview, 3 November 1997), feeling that 'they have such a terrible precedent in the Voortrekker Monument and there was quite a lot of people who wanted that sort of thing - glamourisation of our Hundred Years War...' (*Ibid.*). But Bowker was 'a persistent man, and his supporters grew in number' (Butler, 1991: 297). So, realising that the building of

a monument was more than likely, Butler decided that 'perhaps one ought to try to make it innocuous or useful' (*Ibid.*). From the beginning, two sentiments regarding the Monument were expressed over and over again: 'First, if you must have a monument, it must have uses. Second, it must *not* be sectional, it must not be exclusive; all South Africans must be welcome' (*Ibid.*, 1994: 219). At the 1957 meeting, it became clear to Bowker and his committee 'that the English-speaking public would not support a monument which was useless' (*Ibid.*: 1974).

Due to his decision to try and make the monument 'innocuous or useful' (Butler, 1990: 39), Butler, supported by Professor Jack Rennie and the Reverend Leslie Hewson, submitted a 'Scheme for National 1820 Memorial' dated 1 July 1957, stressing that:

what is required is something as near to *a living memorial* as can be achieved by making the monumental structure serve some particular and appropriate purpose. The emphasis should, therefore, be upon the fundamental values of their [the Settlers'] heritage...and upon their abiding relevance to this and to future generations (*Ibid.*: 40).

Favouring the Drostdy Grounds as the site of the proposed building, where the shrine could interact with the 'existing cultural and educational institutions on that site (like Rhôdes University and the Albany Museum)' (Butler, 1990: 40), the three men proposed the building of a memorial chapel which would also serve as a chapel for Rhodes University. Butler says of this, 'Our proposal then was a university chapel. And we had a think about this, you know: a beautiful building, it would have regular use because the university then had a functioning department of theology' (Interview, 3 November 1997). They saw it as a 'home for music' (*Ibid.*), most of the music to be provided by the Rhodes University Chamber Choir. However this idea was rejected by their colleagues, who felt that Grahamstown was already over-endowed with churches. Butler wrote, '...the liberal academy did not wish its agnostic image to be obfuscated by a Shinto shrine on its front lawn' (Butler, 1991: 297). The alternative proposal was Bowker's idea mentioned already, of which Butler said:

I could go for the chapel idea, but I was never...one...for an alternative proposal, which could have accommodated music I suppose...but it was a big flat-floored building with stained-glass windows. These would be beautiful, and they would all be of Settler ships and ... the names of the Settlers who came in the ships would be precipitated in bronze. I didn't like that idea at all (Interview, 3 November 1997).

Mr. Bowker had been alerted to the fact that he would gain more support for his 'shrine' if it was to be given a specific use or uses, but he had no ideas about what uses it could fulfil. Between sessions of parliament he spent time regularly with Butler, whom he felt should be involved in the monument issue being 'a man of ideas' (Butler, 1991: 297). Butler's response to this, though, was that 'a monument devoted to perpetuating a white mythology based on our nine frontier wars was something I could not touch' (*Ibid.*, 1990: 41). Butler wanted a monument whose uses were related 'in a convincing manner to the contribution of the English-speaking community to the life of our country' (*Ibid.*: 1974). As Butler said,

I blew hot and cold on this thing...as the proposed uses of the thing changed. A flat-floored building did not appeal to me - nor, and I was interested to see in Bowker's letter, did the site on the hill. I was always dead against that - one of the many battles I lost. I wanted it down, if possible on the Drostdy lawn or in Bots (Interview, 3 November 1997).

However, a turn-around in Butler's opinion came a couple of months later. Bowker told him that a friend's suggestion that a statue depicting a 'Settler lad...shooting a naked savage with lifted assegai' (Butler, 1990: 41) be erected in front of the shrine, was not 'such a good idea'. His reason was that 'sooner or later - 20, 50, a 100 years - there will be no 'Whites Only' notices anywhere. Everybody is going to be everywhere and if they don't like our monument, they'll pull it down' (*Ibid.*). Butler realised that Bowker 'was against spending money on expensive, romantic images of frontier violence. There were other Settler activities and attributes to commemorate' (*Ibid.*). Eventually, Bowker and his committee selected two contributions by the Settlers to the country: 'First, the democratic tradition, second the English language, and decided

to erect a monument which would provide facilities for the encouragement of both' (*Ibid.*: 1974).

So, by 1959 Bowker's original concept of a shrine had evolved into 'an impressive multi-purpose great hall' (Butler, 1990: 41), by now supported by Butler. This transition was not an easy one though, as Butler remembers,

...this didn't have an easy battle - this idea of moving from a flat-floored stained glass cathedral-like structure to basically an auditorium. There were all sorts of other proposals - a hospital, a faculty of agriculture - but eventually, this thing came out on top, and Bowker himself accepted the notion, with some reluctance (Interview, 3 November 1997).

Butler stressed the importance of the fact that once the idea of this 'great hall' was accepted, it changed the structure, or architecture, of the building. 'Instead of stained-glass windows we had to have a black-out auditorium, and instead of a flat floor we had to have a raked floor. So that ... was an absolutely crucial revolutionary decision in the design of the monument to fulfil those agreed functions' (Interview, 3 November 1997). Although Butler lost the battle to the prevailing 'Rhine Castle Mentality' (Butler, 1991: 299) to have the building erected on the slopes of Gunfire Hill as opposed to the top of the hill, he had not given up the fight to find appropriate uses for this building. Out of the Settlers' democratic contributions came the decision to make the monument a conference venue, in order to highlight this contribution as well as to 'encourage its growth and continuance' (*Ibid.*: 1974). As has already been mentioned in the previous chapter, the first suggestion for a festival was made by Butler in 1959. Returning from a visit to the United States early that year, he lived through 'an acute identity crisis' (*Ibid.*, 1990: 42) during which time he kept a notebook. On February 10 he wrote:

At present I feel stifled by ... Grahamstown. Something is needed to stimulate this part of the world. A Grahamstown Festival? I mentioned this to Jack Rennie at tea on Sunday morning, who said Hewson had written a letter proposing such a thing, to be linked with Settlers Day

celebrations. Deserves a lot of thought (*Ibid.*).

So by 1959 Butler, Rennie and Hewson had 'abandoned the chapel concept in favour of a festival venue' (*Ibid.*, 1991: 299), supported by men like Georg Grüber⁷ and Professor Percival Kirby.⁸

During this time Butler was wondering what chances of survival English had in Africa. In an essay published in *English in Africa* in 1960 he asks that very question: 'What chances of survival has English in Africa?' (Butler, 1994: 84). Writing that 'Now in any country of competing nationalisms there is a natural tendency for the major contestants to absorb or eliminate smaller groups' (*Ibid.*), he acknowledged that English-speakers were a 'smaller group', going on to write,

We are a minority within the white group - and the trend is to become a smaller minority. We lack the cohesion of the Afrikaans language group on the one hand, and the deep assurance that vast numbers and increasing racial cohesion give to the blacks... Under these circumstances we are likely to be slowly crushed politically, and culturally absorbed by one or other - possibly both - of the main contestants. ... It is a depressing picture. ... Is nothing else possible? (*Ibid.*).

The final question, of vital importance to Butler and no doubt to many English-speaking South Africans at the time, was 'How are we to keep English alive as one of the vital, creative languages of our land?' (*Ibid.*: 84-85).

In a lecture given in Bloemfontein in 1961, Butler focused more broadly on English-speakers

⁷Musicologist and educational musician; founder of the Rhodes University Chamber Choir, the first student choir in the country; Professor and Head of Rhodes University Music Department 1955-74 (Malan, 1982: 145-146).

⁸Leading authority on the ethno-musicology of Southern Africa, historian, composer (Malan, 1984: 102). Professor of Music at the University of the Witwatersrand 1921-52 (*Ibid.*: 104).

in Africa and the future of English in the land, now considering all South Africans, and not only English speaking people. He said,

In an articulate, tentative, half-ashamed fashion, South Africans reach out to each other across the barriers. You can't stop it. It is human. Our country is each other's. We have accepted, and do accept, each other in countless ways. Yet we have rejected each other, and continue to reject each other (Butler, 1994: 90).

Considering these extracts, it seems clear that Butler felt that the proposed festival could fulfil two major functions. Firstly, it would serve to preserve and promote the English language and culture, both of which were threatened in the South Africa of 'competing nationalisms' (*Ibid.*: 84), and secondly it would provide a means to bring South Africans together, and possibly contribute to the slowing down of the cross-cultural rejection which was prevalent among so many South Africans at the time. The first function related to the monument commemorating the Settlers bringing the English language to the country, as well as the way in which they had contributed to it and its existence. 'On 9 June 1961, Tom Bowker's committee launched a national campaign for funds to build a monument, and in the following year decided to erect a precinct stone to mark the site of the monument' (*Ibid.*, 1990: 43). 'Although people had agreed to this concept of a hall with uses, the idea of a regular festival still had to be gelled' (Butler interview, 3 November 1997). Butler wrote in his autobiography, 'providing a venue for festivals struck the old guard as inappropriately frivolous for a memorial' (Butler, 1991: 299-300). Not only did the festival idea still have to be accepted, but the uses for the proposed building still had to be decided.

The precinct stone was unveiled in 1961 by the State President, the Hon. C. R. Swart. On 15 June a fundraising pamphlet was issued, presenting a 'multi-faceted scheme' (Butler 1990: 43) consisting of educational bursaries, a cultural content (housing archives and Africana), a source of physical and spiritual refreshment, and a shrine sited in the Flora reserve adjacent to the old Settler stronghold (*Ibid.*). However, there was still the question of exactly what uses the

monument would serve. The committee responded with the following:

The shrine and its terraces can be the venue of national foregatherings, especially on Settlers Day, for music festivals which might vie with those associated with Edinburgh and other places, for learned discourses and conferences...as well as an inspirational centre for the many thousand school children who receive their education in Grahamstown (*Ibid.*).

As Butler observed, 'This goes a long way in the right direction, but it simply does not grasp the nettle' (*Ibid.*). He said, 'I considered all kinds of possibilities for uses of the auditorium. I mean that was the thing' (Interview, 3 November 1997). He, along with many others, felt that it should 'provide facilities for activities which could be seen to encourage certain portions of the English-speaking tradition' (Butler, 1990: 44).

Meanwhile, Rennie's and Butler's original festival idea had developed. In addition to the above conception expressed by the committee, these men hoped that the monument was also to be 'the centre for English language festivals' (Butler, 1990: 45), containing a large auditorium which would be the venue for 'an annual festival of plays, lectures, and other items to celebrate the English language and the traditions it transmits' (*Ibid.*). A balance between the classics and the encouragement of indigenous works was to be adhered to, and 'as with festivals, music would play a great part' (*Ibid.*).

However, despite the enthusiasm of the committee and its supporters, there were still those who were opposed to the idea, and could see no future for a festival in Grahamstown despite the long festival history of the town. As Butler wrote in the third volume of his autobiography, '...there was a general lack of enthusiasm among both Town and Gown. Indeed, many of the citizens were opposed to the whole idea, and vocal in their opposition' (Butler, 1991: 300-301). For this reason Butler wrote a memorandum on Grahamstown's possibilities as a festival city which he submitted to the committee on 15 January 1965 (*Ibid.*: 301). In this memorandum he drew attention to the fact that the century had seen the growth of festivals throughout the world.

Although many of them were situated in small areas and had started from small beginnings, many had become famous, and had turned into strong tourist attractions. Of Grahamstown he wrote:

Grahamstown has certain attributes and needs which make it worthwhile considering seriously the possibility of its becoming a festival (and conference) centre. It is acknowledged to be an exceptionally charming city. One of its most powerful and least exploited assets is its historical importance as the Settler City. ... The location in Grahamstown of the 1820 Memorial will attract more tourists than in the past. A festival calls for several halls and auditoria. The large auditorium which is to be part of the memorial, and the proposed Little Theatre at the University, together with the City Hall and other existing halls, will provide an adequate variety of venues (*Ibid.*).

He also drew attention to the town's cultural reputation and its abundance of venues, as well as its easy access to the talent and experience which a festival demands. His mention of the University's proposed 'Little Theatre' raises an important point here. In my interview with Butler, he stressed the fact that were it not for the building of the Rhodes Theatre, 'the Grahamstown Festival would never have got off the ground' (Interview, 3 November 1997), as well as the fact that it's still the second main theatre venue at the festival today (*Ibid.*).

Regarding the nature of the festival, he stated that 'It should be both joyful and serious and while it might legitimately lay stress on the interests and traditions of English-speaking South Africans, it should never become sectional or parochial' (Butler, 1990: 45-46). He then listed the elements of which it might comprise, which were:

- '1. Drama: including a Shakespeare or other English classic, with indigenous and experimental plays. '
2. Music: choir concerts and competitions, including African choirs; opera; symphony concerts.
3. Special religious services.
4. Awards and honours to figures such as
 - a) Scholars or Writers or Artists of the Year
 - b) Winners of nationwide literary competitions.

5. Lectures on a wide range of topics.
6. Exhibitions of paintings and sculpture.
7. Guided tours of the Town and of the Settler Country' (*Ibid.*: 46-47).

At a lecture given at the University of the Witwatersrand on 17 October 1962, Butler seemed to be indirectly referring to the role of English-speakers in organising a festival like the proposed Grahamstown festival when he said,

If the elements in our society are not to explode they must combine, and for this catalysts are needed. Now I am not suggesting that this synthesis will be the work of English-speakers alone. But for the very reason that they are less nationally committed, they are likely to produce the type of mind needed for the task...We must aim at finding, exploring, knowing, combining. We must become traffickers in ideas and, in the arts, transmitters and popularisers of ideas and new ways of feeling (Butler, 1994: 101-102).

This relates directly to Butler's resolve to ensure that the festival 'should never become sectional or parochial' (*Ibid.*, 1990: 45-46), and to his belief in the power of the arts to bring people together. In the same lecture, Butler went on to say: 'Yet it seems to me that it is in the arts of music, dance and drama that the new sensibility will first emerge, if only because no new culture emerges from a soil unprepared by popular forms' (*Ibid.*, 1994: 110), again stressing the important role of the arts in bringing the people of South Africa together, adding to his resolve to create an arts festival in Grahamstown.

Meanwhile, Bowker was ill, and rumour had it 'that he complained to some of his old faithfuls about a bunch of crazy professors who want us to build a music hall to our ancestors' (Butler, 1990: 47). However, before he died in 1964 he gave his blessing to the monument venture. In a press statement he said:

The monument will be a permanent structure, visually a monument to the 1820 Settlers, but in reality, a place for conferences, musicals, drama and Shakespearean works, in which maintenance of the English language will be the principal objective (*Ibid.*).

This statement shows how the Festival grew out of the original cultural aims of the monument into a single annual artistic celebration, and also how the aims of both the Festival and the monument building have changed over the years.

After the death of Dr. Bowker 'the monument project entered a new phase' (Butler, 1990: 47). In 1965 Dr. W.J.B. Slater, 'another Settler descendent' (*Ibid.*, 1991: 305), became chairman of the **1820 Settlers National Monument Committee**. Butler wrote that 'he proved to be a dynamic, tireless and effective leader' (*Ibid.*), and that 'A new chapter had been opened' (*Ibid.*, 1990: 47), with many South Africans - even those with no Settler ancestry - responding to the monument concept. As he wrote in 1994,

...in due course it was decided that the monument would be useful and that it would provide facilities to encourage two (out of many) elements in the English-speaking tradition...: the democratic tradition and the English language. Inscribed on the floor of the memorial foyer are the words: 'That all might have life and have it more abundantly'. One of the policies stated in its charter is the promotion of a 'Common South African Culture'. When the festival is in session you will see South Africans of all shades enjoying this emerging culture" (219).

In that same year of 1965, Butler was invited to join the Users' Committee, 'to promote among other things the establishment of an annual English Language Festival and other festivals in the Great Hall' (Butler, 1990: 47). During the interview with him, Butler told me a lovely story about W.J.B. Slater and the then proposed monument. Slater said to Butler, 'Now all right, you want this monument with uses. What do you need? An auditorium, you need this, you need that'. Butler went on to say:

People met on these and they made decisions, and so on and so forth. I was then chairman of the Users Committee. And he said, "OK, all right Butler. You want these various things. Will you please draw me a graph of expected usage for the next ten years". So I got together with Dr. Shuttleworth ... And we looked at each other and we looked at this piece of paper. We thought, 'There's Rotary, and there's this and there's that'. And we drew a kind of graph. Wild guess. We tried to be fairly modest about it, but we felt not too dramatic an increase. And ... naturally we forgot about it. Not old Slater. After ten years he says, "By the way Butler," he says, "you remember drawing up a graph on the expected usage?". And I had a gulp ... So he said, "I didn't expect it, but you *just* made the grade!" (Interview, 3 November 1997).

By the following year, 1966, the Great Hall concept had been replaced by 'an auditorium with raked floor to seat about a thousand people with an imaginative foyer as the monumental focus' (Butler, 1991: 305). As Butler said, 'The interesting thing that I tackled - it had no precedent. The architect didn't have to listen to us and we had to listen to him, and produce something which we hoped would do a job that had never been done before' (Interview, 3 November 1997). On 1 April 1966, Guy Butler was appointed chairman of a commemorative sub-committee, one of its tasks being to organise a festival for 1970. Of this festival, which ran from 4-13 September, Butler says,

In 1970 we put on a *big* festival within the town itself, basically to mark the 150th anniversary [of the Settlers' arrival]. And what we did was great fun ... We replicated items and brought them together from the Settlers programme that marked the 50th anniversary, and we called it *Let's Do It Again*. ... Nearly everybody in the play was a Settler descendent ... getting the people themselves involved (Interview, 3 November 1997).

This production, organised by the **Grahamstown Amateur Dramatic Society**, was originally performed at the Jubilee Celebrations in 1870, commemorating the 50th anniversary of the Settlers' arrival.

Although there was no Monument by this stage, there were sufficient venues in Grahamstown to house the town's first Festival, one which later was to be called a mini version of the Festival

of 1974. Grundy felt that the 1970 Festival would, in many ways, become 'the first full-scale Festival' (1993: 8). Butler says that this event was seen as the start of an annual festival, 'but...other people, I think because they see [the festival] so much as part of the Monument...prefer to take the date from the Inauguration of the Monument, ... [the] festival coming into being at the same time' (Interview, 3 November 1997).

As well as *Let's Do It Again*, the original music written by H.H. Dugmore, performed during the break between the two halves of his 'mammoth lecture' (Butler, 1991: 305-6) at the 1870 celebrations, was found and re-performed, this time by the **Rhodes University Chamber Choir** and Albert Honey's Wind Band. In the Cathedral of St Michael and St George, Benjamin Britten's *Noyes Fludde* was performed, directed by Guy Butler, who was assisted by Beth Dickerson and Jenny Dugmore. 'Dr. Grüber assembled, trained and conducted the ingenious combination of instruments in the orchestra', (*Ibid.*, 1990: 48), with pupils from Victoria Girls' High School acting as the animals to fill the Ark, singing the *Kyrie Eleisons* and *Alleluias*. At this first festival then, there was an old work, revived and re-performed, and a newer work, *Noyes-Fludde*. So music played a role in the festival from its inception (the music in 1970 outweighing the drama by two to one), although at this very early stage there was no music of the kind, or on the scale, that audiences have now come to expect each year at the Festival.

Butler was commissioned to write a play on a Settler theme by the **Cape Performing Arts Board** for the Festival. He produced *Richard Gush of Salem*, which was directed by Roy Sargeant. There were also 'other items on the programme which were to become features of future festivals' (Butler, 1990: 48). These included the keynote address of the Festival, which was given by Sir Arthur Snelling, the British Ambassador, while the first Dugmore Lecture was delivered by Professor Winifred Maxwell.⁹ There was also a lecture series which 'constituted what was the embryo of the Winter School' (*Ibid.*). The long tradition of exhibitions at the Festival began here, with art, photographic and other exhibitions being offered. The annual "Festival Mass", which takes place at every Festival, was started in this year, as was the tradition

⁹Professor of History at Rhodes University, Grahamstown, for many years, and Honorary graduate of Rhodes (DLitt) in 1979.

of the popular historical tours in and around Grahamstown. So the event contained most of the elements Butler had laid down in his Memorandum five years earlier. This Festival was very much focussed on the 1820 Settlers, as it was their 'celebration' (Butler interview, 3 November 1997), and as Butler observed, 'The mix of indigenous, experimental and classic works set a pattern which has been followed since' (*Ibid.*).

Although many people think of the 1974 Festival as being the first one because of its connection with the Monument, the 1970 Festival was, strictly speaking, the first, as well as being a significant event. From 1970 to the end of 1973, 'a lot of groundwork and acclimatisation' (Butler interview, 3 November 1997) took place, providing a structure for the Festivals from 1974 onwards. From the beginning Butler saw the 1970 Festival as being the start of an annual event, even though this came as a shock to the Council at the time:

Oh, it was, look, [planned as an annual event] right from the start. I remember the shock they got when I said, 'Look, you've built this building', and they, council, had accepted the idea of the festival, I then told them that the festival cost money. They hadn't finished ... raising the money [for the 1970 Festival] before more money was being asked for on an annual basis. And that was a terrible battle, until the decision was taken to go for sponsorship (*Ibid.*).

Even after the success of the 1974 Festival, there were 'many prophets of doom' (Butler, 1991: 307). Some said, "'The first-and-last time the auditorium will be filled'" (*Ibid.*). Butler admits that the idea did not take off immediately. He wrote, 'To those who asked me how "your great white elephant" was getting along, my reply was: "The idea is good but admittedly unusual for a monument. Most people are conservative. My belief is that it will win through. It needs a little time"' (*Ibid.*: 307-8). By 1984 'the tide had turned' (*Ibid.*: 308). The next chapter investigates the Festival from 1971-79, showing the build-up to the turning of the tide in the 1980's.

CHAPTER 3: THE FESTIVAL: 1971-1979

3.1 1971: *The Festival*

The music at the 1971 Festival was distinctly different from that of the year before, in that it was classical and more traditional. Robert Selley and the **Port Elizabeth Oratorio Choir** performed Mozart's *Requiem Mass* and excerpts from Handel's *Messiah*. Although the music on offer seemed to be moving in the direction of that expected at the annual Festival in the late 1990's, this concert seems to have been the full extent of the music on the official programme at the 1971 Festival. The single concert on the musical programme reflects a decrease from that of the previous year, when there were two musical items.

In the area of drama, Patrick Mynhardt's Herman Charles Bosman production¹⁰ was presented, along with J M Synge's *The Playboy of the Western World* (two drama productions also having been on the 1970 programme), while the Festival exhibition was a photographic presentation of Settler architecture, organised by Rex and Barbara Reynolds. The range of exhibitions in 1971 was also much narrower, the previous year having offered a number of exhibitions of differing media while this year was confined to photography. In a totally different vein, a Ball was held at the City Hall, while a horse show, and drag racing (the latter arranged by the Grahamstown Car Club) were also on offer.

The Festival was again varied, but of a very different character to the Festival of 1970. The emphasis on music was not as strong as the previous year, but music was still a feature of the Festival offerings, seeming to move towards the more classical nature which was to characterise the majority of the music on offer in the future. This year's Festival did not include lectures, which had been on offer in 1970, and no mention of historical tours, a keynote address or a Dugmore Lecture was made in any of the literature referring to this Festival. The 1971 Festival, therefore, was far narrower in its artistic scope, aiming more at entertainment - something affirmed by the presence of entertainments such as a ball and drag racing - and did not include an academic focus.

¹⁰No record of this production's title was found.

3.2 *The Festivals of 1972 and 1973*

The emphasis of the 1972 Festival was on youth, 'an important first step which in time would lead to the Schools' Festival, the English Olympiad and the Eisteddfod' (Butler, 1990: 49). Despite this quote from Butler, no other information was available in the newspapers which were scanned. There was no information either on the Festival events in 1973, leading one to presume that there was no Festival this year. Butler says, however, that 'there was a festival in '71, '72, '73, '74' (Interview, 3 November 1997), but did not remember any specific details about them. It is thus impossible to assess the Festival's growth here, or the role that music played during these years.

3.3 *1974: The Inaugural Festival*

Guy Butler was the main organiser of the 1974 Festival (Butler interview, 3 November 1997), and this was the first Festival in two years, coming after the apparent absence of one in 1973. The *EP Herald* wrote that it was likely to be more cultural and serious than any of its predecessors, headlining the article '1974 a festival of culture' (13.6.74: 10). Part of this Festival's importance lay in the fact that it was larger than any of the earlier Festivals: its programme was far more expansive and comprehensive, and the number of people it attracted was greater. Booking opened just before the commencement of the Festival, on 6 July, with the event beginning on 8 July, suggesting the relatively small scale of the Festival despite its growth since 1970. The booking office was open from 10h00 to 20h30, while from 8 July, throughout the Festival, it was open from 8h30 to 20h30.

Another important feature of this Festival was that it was marked by the opening of the 1820 Settlers National Monument, and was organised as the celebration of the official opening. The *EP Herald* wrote, 'The inaugural celebrations, which take the form of a festival, will last from July 8 to 20' (14.6.74: 17). 'The opening ceremony was led by clerics of all major denominations and race groups while a choir from Lovedale sang from the gallery on the first floor' (Grundy, 1993: 49-50).

Although the opening was multi-racial, the repressive apartheid system ruled the country. As Butler said, the council experienced constant 'torpedoing' of its 'attempts to go multi-racial early

on' (Interview, 3 November 1997). As well as the political tension regarding race, there was the animosity felt towards the Monument council, the reason being, (as Butler acknowledges):

Simply because we were 1820 Settlers according to the leftists that means we were white, exploitative colonialists, had no business to be here, and whether you liked it or not, unless you became hard-line, committed Marxists, you were condemned to outer moral darkness. ... Now the last thing you could do, you see, was to celebrate colonialism. Let alone do it in a Christian way' (*Ibid.*).

At the 1974 Festival, tough police control of multi-racial functions was still in place, 'non-whites' having to have invitations for these functions in order not to be arrested. The Monument Council had to apply for permission to have 'non-whites' at the opening ceremony, permission which was subsequently granted by the Minister of Justice. According to a police spokesman at the time, 'non-white guests may stay in local hotels and may be served liquor for the specified period under the laws normally applicable to Whites' (*EP Herald*, 29.6.74: 6).

About blacks attending future functions at the Monument, Dr. W.J.B. Slater, Chairman of the Foundation, was quoted as saying, 'This is a most involved matter. I can't tell you what the law is' (*EP Herald*, 15.7.74: 13). The law at this time was that non-whites could not go to entertainments in white areas unless exemption was granted. However, the Monument Council had never adhered to the policy of apartheid entrenched by the government. As Dr. Slater said further, 'We have never asked donors for identification. We are doing our best to all within limits of the law. We don't want discrimination. We want no enmity between races' (*Ibid.*). In his address at the opening, Dr. Slater said 'restrictions of race or religion will not be placed on the use of the monument's facilities for lawful gatherings', while the existing scholarship scheme would be extended to include students of all races and language groups, showing the Monument Council's rejection of the Government's system of racist repression (*Ibid.*).

The programme for this year's Festival included far more music. In fact, seven of the ten

items on the official programme involved music in some way, six being purely musical, thus outnumbering the purely dramatic productions of which there were two. The Monument was also able to buy a German grand piano with money sent to it by an anonymous donor, in preparation for some of the musical events on the programme. The opera performed was Mozart's *Così fan Tutte*, of which there were two performances, while Prokofiev's *Romeo and Juliet* was the ballet on offer. The latter made a great impact on Ron and Priscilla Hall of Grahamstown,¹¹ who attended the production twice in one day (Interview, 12 November 1997). What was to become almost an annual tradition at the festival was started with the *Symphony Concert*, this year performed by the **Capab Orchestra** and conducted by David Tidboald. Alain Balageas¹² gave a recital of Ravel's piano works, and the Cathedral hosted the performance of a sung miracle play. Des and Dawn Lindberg produced the well-known musical *Joseph and his Techni-Coloured Dream Coat*, while music from local Grahamstown talent was provided by the **Rhodes University Chamber Choir**.

Although not on the official programme, the *Natal Cantata* specially written for the Festival by Georg Grüber, with libretto by Guy Butler,¹³ was a further attraction of the celebrations, and was described as 'a historical pageant in the form of a dramatised sermon' by the *EP Herald* (6.6.74: 8). This work was built on 'tremendous contrasts' (*Ibid.*), incorporating music 'from the 15th century through to the 20th century' (*Ibid.*), and using elements of Indian, African and European music. The accompanying instruments ranged from a string quartet to African drums and electric guitars, while the work contained only five sung sections, the majority of the text being spoken rhythmically. The choir of the Cathedral of St Michael and St George, augmented by the choirs of St Andrew's College and the Diocesan School for Girls, performed the choral parts.

Also not on the official programme but one of the closing cultural events of the Festival was

¹¹Ron Hall is a Senior Lecturer in the English Department at Rhodes University, Grahamstown, and Priscilla Hall has most recently been engaged in community work.

¹²Balageas was French by origin, but was lecturing in the Rhodes University Music Department at the time of this Festival.

¹³At the time Professor of English at Rhodes.

a 'concert of great choral music' (*EP Herald*, 17.7.74: 3). This was provided by the sixty-five-voice **Grahamstown Festival Choir** made up by the **Rhodes University Chamber Choir** and local singers, and four soloists,¹⁴ conducted by Professor Rupert Mayr and accompanied by the **Capab Orchestra**. The works performed were by Handel, Haydn, Vaughan Williams and Bliss. In a different genre, the only 'pop entertainment' (*EP Herald*, 13.6.74: 10) on the programme was provided by Des and Dawn Lindberg in a one-night performance. This show received a very favourable review from Ralph Jarvis of the *EP Herald*. He was impressed by the good audience response, and interested by the fact that the audience consisted of people of all ages (10.7.74: 4). The couple performed old favourites like *The Seagull's Name was Nelson* and *The Unicorn*, as well as songs from *Godspell* and a new song about an 1820 Settler facing frontier life. Jarvis wrote: 'It was one of those nights when a spark seemed to leap between the performer and audience' (*Ibid.*). The music at this year's Festival was varied and far more extensive than before, although the majority of it tended to be classical.

Dramatically, the Festival offered a small but interesting programme. The Monument Theatre was opened by four performances of Shakespeare's *King Lear*, directed by Roy Sargeant and with Michael Atkinson in the lead role, while Guy Butler's *Take Root or Die* was also presented. There were various lectures on offer (included in the Festival for the first time since 1970), covering a wide range of topics from 'evolution of the earth to nuclear technology' given by people like Professors Chris Barnard and Walter Battiss (*EP Herald*, 4.7.74: 7), while Alan Paton gave a talk on 'Roy Campbell, Man and Poet'. Guy Butler, in my interview with him, mentioned that these lectures were part of the Winter School (3 November 1997), which was not mentioned in any of the clippings referring to the Festival. This event was a new development at the Festival. The *EP Herald* described the official programme as one 'which leans towards lectures, excursions, music and drama of the uplifting variety' (13.6.74: 10), and by looking at the programme it may be seen that this was an accurate description. Not on the official programme was Don Maclellan's enterprising production by the **Ikhwezi Players** of Maxim Gorky's *My Childhood*, which was well-received by audiences.

Logistically, the Festival was divided into three four-day sections, the middle section

¹⁴Erna Mayr, Werner Nel, Klaus Guba and Alida Louw.

incorporating the festivities for the opening of the Monument. The first section was devoted to a "Youth Festival" for schools, the precursor to the now annual Schools' Festival, held in Grahamstown the week after the Main Festival. This part of the Festival was to include the productions of *King Lear* and *Take Root or Die* (the former preceded by an introductory talk by Guy Butler), a concert by Des and Dawn Lindberg, and guided tours to Bathurst, Port Alfred, Salem and Grahamstown (*EP Herald*, 18.6.74: 3). It is interesting to note that the pupils had a 'light' music concert on their programme. The Schools' Festival today contains no purely musical component at all.

Three thousand visitors were expected to attend the two major official functions at the opening, which was to take place in the middle section of the Festival on 13 and 14 July (*EP Herald*, 14.6.74: 17). Almost 2 000 were to be at the official opening by the State President, and approximately 1 500 were expected to attend the dedication service the following day, at which the heads of all South African churches were to officiate (*Ibid.*). These numbers included only the official guests - it was not known how many members of the public would arrive for the opening ceremonies. However, no-one was to be turned away, the entire Monument building being set up to accommodate everyone, with the use of loudspeakers to broadcast the ceremonies to every corner of the structure.

The small town of Grahamstown began preparing for the expected influx of visitors by re-routing the traffic. The *EP Herald* reported that 'because of the expected weight of traffic on Lucas Avenue, the road linking Somerset Street with the Monument buildings, it is to become a one-way route when the inaugural festivities at the monument will be at their height' (2.7.74: 8). This was the start of the now annual re-routing of traffic, but with the changes only happening during the middle and busiest period of the Festival. The extent of the modern Festival's impact on the town can be seen partly by the extensive re-routing of traffic that now takes place during the entire Festival period, a sign of growth of the event since the early years.

The town's inhabitants also recognised the importance of the Festival, and undertook preparations for it, a major clean-up taking place in the weeks preceding the event. Derelict cars outside the town were removed, the town and its surrounds were cleared of rubbish, and the

buildings facing High Street were re-painted. The municipality also planned to make a contribution to the celebrations by placing an illuminated 1820 sailing ship in the Church Square, at an angle to the Cathedral. Coloured lights were also to be put up around the Drostdy Arch and in the streets, while window displays on a Settler theme, being part of a competition amongst stores in the town, were to add to the celebrations. The Round Tablers added their own contribution to the entertainment for the Festival by securing the first national release of the film *Ape - Super Ape* (*EP Herald*, 2.7.74: 8).

The 1974 Festival was thus dramatically different to that of 1971. Gone were the Ball, the horse show and the drag racing, and in their places were an illuminated sailing ship, window displays, coloured lights, and an extensive dramatic and musical programme including an opera and a ballet. The Inaugural Festival was a major event, attracting a large number of interested people. The event now had a magnificent building in which to be focused, and the support of a large white majority of the town's inhabitants, while a new development was the Winter School.

The Festival was also reported to be 'a great financial success' (*EP Herald*, 20.7.74: 4), with the monument booking office taking more than R70 000, a figure which included hotel bookings and air fares. Roy Macfarlane¹⁵ responded to this by saying: 'This proves that an English language festival can be financially viable, even without bringing overseas theatrical stars to the festival' (*Ibid.*), a statement showing that the aim of this Festival was the preservation and promotion of the English language and culture.¹⁶ The significance of the Festival to arts in general was hinted at this year by the presence of television and cinema units, which were documenting the Inaugural Festival and opening ceremony of the 1820 Settlers Monument in Grahamstown. They were to make a documentary consisting of three twenty-minute episodes, the first one on the Festival, the second on the Monument, and the third on the historical background to the Monument and the arrival of the Settlers. On the 1974 programme there were six official purely musical items, with an additional three which were not on the official

¹⁵Deputy Director of the Foundation.

¹⁶Further evidence of this was shown by a survey commissioned by the 1820 Settlers National Monument Foundation, investigating the role of English-speaking White South Africans in the country's economy (*EP Herald*, 16.7.74: 3).

programme. These eight items provided a varied range of music for audiences to choose from, and greatly outnumbered those classed as drama, the Festival presenting three plays on the official programme with an additional one appearing unofficially. While the number of official drama items remained the same from 1971 to 1974, the musical items grew dramatically from one to six on the official programme. This shows the importance the Foundation attached to music as part of the Festival. All in all, it seemed as if the event was poised to take off and become a significant annual cultural experience.

3.4 The Year 1975

There was no official Festival in 1975 despite the success of the previous year. However the *EP Herald* of 15 July reported that 'A youth festival with workshops in drama, choral music and the business scene is being arranged by the 1820 Settlers National Monument Foundation in Grahamstown from June 28 to July 4' (4). This youth festival was to be open to all pupils in the country in standards nine and ten, with 300-400 pupils being catered for in all. The aim of this festival was:

to improve both the standard of performance and enjoyment of dramatic and choral production in schools and also to provide young men and women destined for careers in commerce or industry with practical experience of the basic principles and operations of business (*EP Herald*, 15.4.75: 14).

As well as the workshops, a programme of entertainment was being organised which would consist of films, social events, plays and music recitals.

The youth festival was sponsored by the Monument Educational Programme and was attended by more than 130 pupils from schools throughout the Eastern and Northern Cape, as well as Natal. The business course was abandoned owing to a lack of interest, and the choral programme fell away because of the unavailability of teachers to lead it. However, the entertainment presented was varied, and included a performance of Tennessee Williams's *A*

Streetcar Named Desire by Pieter Toerien and his theatre company, a talk by Guy Butler on the Shakespeare set-work *Anthony and Cleopatra*, and the film version of Shakespeare's *Henry V*. The only musical item was a variety concert by the members of the Rhodes University Music Department. The Schools' Festival's musical presentation was more classical and 'serious' than the Des and Dawn show presented to the pupils the year before.

3.5 1976: *The Shakespeare Festival*

After the absence of a festival in 1975, that of 1976 seemed to lose none of the momentum begun by the 1974 Inaugural Festival. The 1976 event was called the Shakespeare Festival, having works by the playwright as its main focus. Guy Butler, chairman of the Festival Committee and a member of the Monument Foundation Council, stressed that Shakespeare was a universal playwright and said, 'One of our aims is to encourage the English language, particularly through its great literature' (*Argus*, 24.2.76). This shows that the Foundation was still primarily concerned with the preservation and promotion of the English language and culture, something which would become less so over the years.

This was the first time that a national Shakespearean festival of magnitude and scope had been attempted in South Africa (*Argus*, 24.2.76). Mrs. Thelma Neville, Liaison Officer of the Monument Foundation, said that the Foundation was planning the Shakespearean Festival as the first of many future annual Festivals which would make Grahamstown a festival centre for drama and music (*Grocott's Mail*, no date). The acting director of the Monument Foundation, Mr. Roy Macfarlane, was also quoted as saying that it was planned to make the Festival an annual event for between 6 000 and 8 000 people, enhancing Grahamstown's image as a festival city (*EP Herald*, 12.12.75: 19). The Festival, however, would not necessarily be Shakespeare-based every year. As the *Oosterlig* reported, 'Die strewe is om die geleentheid 'n jaarlikse instelling te maak, maar dit sal nie noodwendig altyd 'n Shakespeare-fees wees nie. Dit kan miskien een jaar 'n Shaw-fees wees, ens.' (25.6.75).

The Foundation's stress on the multi-racial character of the Festival was still evident. In the *Argus* of 24 May 1976, Guy Butler is quoted as saying,

Never has it been more important to find opportunities for all races in South Africa to meet on common ground. Shakespeare is central to our culture and to all our educational systems. A genius of this calibre leaps all barriers. This festival is a unique way for all people in the country to celebrate their common heritage.

The fact that the Foundation stressed the multi-racial nature of the Festival at this point in South Africa's political history was quite remarkable. This was the year of the Soweto uprising, when police intimidation and government repression were part of everyday life, and when 'government censorship and the bounds of artistic expression were unclear and downright dangerous' (Grundy, 1993: 15). However, the Soweto uprising was 'the turning point in South African politics' (Nyatumba, 1994: 106). 'It marked a new era in which black youths boldly entered the political arena. Afterwards, the country was never to be the same again' (*Ibid.*), resistance to the government's repression steadily intensifying. However, as Grundy writes, 'Virtually no-one at the Foundation or in the Festival management was prepared to risk closure by or even challenges to the state by presenting more than mildly daring material' (1993: 15). This statement shows the power wielded by the government and its forces to put a stop to everything they considered undesirable, thus restricting the freedom of South Africa's artists, and therefore affecting the type of art, drama and music which people were producing. In the face of this, though, the Foundation still stressed the racially open nature of the Festival.

Sponsored by the Cape Tercentenary Foundation and the Monument Foundation, this Festival was planned in much the same way as its counterpart the Edinburgh Festival. In fact, Carol Lazar of the *Rand Daily Mail* wrote, 'Hopefully it will develop into an annual affair on the lines of the Edinburgh Festival' (4.5.76: 14), and the *Oosterlig* wrote, 'Dit sal waarskynlik uiteindelik die vorm van die Edinburgh-fees aanneem, waarheen mense oor die hele wereld stroom' (25.6.75). The extent of its growth has indeed made it an arts festival on a similar scale as that of Edinburgh, and today it is only second in size to its overseas counterpart and has a major impact on the performing arts in the country. As the *EP Herald* wrote,

The committee and executives of the 1820 Settlers National Monument Foundation have earned much admiration for their foresight, enterprise and application in this pioneering effort. We hope it will prove with the passing of time to have been of great significance in the cultural development of South Africa (15.7.76: 3).

However, at the time of the 1976 Festival, there were many people who doubted that the ambition could be realised and an arts festival be successfully staged in South Africa's smallest city (*Ibid.*). Despite these reservations, the organisers went ahead with the planned Festival.

The Shakespeare Festival was to have a strong educational and academic content, the last four days being devoted to a Schools' Shakespeare Festival. A new feature of the programme on the general Festival programme this year was the introduction of late-night theatre shows, which would only start at 23h00. Eight venues were to be used, while accommodation for the visitors was to be provided by Rhodes University. With Shakespeare being the Festival's theme, the idea was to present as many varied Shakespeare works as possible. Capab, Rhodes University, the University of Cape Town and the University of Natal (Durban and Pietermaritzburg) all agreed to send Shakespeare productions to the Festival. The university productions formed the first Student Drama Festival, an idea conceived by Roy Sargeant.¹⁷ 'Uppermost in his mind was to provide a platform for aspirant student directors of the departments of Speech and Drama of the Universities and Technikons to demonstrate their skills' (1984 Programme: 27). As he writes,

As Professor of Speech and Drama at Rhodes I was painfully aware that my students were too isolated and had no idea of the stiff competition which exists in the world of the performing arts. Selfishly, I wanted them to be faced annually by the very best of student drama from all round the country. Thus the festival of student drama (Fax to J.S. Silva, 5 December 1997).

In addition to this, there was to be the showing of a series of Shakespeare plays on film, which

¹⁷ Artistic advisor to the Festival Committee at this time.

would be preceded by lectures.

There was also drama other than Shakespeare on the programme. Richard Rive's *Make Like Slaves* was presented, and Barney Simon brought his production of *Miss South Africa* to the Festival. *God's Forgotten* and *Strike Up the Banned*, both by Pieter-Dirk Uys, were performed, while Athol Fugard also presented two of his plays: *The Island* and *Sizwe Bansi is Dead*. Including indigenous theatre was 'in keeping with the aims of the Foundation to attempt a balance between the great classics and literary works of the past and the encouragement of new works and new talents' (*Weekend Post*, 5.6.76: 4).

Music was again well-represented at the Festival. The **Pro Musica Antiqua** group performed music from the twelfth to eighteenth centuries, including that of Dowland, Byrd, Johnson and Morley, while Alfred and Isabella Stengel gave a piano and cello recital.¹⁸ The latter was given a very favourable review by Phoebe Lange of the *EP Herald*, who wrote, 'The joy of chamber music was expressed with strength and virility by the Durban cellist Alfred Stengel and his pianist wife Isabella', also observing the fact that they had an excellent rapport and musical understanding (12.7.76: 2), while Mike McCoy (also of the *EP Herald*) wrote that the pair was a 'duo of wit, total co-ordination - and consummate skill' (13.7.76: 3). Of the **Pro Musica Antiqua** group, Phoebe Lange wrote that they 'brilliantly recreated that peculiar charm of music, gentle, soft and sweet' to a 'delighted audience' (*EP Herald*, 7.7.76: 2). A classical guitar recital was given by Patrick Burke, who was joined for three songs by Alasdair Paterson. There was also a piano recital on offer to Festival visitors: Michael Brimer¹⁹ gave two performances 'marked by impeccable phrasing, shaping and musicality' (*EP Herald*, 7.7.76: 2) in the City Hall. His programmes included Beethoven, Wagner, Tchaikovsky and Mozart, both performances demonstrating that he was 'a remarkably relaxed pianist with a prodigious memory', having an 'unfussy approach that allowed the music to speak for itself' (*Ibid.*). However, Phoebe Lange remarked about the second recital that 'The performance called for a full house. It was such a pity

¹⁸Their programme consisted of the following works:

Beethoven - *Cello and Piano Sonata No. 3, Op. 69*; *Seven Variations on Mozart's Magic Flute*

Debussy - *Sonata in D minor*

Chopin - *Polonaise Brillante, Op. 3*

¹⁹Head of the Cape Town College of Music since 1974 (Malan, 1979: 233).

that there was such a small audience' (*EP Herald*, 9.7.76: 2). Perhaps this is an indication that already the Festival was offering too many events for the number of people it attracted.

The **Rhodes University Chamber Choir** performed again, after returning from a sixteen-concert tour of Swaziland and Natal's German communities. They sang a selection of love songs from different periods, including English madrigals and German and Italian songs, as well as extracts from Carl Orff's *Catulli Carmina*. Also on the programme were four songs on the words of Shakespeare, songs from Africa, and folk songs in Afrikaans, English and German, their performance being the Festival's closing concert. Michael McCoy reviewed this concert for the *EP Herald*, and commented on the fact that 'they certainly deserved a bigger audience' (15.7.76: 3). Nevertheless, the choir 'delighted the few who gathered with a wide range of unaccompanied music' (*Ibid.*). Conducted by Rupert Mayr, the choir displayed 'tight discipline, full rich tone and fine balance', the sopranos in particular showing 'superb control' (*Ibid.*). So in general, the music programme was varied and interesting, but this year was outweighed by the number of dramatic items: on the official programme they numbered six while the Student Drama Festival presented four plays, the music programme offering only five concerts. Thus, the tables had turned since the 1974 Festival, when the music had radically outnumbered the drama. However, the music at the 1976 Festival still formed a substantial proportion of the Festival programme, and continued to make an important contribution to the event.

The above-mentioned Schools' Festival received such an overwhelming response from Cape schools that the Festival Committee doubled the capacity of the event. On 11 May *Grocott's Mail* reported that the entire Schools' Festival was booked out, 700 pupils from standards eight to ten being expected to attend (3). By 18 May, after the Committee had increased the number of pupils who could attend for the second time, 900 places had been booked. *Grocott's Mail* reported that consideration was being given to 'organising a separate, additional section to cater for the overflow' (no date). By 4 June the Festival, now accommodating 900 pupils, was split into two streams to run concurrently from July 13-15.

The general Festival also received an encouraging response. In total, there were over eighteen different plays and concerts on offer with four or five to choose from daily, starting at 20h15. The

Festival was divided up into three sections: the academic section running from days one to four,²⁰ a Drama Congress continuing the academic slant and taking up days five to eight, and the Schools' Festival ending off the Festival over days nine to twelve, with shows for the public extending over the entire duration of the Festival. As the *Rand Daily Mail* observed, this was to add up to 'a comprehensive and stimulating programme' (4.5.76: 14). By 22 June the Drama Congress was fully-booked, being expected to cater for over 300 delegates. With regard to the general Festival, the *Graaff Reinet Advertiser* reported:

The first Shakespeare Festival held in South Africa has attracted such an overwhelming response from theatre lovers all over the country that a special mini-package tour of the fortnight-long festival in Grahamstown has been organised (1.7.76).

This package lasted four days, and included four plays and as many films, as well as meals and accommodation. Additional films and plays were included, if desired. The Festival was being described as the biggest national cultural event ever.

The results of, and response to, the Festival were very positive indeed. Ralph Jarvis of the *EP Herald* wrote that 'for all it was a stimulating experience' (10.7.76: 2), while Guy Butler said,

I am confident that nowhere in South Africa has there ever been such a concentrated feast of Shakespeare and drama generally, nor has there been a Shakespeare academic festival on such a scale. All the feedback we are getting is positive. We feel our efforts have been well rewarded (*Graaff Reinet Advertiser*, 1.7.76).

²⁰ Although no mention was found of what this section consisted of, it is presumed that talks and lectures, and possibly debates and open discussions, filled up this section, along with the plays and concerts on offer, possibly making up the Winter School that had become part of the Festival programme the year before.

The *Argus* of 19 July headlined its article 'High Praise for Shakespeare Festival', while Michael Hurry of the *Pretoria News* wrote, 'The festival showed that there is a vigorous, pulsating, vibrant life germ or centre that is far too dynamic and powerful to be swamped or smothered. A clarion call has been sounded. We can stand up and answer with pride' (13.7.76). The *Evening Post* reported 'Festival is great success' (no date), while the *EP Herald* wrote,

The committee and executives of the 1820 Settlers National Monument Foundation have earned much admiration for their foresight, enterprise and in this pioneering effort. We hope it will prove with the passing of time to have been of great significance in the cultural development of South Africa (15.7.76: 3).

Professor L.C. Knights, who was a visiting lecturer at this year's Festival, praised the event, and said that 'it betokened great cultural vitality in South Africa' (*EP Herald*, 17.7.76: 3). He said, 'The fare was almost too rich for those of us without the gift of being in two different places simultaneously' (*Ibid.*).

Regarding the role of the Monument in the community, Thelma Neville said, 'The Monument as an a-political and non-profit-making foundation is fulfilling its cultural function' (*EP Herald*, 10.7.76: 7). By promoting an artistic and cultural celebration such as the Festival, this was certainly proved to be true. However, the predominantly English slant of the Festival showed that the Committee still saw its role as promoting and celebrating the English language. Thelma Neville was quoted in the *Weekend Post* as saying, 'We have proved beyond doubt that the Monument is not a white elephant, but that it has played a great role in keeping alive the English language, particularly for young people and making them aware of our great literary heritage' (10.7.76: 2).

So the main significance of this Festival lies in its growth in size from that of 1974, despite the absence of a Festival in 1975. With over eighteen different plays and concerts on the programme, it was much larger than the Inaugural Festival, the drama component having grown

significantly. Dividing it into three sections was a new development, and showed the extent of its growth, while the stress on the event being educational and academic was a new development, an aim carried out in the Drama Congress and the Schools' Festival - both new developments. Three items on the programme that were missing though were an orchestra, opera and ballet. Tim Huisamen²¹ gives a number of reasons for this:

One was money. Orchestras are incredibly expensive, not only to hire but to accommodate [and a ballet or opera company would be an added expense]. ... The other reason is a rather banal but very real reason. The festival was in the school holidays, and they normally have a break then, and many of the players felt they didn't want to come to Grahamstown - it was uncomfortable, it was cold, and they would rather spend their time with their children. It was a very important reason we didn't get ballet - ballet just flatly said, 'This is our break time, we're not dancing then'. And to get them to come from their holidays would have cost an immense amount (Interview, 20.11.97).

Roy Sargeant added to this when he wrote, 'Ballet and Opera seemed to us then too expensive to mount' (Fax to J.S. Silva, 5 December 1997).

About the future of the Festival, Guy Butler said, '... going by the success of the current festival it must clearly become an annual event in one form or another' (*EP Herald*, 10.7.76: 7). This issue was not only on Butler's mind. Phoebe Lange of the *EP Herald* wrote,

Will this be an annual event?...With an annual festival, Grahamstown, the heart of English-speaking South Africa, could do itself, and the whole of South Africa, a power of good, for it is here in the Settler city, with its old-world charm, that the roots of the English language go deep (*Ibid.*).

²¹Lecturer, Department of Afrikaans and Netherlandic Studies, Rhodes University, Grahamstown; on the Festival Committee for almost twenty years.

However, the *EP Herald* of 15 July wrote, 'It cannot be taken for granted that the first success guarantees others' (14). It did add, though, that there was a substantial demand for a festival of this kind, and acknowledged that 'a regular festival will offer a welcome stage and forum for producers, players, musicians and thinkers who have something important to say' (*Ibid.*).

Guy Butler pointed out that to make it an annual event, choosing the time of year would be a problem because it was essential that pupils from all over the country were catered for. He also hoped that it would attract all population groups. While the 1976 Festival was multi-racial, only a few Africans were among the 160 delegates at the four-day academic convention, and a handful of Asians were among the 320 participants at the drama congress (*EP Herald*, 10.7.76: 7). But the need for an annual event like the Festival was evident, and the precedent for one of this kind had now been set, the emphasis still being on the role of the event in protecting, cultivating and celebrating the English language.

3.6 1977: *The Grahamstown Festival*

The year of 1977 'brought new thoughts and ambitious plans' (*Weekend Post*, 28.5.77: 7) where the Festival was concerned, but also saw South Africa in the grip of petrol restrictions and economic recession. The situation was serious enough for the Festival Committee to consider abandoning the planned 1977 Festival altogether. However, Professor Roy Sargeant²² assured everyone that the festival, now called the "Grahamstown Festival", was 'here to stay' (*Ibid.*). He explained that the continuity achieved up until this point had to be maintained, speaking for the Committee when going on to say, '... we trimmed our sails to the prevailing economic climate and developed a programme which would not overburden the Festival-goer's pocket and yet would prove to be of quality' (*Ibid.*). Professor Guy Butler added to this, saying that the Festival would continue through good years and bad, because its aims were important (*Weekend Post*, 18.6.77: 4). So the 1977 Festival was one marked by financial constraints and reduced activities.

Politically, resistance to the government was still building, and this year saw Steve Biko die in detention at the hands of the South African security police' (Baker, 1994: 136). He was the

²²Acting chairman of the 1820 Settlers National Monument Foundation Committee while Chairman, Professor Guy Butler, was a visiting fellow at Cambridge University.

forty-sixth South African activist to die in police detention since the introduction of “detention without trial” in 1963 (*Ibid.*), and his death led to a new wave of resistance. Despite this, and the economic climate, it seemed that the Monument had moved into a new phase. In fact, an article in the *Graaff Reinet Advertiser* was titled ‘Monument moves into a new phase’, one heralding the decision by the Monument committee ‘to co-operate with other large theatres in the country in an endeavour to attract top performers of international standing to the Grahamstown Festival’ (28.3.77). This decision was an important one regarding the standard and nature of productions which would be possible at the Festival.

Despite the reduced activities of the 1977 Festival, it was called ‘A feast of English mammoth in proportion’ by the *Daily Representative* (9.6.77). From 7-13 July, a time period including the Schools’ Festival, which was to take place after the general Festival, Grahamstown was to be the cultural focus point in South Africa, ‘in spite of the foundation’s decision to shorten the festival to what it calls a mini-festival’ (*Ibid.*). The event was to include a wide variety of entertainment, including the premiere of a comedy specially written for the Festival by South African playwright Pieter-Dirk Uys, *Paradise Is Closing Down*. The Foundation described this year’s Festival as having an emphasis on variety, the programme being ‘packed with drama and music offerings, lectures and exhibitions’ (*Weekend Post*, 28.5.77: 7) which were to suit all tastes. As Guy Butler said, ‘... within a tight budget and a shorter number of days than usual, we are offering a lively and varied programme, which we are confident will please’ (*Weekend Post*, 18.6.77: 4). However, although ‘lively and varied’, the programme at the Festivals up until, and including, 1977, had offered what Grundy called ‘safe’ material (1993: 15), owing to the reluctance of the organisers to risk the government’s shutting the Festival down if they considered the programme undesirable.

As well as Uys’s play, also on the theatre programme was Capab’s production of Shaw’s *Arms and the Man* and Rhodes University’s performance of John Osborne’s *Look Back in Anger*. A presentation of Charlie Chaplin’s films and shorts, with introductory talks and discussions by Dr. John van Zyl,²³ was also on offer - an event to which record crowds were expected. Something offered to Festival-goers for the first time, and as part of the Film Festival, was the

²³Senior lecturer in drama at the University of the Witwatersrand.

documentary film competition of sixteen millimetre motion pictures, which were to reflect the theme "A View of Africa". It was hoped that this would become an annual event of the same prestige as the large film festivals overseas. The Film Festival also included the showing of a number of films, including *The Kid*, *The Peace Game* and *African Heritage*. The lecturers at the Festival included the two well-known black writers Richard Rive and R.L. Peteni,²⁴ while the renowned ethno-musicologist Andrew Tracey gave a talk entitled 'African Music'. While there is no mention of a Winter School, it is perhaps safe to assume that these talks and lectures were part of what had been started in 1974 and probably continued at the 1976 Festival.

The presence of Roy Sargeant as Chairman of the Foundation Council was to be important for music. Tim Huisamen described Sargeant as someone who loved music even though he was professor of drama (Interview, 20 November 1997), something which would ensure the strength of music at the festival over the next couple of years. He wrote, 'Classical music performances, we soon realized, would be the cornerstone of attracting the money-spenders and performing arts lovers. Music is vastly more popular than theatre' (Fax to J.S. Silva, 5 December 1997).

At this Festival, however, the only musical component of which there was any mention was a concert of choral music provided by the **Edward Cook Methodist Choir** of New Brighton, who 'contributed some good singing to the 1977 Grahamstown Festival' in their programme, which included Xhosa songs and hymn tunes, as well as choruses from oratoria (*EP Herald*, 11.7.77: 7). In his review of this concert, R.R.W. Nixon wrote that the conductor 'kept excellent control over the sixty-three voices in pitch and precision', but also that the choir consisted of 'average voices' and that there was 'a dearth of solo talent with which to create special effects' (*Ibid.*). Even though this was the only musical offering of 1977, its nature was different from that of the music presented in previous years. Until this Festival the music had been predominantly classical and Eurocentric, supplemented by the occasional concert of light music. Now, with a black choir, there was the addition of traditional African music to the programme, showing a broader recognition by the Foundation of South Africa's cultures, as well as the beginning of an attempt to become less Eurocentric.

²⁴ Author of *Hill of Fools* (*Grocott's Mail*, 20.5.77).

Because this year was characterised by an economic recession, there were fewer events on the official programme than in the previous year. Again, though, the drama outweighed the music: there were three plays on the programme as opposed to the one choral concert. However music was still included in the programme, and with the choice of a choral concert, the Foundation included a musical medium with a broader appeal, including those who were not musically trained or *au fait* with musical genres. This concert was less exclusive than, for instance, an opera, which appeals only to a section of the community. By choosing a black choir, the Foundation also extended the appeal of the concert to include black people, stressing their commitment to making the Festival a multi-racial event.

The Eurocentric focus of the Foundation and its festival was still evident, however. The *Weekend Post* quoted Guy Butler as saying, 'We gather to celebrate our English language heritage and to encourage its perpetuation in the Republic, aims which are always important...' (18.6.77: 4). *Die Burger* wrote,

Die fees skep die geleentheid vir die verdere ontwikkeling van die doelstellinge van die 1820-Setlaars se Nasionale Gedenkstigting. Een van die Stigting se belangrikste oogmerke is die aanmoediging van inheemse Engelse letterkunde (24.5.77: 13).

The focus of the Festival was thus still predominantly on the English language and its culture.

However, despite being Eurocentric in focus, the Festival was not only accessible to white people. The Foundation had never restricted any of its activities on a racial basis, and the Festival was no exception: 'All aspects of the Grahamstown Festival ... are open to all races - the theatrical and music productions, the lectures, films and exhibitions' (*EP Herald*, 17.6.77: 17). The Foundation and its Committee were committed to a non-racial South Africa, and showed this by their determination to keep the arts non-racial. In fact, when reporting that the Festival's postal bookings had opened, while direct booking would open on 22 June, the *Grocott's Mail* of 20 May 1977 spoke of the 'multi-racial Grahamstown Festival' (1). A later edition of the same

newspaper ran an article in which it said that the general response to the opening of the booking for the Festival had been very good (*Grocott's Mail*, no date). The *Daily Representative* reported that:

..the committee has produced a programme which will give festival visitors 4 days packed with stimulating talks, lectures and documentary films, hours of side-splitting hilarity, an exciting selection of dramatic productions and a musical component which varies from the vibrant and rhythmic tempos of the Caribbean to the disciplined harmonies of vocal singing (9.6.77).

The Festival was to be opened with Pieter-Dirk Uys's play *Paradise Is Closing Down*, while the schedule for the duration of the Festival was to include two and sometimes three performances a night, in addition to lectures, films and talks during the day (*EP Herald*, 6.7.77: 5). The 1977 programme would not include an opera, orchestra or a ballet, because of the cost involved in bringing these to the Festival.

As has already been mentioned, this year also saw another Schools' Festival taking place. The *Evening Post* of 12 May 1977 ran an article titled 'Monument Schools Festival to draw 900', and went on to say, 'Immediately after the departure of the Grahamstown Festival visitors on July 11, it will again be "all systems go" at the 1820 Settlers National Monument' (5). The enrolments received by this time indicated that, once again, the maximum number of pupils that could be accommodated in the Monument's largest venue, the theatre, would be attending (*Ibid.*). The *EP Herald* reported that over 800 pupils from thirty-seven schools in the Cape, both English and Afrikaans, together with fifty-nine teachers, were to attend the festival (1.7.77: 7). The event was to be a 'three-day programme of lectures, seminars, poetry sessions and theatrical performances' (*Ibid.*) focusing on the English syllabus of the Cape schools for standards nine and ten. The aim of the festival was 'to give pupils and their teachers new insights and ideas on their prescribed books, thereby providing fresh stimulus to their formal school tuition' (*Ibid.*).

With the matriculation set-work being *Hamlet*, there were to be talks on the play by Roy

Sargeant, Geoff Arnold and Paul Walters, while *Hamlet Collage*, written by John Burch and produced by Roy Sargeant, was to be performed in the Rhodes Theatre (*Evening Post*, 12.5.77: 5). The Olivier version of Shakespeare's *Othello* was to be preceded by a talk on the play by Geoff Hutchings,²⁵ while the festival's poetry content would be presented by Ken Durham and Jennifer Wilson.²⁶ There were to be talks on the syllabus's prescribed novels, while seminars and discussions were to be led by David Bunyan, John Gardner and Brian Green. The young people were also to see Shaw's *Arms and the Man*, preceded by a talk by Jeanne Heywood. From this brief look at the Schools' Festival programme, it is evident that the Festival Committee of the Foundation, under the chairmanship of Guy Butler, had drawn up a comprehensive and entertaining experience for the festival's participants - an experience which the Committee was hoping to extend nationally within the near future. However, it is noticeable that no music of any kind was on the programme for the school children.

The growth in the importance of the Festival was indicated by the fact that the 1977 Festival was to be the first to receive full SABC television coverage, as well as being the first major event at the 1820 Settlers National Monument to receive such exposure. The enthusiasm of the organisers was expressed by Mrs. Thelma Neville when she said, 'This time it really is going to happen' (*Grocott's Mail*, 1.6.77: 1). The coverage was to include excerpts from the Festival's exciting theatre bill, providing country-wide exposure.

The continuing development of the Festival was seen in the new items this year: 1977 was the first year that a work was commissioned for the Festival,²⁷ while the Film Festival made its first appearance this year complete with a documentary film competition. The Schools' Festival continued to be extremely popular, again accommodating the maximum number of pupils possible. However, an area where very little development had taken place was in the still predominantly Eurocentric focus of the Festival. Regarding growth for this year, the economic recession and petrol restrictions limited the growth in the number of events and the increase in

²⁵Lecturer in the English Department at Rhodes University.

²⁶Member of the Rhodes University Education Department, and teacher at Sans Souci Girls' High School, Cape Town, respectively.

²⁷Pieter-Dirk Uys's *Paradise Is Closing Down*.

duration that the Festival hoped for, as well as limiting the attendance numbers. Despite this, however, the Foundation was able to present a varied programme to those who were able to attend this year's Festival.

The success of the five Festivals thus far seemed to suggest the suitability of Grahamstown for an event of this nature. Mr. R.J. McFarlane, director of the Foundation, confirmed this after returning from an overseas trip 'where he visited small and large festival centres throughout the United Kingdom' (*Weekend Post*, 12.11.77: 7). He said, 'I found no place over there with such a concentration of first class venues as we have to offer', adding that the content and quality of the festivals (Grahamstown, Schools', Film and Drama) matched that of festivals overseas, the 'blend of entertainment, educational value and academic excellence' which characterised the Grahamstown Festival seeming to be unique (*Ibid.*). He listed some of Grahamstown's assets as being the reservoir of talent it contained, the Monument facilities, the beauty and historical significance of the city, and the potential tourist attraction of the area (*Ibid.*). Thus, despite the belief of many people that the Festival would not succeed, Grahamstown was drawing many people to this celebration.

3.7 1978: *The Sharp Festival of the Arts*

The 1978 Festival was significant for a number of reasons. Since 1970, the event's gradual growth in size meant that it now suffered from 'financial constraints' (Grundy, 1993: 9), and that the committee had to seek financial support specifically for the Festival. Up until now, 'the Festival organizers [*sic*] sought to under-write their activities largely from Foundation resources, supplemented by small-scale subventions from diverse sources' (*Ibid.*: 11). So the first point of importance regarding this year's Festival was that it was the first to receive sponsorship. As Guy Butler said, the decision to go for sponsorship was 'very important' (Interview, 3 November 1997), due to the fact that there 'was no way it [the Festival] could be kept going otherwise, but by sponsorship' (*Ibid.*). 'The absence of a Festival in 1973 and 1975 and the scaled-down 1977 Festival led the Foundation to realise that it alone could not financially sustain the Festival' (*Ibid.*: 11-12). Sharp Electronics was the sponsor of the 1978 festivities, giving an amount of R15 000, which was to be for this year only, while the Standard Bank sponsored the University Drama

Festival²⁸ for an amount of R5 000. As well as the main sponsorship from Sharp, the festival received a number of smaller sponsorships.

The second point of importance regarding the 1978 Festival was the fact that it was now called the Festival *of the Arts*, as can be seen by the title of this sub-section. This was an important step for the image of the Festival as a whole, because it showed a change in how the Monument committee perceived the event. Guy Butler said in my interview with him:

This is a festival of the *arts*, an important point, where partly as a result of the bad-mouthing of the festival - because it was Settler and therefore English - the emphasis on English was phased out, and practically no notice taken of it for years, except occasionally a poetry reading or Shakespeare lecture or something during festival, but it's never been highlighted. ... The arts have been festivalised, it's become a national festival of the arts (3 November 1997).

Thus the move from a Festival celebrating the English language and culture, and thereby perhaps remaining exclusive, to one celebrating the arts and thus including far more people, had been made. This was now a Festival with very few boundaries, where freedom of expression could be celebrated, and where the celebration of all the arts in any language or medium could take place.

The 1978 Festival was coupled with the 'Road Ahead' Conference, 'The biggest ever international conference held at the Monument' (1978 Programme), and the academic component of this year's Festival. As the *EP Herald* put it, 'an influx of intellectuals and their audiences is crowding Grahamstown for the Road Ahead Conference and the Sharp Festival of the Arts' (3.7.78: 1). The conference consisted of a number of papers and discussions by approximately 120 South African and international experts on what the future held for South Africa and the world. About 2 000 people were expected for the conference and the Festival, the latter offering 'a wider choice of information and entertainment than the home of the 1820 Settlers Monument has possibly ever had on offer' (*Ibid.*). Along with drama there was art, music, and film, the

²⁸Also called the National Festival of Student Drama.

drama programme opening with the comedy *Say Who You Are*, directed by Roy Sargeant,²⁹ this being the first play ever presented by the Monument management (*EP Herald*, 27.6.78: 18). This performance was given a positive review in the *EP Herald*, having been attended by a large audience and giving a performance of 'excellent stagecraft, including highly skilled delivery of lines with absolute clarity of diction and meaning, plus fine timing' (*EP Herald*, 3.7.78: 2).

Also on the drama programme was *An Evening with Leslie French*. This Shakespearean actor performed his 'famed one-man show' (*EP Herald*, 8.7.78: 5) consisting of personal reminiscences and Shakespearean extracts, giving 'a panorama of his 64 years in theatre' (*EP Herald*, 4.7.78: 6) and providing an evening of 'magic' (*Ibid.*). An addition to this performance was provided by Roy Sargeant, who, on behalf of the 1820 Settlers Monument Foundation, awarded Mr. French a set of commemorative medals 'for his services to theatre and especially to South African pupils' appreciation of Shakespeare and classical literature' (*Ibid.*). Again a part of the festival was the South African University Drama Festival, which Phoebe Lange saw as being 'on a par with Edinburgh's "fringe festival"' (*EP Herald*, 10.7.78: 9), and which was opened by the University of Pretoria's production of *Agter Geslote Deure* by E. Eloff. The drama students from the University of Cape Town, calling themselves **Troupe Theatre**, performed Steven Berkoff's *East* to a 'packed house in the Rhodes Box Theatre' (*EP Herald*, 5.7.78: 7), while Rhodes University drama students chose to perform *Skyvers*, giving a 'totally absorbing performance' (*EP Herald*, 6.7.78: 10). Also taking part in the Drama Festival were students from Stellenbosch and the University of Natal. Five universities participated - a slight growth in size from the four of 1976.

The films presented were scattered throughout the Festival week, consisting of eleven comedies, 'from Chaplin and Keaton to Sellers' (*EP Herald*, 8.7.78: 5). On the fine art front there were exhibitions of paintings, sculpture and graphics in the foyer and upper galleries of the Monument. These were assembled by Linda Goodman and comprised thirty-three exhibitions from *Homage Aux Prix Nobel* in which the South African artist Cecil Skotnes was an invited exhibitor, the other contributors being made up of ten international and seventeen South African artists (*EP Herald*, 5.7.78: 7).

²⁹Head of the Rhodes Drama Department at the time.

Regarding the music at the 1978 Festival, Christine Bunyan,³⁰ Musical Adviser to the Festival, was quoted by the *Grocott's Mail* of 30 June 1978 as warning Grahamstown music lovers to book their seats as soon as possible (7). By this date several events had already been sold out, and seats for the remaining performances were selling quickly (*Ibid.*). The music programme was opened with a double bill (which was part of this year's Music Winter School) in the Monument Theatre. 'The weight of the programme was carried by the Cape Town soprano, Aviva Pelham and the lyric tenor Manuel Escorcio, accompanied by the American and international pianist Lamar Crowson' (*EP Herald*, 5.7.78: 7). 'The vocal programme was designed to cover the [broadest] possible spectrum from lieder to Grand Opera, operetta and the blues' (*Ibid.*), composers including Verdi, Donizetti, Gershwin and Offenbach. Presented between the songs were three pieces by the University of Cape Town's Ballet School. Phoebe Lange, reviewing this performance for the *EP Herald*, wrote that this Festival opening 'sparkled' (*Ibid.*). Of the vocal programme she wrote, 'Each genre was equally successful, thanks to the art of the singers and their accompanist and their superb professionalism' (*Ibid.*).

In a lighter musical vein, giving a 'cabaret style performance' in the Monument Restaurant were Peter and Judith Krummeck. Their show was entitled *Guitar, Song and Poetry*. Howard Barrett, reviewing the performance for the *EP Herald*, wrote that the success of such a show depended on the rapport between the performers and their audience, and felt that 'Peter and Judith Krummeck's guitar work, song and poetry before about 80 people ... succeeded on that basis' (3.7.78: 2). The music was 'folksy', and included the Simon and Garfunkel classic *Scarborough Fair* as well as 'one or two gently ribald songs' (*Ibid.*). Although he felt that some of the poetry was 'unnecessarily melancholic', the humour in the other verse and some of the songs 'rescued a late-night from an unwanted attack of the blues' (*Ibid.*). There was also jazz at this year's Festival, provided by the **Soul Jazz Men** from New Brighton, 'one of South Africa's top combos' according to Phoebe Lange of the *EP Herald* (8.7.78: 5). She wrote that they had 'a driving rhythm, a mutual understanding and a great sound', being 'jazzmen of the finest order' (*Ibid.*). These two events made up the 'Late Night' entertainment, which is seen as the forerunner of the Fringe, and which was sponsored by J & B Gilbey's (Grundy, 1993: 12). This

³⁰Now Christine Lucia, Professor and Head of Department of Music and Musicology, Rhodes University, 1997-

‘fringe’ was a new development at the Festival.

Undoubtedly the highlight of the musical fare at the 1978 Festival was the appearance of ‘French cello virtuoso’ Pierre Fournier (*EP Herald*, 27.6.78: 18) accompanied by ‘the distinguished American pianist, Lamar Crowson’ (*Ibid.*), forming the core of the Winter School. Together they gave two performances, playing the complete set of Beethoven’s cello sonatas.³¹ It was reported in the *Daily Dispatch* that their first recital was given to a ‘capacity audience, some 600 people’ (6.7.78: 6). Their second recital ended off the Festival on ‘a high musical note’ (*EP Herald*, 10.7.78: 2).³² This performance received a standing ovation from its audience, ‘many of who [*sic*] came specially from Port Elizabeth and other centres’ (*Ibid.*). Phoebe Lange called this partnership ‘perfect’ (*Ibid.*), while Michael Tuffin called the musicians ‘two supreme artists’ between whom ‘a rapport exists that is almost unbelievable’ (*Daily Dispatch*, 6.7.78: 6). Fournier also received a commemorative set of medals from Roy Sargeant on behalf of the Monument Foundation ‘for his eminence in the world of music and his contribution to young musicians’ (*Ibid.*), the presence of Sargeant no doubt ensuring the boost given to music this year because of his known love for (mainly classical) music. After this concert Fournier and Crowson attended the performance in the Monument Restaurant by the **Soul Jazz Men**, who dedicated their version of *You Are the Apple of My Eye* to them. These two musicians also each gave two masterclasses for performers and observers.

The Winter School of 1978 was devoted to music, and consisted of the concerts by Pelham and Escorcio, and by Fournier and Crowson. In addition to these performances were the masterclasses already mentioned, as well as two open rehearsals of Fournier and Crowson’s concert preparation and a series of lectures: Crowson gave two talks on the Beethoven cello sonatas, while Rupert Mayr and Michael Tuffin gave two lectures each on Beethoven. The commitment to music this year by the Foundation was clear. The music programme had also grown considerably from the single choral concert of the year before, and outweighed the drama

³¹ Their first programme also contained *12 Variations in G on a theme by Handel* (“*Judas Maccabeus*”), and *12 Variations in F Major in a theme by Mozart* (“*Ein Mädchen oder Weibchen*” - *The Magic Flute*).

³² This recital included the last three of Beethoven’s sonatas: *Op. 5 No. 2*, and *Op. 102 Nos. 1 and 2*, as well as *Seven Variations on a Theme from Mozart’s Magic Flute*.

programme in size: there were two plays on the official programme as well as the five on the Student Drama Festival, while there were five different musical programmes, as well as the lectures, masterclasses and open rehearsals on offer. Thus in 1978 music was the general focus of the Festival.

The success of the music at this year's Festival justifies the following comment from Roy Sargeant:

...classical music performances, we soon realized, would be the cornerstone of attracting the money-spenders and performing arts lovers. Music is vastly more popular than theatre (Fax to J. S. Silva, 5 December 1997).

The classical music concerts provided were well-attended by Festival music-lovers.

1978 saw another Schools' English Festival, this year taking place after the main Festival, from July 10 to 14, and being opened up to (white) high schools throughout the country for the first time. Over five days the pupils were exposed to lectures, discussion groups, films and theatre presentations on their set-works. Again there was sadly no music of any kind on the programme for the pupils.

The 1978 Festival was generally successful. Having grown bigger than ever before, it presented a wide variety of entertainment for its visitors. One significant feature was that for the first time in the Festival's history, international performers had been brought to Grahamstown to perform, showing the importance attached to the event. Large amounts of money were spent to secure international talent: Leslie French from Britain, and Pierre Fournier from France were both brought to South Africa for the Festival, indicating that the event had grown enough in stature to warrant the expense and high profile of presenting international performers. Another important development for the Festival was the addition of the words '*of the Arts*' to its title, showing the way the Foundation had expanded the original aim of the Festival (Butler interview,

3 November 1997). Phoebe Lange felt that, while ‘All it needed to fill the cup was a full length ballet and opera’, the Monument offered ‘the perfect venue and Grahamstown the perfect setting’ (*EP Herald*, 10.7.78: 2).³³

3.8 1979: *The Five Roses Festival of the Arts*

The year 1979 saw Grahamstown bracing itself for up to 2 000 visitors to the Festival. While a rise in the petrol price shortly before the beginning of the Festival undoubtedly reduced attendance to some extent, record crowds were still expected. The event, which was to run from 7 to 14 July, was to cater for most tastes, the accent being on music and drama (*Natal Daily News*, 10.7.79). Billed as ‘the biggest yet staged in South Africa’ (*Ibid.*), the Festival this year was sponsored by tea manufacturers T W Beckett for R50 000, and was thus called the Five Roses Festival of the Arts. All hotels were expected to be fully booked for the duration of the festival, with Rhodes University providing extra accommodation in its residences (*EP Herald*, 15.6.79: 16).

For the second time in the Festival’s short history, local businessmen were encouraged to decorate their shops and make visitors feel welcome. Mr. Tony Johnson, chairman of the Festival Co-ordinating Committee, said that the response had been good, with the Grahamstown Chamber of Commerce planning a window dressing competition to stimulate interest (*EP Herald*, 15.6.79: 16). Festival Officer Paul Regenass drew attention to the fact that Grahamstown’s annual Arts Festival was now on the map, with people realising that it was the most exciting cultural event in South Africa, and went on to say that the 1979 Festival was heading for a sell-out (*EP Herald*, 21.6.79: 8) of the more than 10 000 seats for plays, symphonies, exhibitions, films, lectures and classes which were to be held during the seven-day Festival (*Sunday Times*, 8.7.79: 6). ‘Confirmed returns already exceed anything experienced in the past’, Mr. Regenass said, promising a record Festival for Grahamstown (*Ibid.*). Designed to cover three aspects of the arts (music, drama and fine art), the event was mainly concerned with cultural enrichment and education. As Roy McFarlane³⁴ said, ‘It is not an ordinary festival in that it is pure entertainment.

³³The reasons for the absence of these events have already been discussed [see p. 43].

³⁴Development Director of the Foundation.

Every artistic aspect is backed up by scholastic content - by lectures preceding concerts, plays or art exhibitions' (*Ibid.*).

For theatre-lovers, the Festival offered more than a dozen stage productions, including the plays on the Student Drama Festival, and a world premiere of *Ibchek* by Donald Howarth - 'a humorous look at the backstage affairs, intrigues and heartaches of show business' (*EP Herald*, 6.7.79: 8). The **Crate Company** performed Howard Brenton's *Christie in Love* at Rhodes University's Box Theatre, while **Capab** put on *The Ward Wants to be Guardian*, 'a fun attempt to explore the way authority works and the way it may break down' (*EP Herald*, 9.7.79: 3). Andrew Buckland directed *Hitting Town* by Stephen Poliakoff, while an 'exciting new talent emerged' in the form of Neil Sonnekus (*EP Herald*, 12.7.79: 3), who presented two of his own plays, directing *Broad Daylight* and starring in the solo piece *Die Stoel*. A play by Peter Krummeck, *Indaba*, directed by Esther van Ryswyk, and acted by a multi-racial cast of children 'became a festival talking point' (*SA Digest*, 1979: 15).

The National Festival of Student Drama, fast becoming an integral part of the Grahamstown Festival, was organised again this year, its four participating universities adding to the more than a dozen drama productions on offer. It was an event which 'afforded a platform for plays which mature adults in South Africa were normally denied' (*EP Herald*, 16.7.79: 9), featuring productions in both English and Afrikaans. It also provided the opportunity for people 'to select and present plays without the limitations of commercial or State-subsidised theatre and free of political, social or moral restraints'³⁵ (*Ibid.*).

So the Festival was proving itself to be an important player in the area of drama development in the country at the time. Two works presented at the Drama Festival (by Jamie Crawford) were *Sweet Eros* and *The Collector*, both looking at 'madness and perversion' (*EP Herald*, 9.7.79: 3). The fact that *Sweet Eros* included some nudity did not create a response of outrage or shock from audiences. The *EP Herald* reported that 'A spokesman from the office of the Vice-Chancellor of Rhodes University, Derek Henderson, confirmed that no complaints had been received. Nor was there any move to act against the Rhodians' (11.7.79: 3). This indicated that the level of

³⁵Said by Peter Fourie, Capab's drama section manager.

tolerance amongst audiences was rising, and that they were becoming less conservative. Also presented at the Student Drama Festival were two plays from Stellenbosch students: *Interview* by Jean-Claude van Itllie, and *Tot Hiertoe en Verder* by Dawid Minnaar, while the Pretoria students presented André Brink's *Pavane*. The *SA Digest* reported that 'The best play, remarkable for the consistently high standard of acting by Richard Grant and Sean Taylor, was Christopher Hampton's *Total Eclipse*, produced by the University of Cape Town' (1979: 15). Both Grant and Taylor have gone on to successful acting careers, Grant breaking into the international acting world. This fact shows another aspect of the Festival: that it provided a forum for developing talent in the country, where young artists could put their abilities to the test.

The 1979 Festival had a heavy emphasis on music. The *SA Digest* wrote, 'This year the festival concentrated on music' (no date: 14), a headline in *To The Point* read 'Music tops festive fare' (8.7.79) while Jill McIlraith reported that 'heavy emphasis at the festival is on music, not only for entertainment, but on teaching in "master classes"' (*Sunday Times*, 8.7.79: 6). Musical events included six concerts in seven days, four of them featuring the **National Symphony Orchestra (NSO)** of the SABC. The *Natal Daily News* (no date) wrote, 'The centre-piece of the festival this year is again music, featuring the Natal Symphony Orchestra'. Regarding the orchestra, Tim Huisamen said,

...by far ... the best orchestra was the National Symphony Orchestra as it was known then. It was also the most difficult orchestra to work with - huge personalities, inflated opinions, very often rude. ... So that orchestra was a difficult orchestra to play with. And that for a while became a sort of barrier against getting them (Interview, 20 November 1997).

This probably explains the absence of an orchestra since 1974.

The official opening performance of the Festival was the *Gala Concert* by the **NSO** under the baton of the visiting international young conductor, Hubert Soudant (*EP Herald*, 21.6.79: 8). Deon Irish of *The Capetonian* felt that the orchestra 'sounded less than satisfactory in the

unflattering acoustics of the Monument Concert Hall' (September: 18) but the performance had the audience on its feet (*SA Panorama*, November 1979: 32), the *EP Herald* reporting the next day that the orchestra received 'roars of approval from a wildly excited audience' (9.7.79: 3), Soudant's interpretation of Tchaikovsky's *Symphony Pathétique* forming the climax of the concert.³⁶ Carlos Bonell, the internationally famed guitarist, performed as soloist at this gala concert with the orchestra, playing Rodrigo's *Concierto de Aranjuez*, a work which displayed the 'brilliant virtuosity' (*Evening Post*, 10.7.79: 9) of this performer. Phoebe Lange of the *EP Herald* called the concert 'a memorable night of great music' (9.7.79: 3). Bonell also gave a solo recital, this performance being declared 'splendid' by Deon Irish of *The Capetonian* (September: 18), and he furthermore conducted masterclasses as part of the Music Winter School.

Roy Sargeant remembers the 'triumphant visit' of the NSO and Carlos Bonell, and writes that after this 'there was no doubt in my mind that such performances would be attractive' (Fax to J.S. Silva, 5 December 1997). However, he does comment on the fact that this concert was by no means a box-office success, the attendance only reaching approximately thirty percent capacity. But he writes,

Yet everyone there was aware that something extraordinary had occurred and they went and told everyone who didn't bother to attend so that the next year and from then on the Eastern Cape especially (and people from more sophisticated, city-centres as well) responded magnificently. They were responding to the breaking of drought: no orchestral concerts in the Eastern Cape worth talking about for eleven months of the year AND, most importantly, they were responding to musicians of absolutely outstanding international quality (*Ibid.*).

American concert pianist and associate professor in piano at the University of Cape Town, Lamar Crowson, was a Festival performer once again. He gave two performances with the **National Symphony Orchestra**, one as soloist and the other as conductor in two performances of the double bill of Stravinsky's *Soldier's Tale* and Walton's *Façade* (which were both

³⁶The other orchestral work was Berlioz's *Carnival Romain Overture*.

accompanied by dancers), these performances making up the remaining three orchestral performances on the Festival programme. These concerts were preceded by explanatory lectures by Crowson and Professor Gunther Pulvermacher.³⁷ The double bill did not receive a positive response from Deon Irish of *The Capetonian*, who wrote that the playing of the Stravinsky 'left much to be desired' while the choreography was 'a positive hindrance' (September: 18). Peter Lyness of the *Daily Dispatch* felt that the ensemble handled the Walton 'with skill and taste', but also did not respond well to the Stravinsky, writing: 'It is a pity that the second part of the double-bill ... lacked the sparkle of Facade', although he did feel that 'it was by no means dull' (14.7.79: 4).

For his solo performance with the orchestra Crowson played Fauré's *Ballade* and Horowitz's *Jazz Concerto*, the Herald correspondent calling the latter work 'delightful, rhythmic, way out and delicious' (*EP Herald*, 6.7.79: 8). The jazz work created 'a very different symphonic scene' (*EP Herald*, 12.7.79: 3) to the one audiences were used to, with the double-bass leader and the drummer up front, and 'Crowson and the orchestra in their element' (*Ibid.*),³⁸ Crowson showing his versatility by mastering the jazz style (*Evening Post*, 12.7.79: 8). Crowson was well-known as a jazz lover, and 'hotted it up in this work', the orchestra ending the concert with Dvorak's *Symphony No. 9 - From the New World*, 'Soudant's dynamism, taut grip, and deep understanding' making the work 'a brilliant tour de force' (*Ibid.*).

Also on the musical bill was a costumed Victorian soirée in the Settlers Memorial Museum, with Capab leading actor Michael Atkinson reading poetry and Crowson providing the musical accompaniment. This performance fell under the Festival's Art Winter School entitled "19th Century Art and People" (*EP Herald*, 21.6.79: 8). Music was also provided at this soirée by singers and a flautist who, along with Atkinson and Crowson, presented 'gems from the repertoire of songs and poetry of the Victorian era' (*EP Herald*, 6.7.79: 8). One of these was the reliving of the Battle of Gettysburg through music, in a piano work played by Crowson, who was even dressed the part in an American Civil War hat, much to the amusement of the audience. All

³⁷Head of the Cape Town College of Music 1966-73 (Malan, 1986: 144).

³⁸ The reporter in this case was Phoebe Lange.

performers were costumed, and the show took place in candlelight. Other musical items included *The Crown of England* by baritone Peter Sharman, and *A Perfect Day* sung by Erna Mayr, the latter being complemented by an 'enchanted flute obligato' (*EP Herald*, 6.7.79: 8) delivered by Dr. Albert Honey, who also played *Carnival of Venice* with Crowson accompanying him. This was a much-appreciated programme, with the audience shouting appreciation throughout.

Contrasting with the mainly classical music at the Festival was the jazz presented by the **Soul Jazz Men** who had first performed at the 1978 Festival. Phoebe Lange of the *EP Herald* wrote, 'There are a lot of sleepless people in Grahamstown. It is not the fault of the festival activities in normal hours, but what goes on afterwards. Blame it all on the Sole Jazzmen [*sic*]' (11.7.79: 3). The group from New Brighton played in the Monument Restaurant in the late night slot of 11h00. Hubert Soudant, a jazz fan himself, responded with the statement, 'They are fantastic and that she [*sic*] be good enough for anyone' (*Ibid.*).

The closing event on the musical calendar was Handel's *Messiah*, the 'undimmed appeal of Handel's oratorio' leaving only 'a sprinkling of empty places in the 920 seat auditorium' (*EP Herald*, 16.7.79: 4). This performance was conducted by Robert Selley, with soloists Mimi Coertse, Stella Beder, Sjord Beute and Angelo Gobbato. The choral music was provided by the **Three Cities Choir**, consisting of over 200 singers from Robert Selley's one hundred-strong **Port Elizabeth Oratorio Choir**, Jeanine Malan's **Grahamstown Festival Singers** and the eighty-voice **East London Cantata Choir**, forming what was probably the biggest massed choir on stage in the Eastern Cape (*Ibid.*). In addition to the musical contribution of the NSO, Norbert Nowotny played harpsichord, while the organ was played by Gerald Horner. Reporting on the event, Deon Irish of *The Capetonian* called it 'a disaster' (September: 18) while Phoebe Lange wrote that unfortunately it was a 'limping' *Messiah*: 'With the hall's dry acoustics and without an acoustic shell over the back of the vast stage which was filled to capacity, tenors and basses were muffled, contraltos woolly and even the large body of sopranos often drowned' (*EP Herald*, 16.7.79: 4).

The fact that the 1979 Festival 'concentrated on music' (*SA Digest*, no date: 14) shows the Foundation's continuing commitment to making music an important component of the Festival.

Although the drama offerings outnumbered the musical ones by approximately two to one,³⁹ the great variety and international talent offered on the music programme perhaps explains why the programme this year was felt to have concentrated on music.

While the 1979 Grahamstown Festival was a success overall, with an estimated attendance of sixty percent, the *Natal Daily News* reported that it 'was attended by fewer people than were there the previous year' (19.7.79) but added 'This is not to say that attendances at the Festival events ... were depressingly small. But overall there was room for many more' (*Natal Daily News*, 16.7.79: 4). The *Pretoria News* wrote that 'the timing of the fuel price hike shortly before the beginning of the Festival had undoubtedly reduced attendance' (17.7.79), *The Star* also ascribed the lower attendance to the 'fuel crisis', but commented that despite this, the Festival nevertheless made 'major achievements of lasting value' (18.7.79), while *The Pretoria News* declared the Festival 'a resounding success' (17.7.79).

Tim Huisamen said of the Festival's early years, 'What we strived for was to have a sixty percent house. If you could get a sixty percent house, that was thought of as very successful' (Interview, 20 November 1997). So the sixty percent attendance at this year's Festival was a great success, further proving the importance of the event, and its growth into a significant event from small beginnings. This, the seventh Festival since 1970, contained most of the elements which Guy Butler had laid out in his 1965 Memorandum, and more - such as the Schools' Festival and the Student Drama Festival. From two items in both the Music and Drama sections at the 1970 Festival, as well as lectures, historical tours and exhibitions, the Festival by 1979 had grown to over eighteen musical and dramatic productions, a prominent Winter School - which this year had a music and an art component - Film and Drama Festivals, and a sixty percent attendance. In addition, the NSO was in attendance, as were two international musicians. The event had developed into one of cultural importance in the country, although it was still fairly Eurocentric in its approach and material. Although the impact of such an event is difficult to assess, the favourable response seems to suggest a positive impact on those interested in such an occasion. The fact that the Festival had survived financial and political turmoil in the country points to the impact it was having on the country.

³⁹Music - 6; Drama - over 12 (including the Student Drama Festival).

CHAPTER 4: THE FESTIVAL 1980-1989

4.1 The 1980's: Development Despite Difficulty

4.1.1 Introduction

The 1980's were significant years in South Africa politically and therefore socially. People were beginning to ignore the race-based laws, but the military and police repression were at their worst ever. Thus, although change was slowly beginning, the country was still in the grip of apartheid. As Guy Butler said, 'One had to fight this. ... One was living through very very difficult times. ... It was a miserable business' (Butler interview, 3.11.97). Of course all of this did affect the Festival and its make-up in a number of ways, the country's repressive situation forcing a number of artists to use the arts as a source of protesting against the situation.⁴⁰ However, the event continued each year despite difficulties, and continued to change and grow. A firm foundation for the event had been laid down during the 1970's, the size and scope of it having grown and broadened considerably, providing a strong starting point from which the festival of the 1980's could begin. A brief look at the Festival from 1980-89, in general and with specific reference to music, is perhaps necessary here before focusing on each genre represented at the Festival during these years, in order to see how the Festival developed during the second decade of its existence.

4.1.2 The 1980's: An Overview

The Festival of the early to mid-1970's was predominantly attended, and participated in, by white, English-speaking South Africans. While the late 1970's had seen more effort on the part of the Festival organisers to make the event less Eurocentric, the 1980 Festival had only one item of African music on its programme - on the Fringe.⁴¹ However, in the early eighties, the Festival leadership 'began to take notice of the festival not being "national enough" and too European and

⁴⁰It is important to note here that the apartheid system affected the *nature* of the drama that appeared at the festival far more than the music that was presented - protest theatre was a far larger component than was protest music.

⁴¹The Swallows (*Izinkonjane*), who played traditional African music, as well as dancing and township music.

lacking black participation' (Grundy, 1993: 16). This was a change from the 1970's, when the focus of the Festival was predominantly aimed at the English culture, and thus at the white English-speaking population of the country. However, Grundy remarks that things continued in a way regarded by the leaders as 'a politically and commercially safe direction' (*Ibid.*). The Foundation was nervous of making too radical a change in the Festival's emphasis and direction, fearing the effect this would have on Festival attendance, as well as the effect such changes would have on the government's already restrictive and negative attitude towards the Festival. As Grundy wrote, 'Virtually no-one at the Foundation or in the Festival management was prepared to risk closure or even challenges by the state by presenting more than mildly daring material' (1993: 15). So the Festival 'seemed to operate in a political cocoon' (*Ibid.*:14), only occasionally presenting provocative drama, although 'Winter School lecturers challenged listeners to broaden their perspectives' (*Ibid.*).

The 1980 Festival, like the one in 1979, was again sponsored by T W Beckett for an amount of R50 000, and thus still had the name 'Five Roses' in its title. However this year, for the first time, the word 'National' was added into the Festival name, resulting in the title 'The Five Roses National Festival of the Arts'. This was an important step, showing that the Foundation was now seeing the Festival as a celebration of the arts of the entire country, not just those of white English-speaking South Africans. However this year offered 'little of black African character' (Grundy, 1993: 16). The years 1981 to 1983 also saw the Festival sponsored by T W Beckett, the amount increasing to R60 000 in 1982. In the same year Mobil Oil sponsored the university drama section of the Festival, while the *Natal Daily News* supported the Film Festival.

The 'safe' material (Grundy, 1993: 15) offered at the Festival during the early 1980's, and the Foundation's unwillingness to transform too radically changed in 1983. This year saw the institution of a new management team, which made an effort to 'South Africanize [*sic*] the Festival in their main stage selections' (*Ibid.*: 16). The result was that four fifths of the drama pieces on offer were South African in theme, such as *Schreiner: A One-Woman Play* and *Karoo Grand*. As Dudley Hopkins⁴² wrote,

⁴²Chairman, Festivals Committee

It has long been our stated intention to broaden the base of the Festival and show off the artistic achievements of all the peoples of our country, but we have not been prepared to window dress. It is therefore with a great deal of pride that we warmly welcome another milestone along the way. Of one thing we are certain: meaningful black participation can only result in a richer experience for us all (1983 Programme: 1).

However, Grundy observes that the Festival was still heavily English and western in its vision of South African culture (1993: 16), but acknowledges that steps in the right direction had begun. The Festival leaders were still 'not prepared to take extraordinary risks' though (*Ibid.*: 17). While the 1984 Festival seemed to return to its Eurocentric focus by having Shakespeare as its focus, Butler explained this theme choice when he wrote that this playwright was chosen because 'he "wrote not for an age but for all time"' and "'not for one nation, but for all"' (1984 Programme: 3). This choice was however not one which spoke directly into the South African situation for many people though, but 1985 saw further efforts in the direction of 'South Africanising' the Festival, with the focus of this year's event on 'the indigenous Southern African theme' (*Ibid.*: 5). Much of the Festival programme was devoted to drama, music, art and film of a South African nature or theme, while the Winter School was entitled 'Images of Africa'. Of this Festival, Jan Breitenbach⁴³ wrote,

From the point of view of the Foundation, it is essential that such an opportunity should present itself where the barriers of race, colour or creed fall away, and art can be appreciated for art's sake, and man can be judged and appreciated purely for the contribution he makes, or the enjoyment he derives, in this common sharing (1985 Programme: 5).

The year 1984 saw a change in the sponsorship of the Festival - one which would gradually change the focus and nature of the event significantly. This year the Standard Bank assumed principal sponsorship of this annual celebration of the arts, the Festival now being known as 'The

⁴³Executive Director of the Foundation at the time.

Standard Bank National Festival of the Arts'. The Bank proposed R185 000 per year for three years with a ten percent annual escalation clause (Grundy, 1993: 13). Today, in 1997, the Standard Bank still sponsors the Festival, its support having grown steadily. Although the Bank now 'refuses to divulge the precise extent' of its sponsorship, 'it has said that it is "in the region of R2.5 to R3 million"' (*Ibid.*). The influence of the bank has been an important one. Once it assumed sponsorship, it took it upon itself to widen the Festival and to justify the 'National' label, thus becoming a positive force for change. After all, as Grundy writes, 'If the Bank's name is to be associated with the NAF,⁴⁴ and at considerable expense, then they are determined to have the Festival and the Bank identified with the transition to what has generally and amorphously become known as the 'new' South Africa' (*Ibid.*: 14).

The year 1984 saw the Festival grow in size and scope from that of the year before:

It has grown, from seven to ten days, and offers a greater variety than ever before; two symphony concerts: major productions by three Provincial Arts Boards, extensive art exhibitions, performances of chamber music by internationally famous musicians, and several premieres of musical and dramatic works (1984 Programme: 3).

It was now so big that it was impossible to see even half the events on offer (*EP Herald*, 18.7.85: 13).

The year the Standard Bank appeared as sponsor, and the two years following it (1985 and 1986) were difficult ones politically in the country. Resistance to the oppressive apartheid regime was building, resulting in turmoil - predominantly in the country's townships. In Grahamstown things were no different. Its townships saw curfews being imposed, a heavy police presence and the regular flaring up of violence, all taking place in the context of repeated states of emergency and the violent repression of dissent throughout the country. The 1985 Festival was one fraught

⁴⁴National Arts Festival

with symptoms of this: shows were cancelled, performers were detained for various reasons, uniformed and armed police were present at show venues, and 'from the Monument on Gunfire Hill one could see police spotlights and hear gunfire in the townships' (Grundy, 1993: 14). But the Festival was a platform for performers to protest against government repression, and was a place where 'confrontation and resistance found a voice' (Grundy, 1993: 20), leading to a new genre: protest theatre.

The year 1986 was far more peaceful: as Adrienne Sichel wrote, 'While there was a relatively low key military and police presence, the theatres, halls and performance areas ... were turned into theatrical battlegrounds. Almost every strata [*sic*] of society was lashing out in cultural resistance' (*South African Theatre Journal* 1:1, May 1987: 118). This reaction was in keeping with the chosen theme of this year's Festival: 'Encounters'. The 1986 event presented 'rich cross-cultural offerings' encouraging the interchange of ideas and insights between all South African cultures (1986 Programme: 9). A reporter for *The Argus* wrote 'Encounter there certainly has been here and I believe that the success of this 1986 Festival has been due to this. Issues in the country have been confronted and addressed. Cultures of all the peoples of this country have been represented' (18.7.86: 4). Significantly, this year saw the highest participation by 'black and racially mixed groups' ever (*South African Theatre Journal* 1:1, May 1987: 122).

With this change, the mid-1980's years saw a change in the types of theatre and music which audiences attended. Grundy observes that 'the old formulae for filling theatres seemed to falter' (1993: 18) and that while elaborate Main Festival productions played to empty seats, the 'Fringe came alive as more adventuresome material was offered' (*Ibid.*). The theatre which was indigenous, and more challenging, became acceptable to more people (*Ibid.*). These years were the high point for township themes from community theatre groups,⁴⁵ where 'the message of township life came through often and clear' (*Ibid.*: 22). Contemporary issues such as feminism, militarism, insecurity at home, and race relations were dealt with, but black perspectives were still secondary to the mainly white, elitist character and focus of the Festival.

The late 1980's, however, saw significant changes taking place, thanks to the Standard Bank.

⁴⁵For example, in 1987 thirteen separate township theatre companies performed.

‘A public start was made to address the criticisms about the purported Eurocentric, elitist character of the festival’ (Grundy, 1993: 23) with an open forum to discuss the Festival’s future, while the festival organisers launched a series of consultations with individuals and organisations to discuss matters pertaining to the Festival (*Ibid.*: 25). However, at the open forum ‘the black African voice was not very clear and the unmistakable tone was white and liberal’ (*Ibid.*: 19), while the consultations were inconclusive. During 1988 the Festival organisers made attempts to resolve the complaints that had been raised, but among the many problems was the fact that often it was not clear precisely what the demands of those who wanted reform were (*Ibid.*). This year, 1988, saw a significant change in the focus of the offerings at the Festival. For the first time, ‘angry alternative Afrikaner voices were heard, too’ (*Ibid.*: 23), changing the once mainly Eurocentric focus of the 1970’s to a more representative one in the late 1980’s. Albert du Toit of the *EP Herald* wrote of this Festival, ‘That the festival is alive, vibrant, and growing, drawing from all cultures past and present, there can be no doubt’ (13.7.88: 6).

The year 1989 saw the Festival Committee taking more steps to improve the Festival’s image in the eyes of those who wanted it to reform. A number of projects ‘designed to make the NAF and its ancillary activities accessible to the Grahamstown black community’ (Grundy, 1993: 33) followed further meetings between Festival officers and various Grahamstown community leaders. Despite this the Festival suffered boycotts from various bodies, including the Congress of South African Writers (COSAW) and the Transvaal Interim Cultural Desk (TICD), as well as withdrawals from Fringe activities for various political reasons. In addition several lecturers and panellists withdrew from the Winter School. However, the Festival continued. ‘Performers and writers seemed determined to be heard politically’ (*Ibid.*: 20), as the overall tone of the Festival ‘became South Africanized [*sic*] and the black African message was being heard at last’ (*Ibid.*). Thus, the Festival was by the end of the 1980’s, ‘seemingly poised to move into a more representative and truly national mode’ (*Ibid.*: 23).

As the nature of the Festival has changed, so has the attendance. When comparing the 1970’s with the 1980’s, there is one significant change. Referring to the 1970’s, Tim Huisamen says,

What we then ... found was that the people who came to the Festival were mainly retired people - we called them the 'blue rinse brigade' because they were mainly single, retired women, with a general interest in arts, very often, shall we say, a more conventional interest in the sense that obviously when it comes to music, especially Romantic music, or classical music in the sense of Mozart would be very popular' (Interview, 20 November 1997).

This audience was largely well-off, English-speaking, and wanted to see and hear the classics, seeing contemporary art as threatening (Grundy, 1993: 12). By the early 1980's this had changed. 'A number of young people came in via the Student Festival - the Drama Festival' (Huisamen interview, 20 November 1997), leading to 'a period where you have the elderly and young people' (*Ibid.*). This overlap took place over 1982 and 1983, and by 1984 the change was clearly evident. Gillian Hobson of the *EP Herald* wrote, 'This year, thanks largely to an explosion of activity on the fringe, it has shaken off that label [of only attracting the 'blue rinse brigade']'. For the first time in the festival's 10 teething years, I have noticed equal numbers of young and old patrons, a sudden influx of university English and drama scholars, Afrikaans supporters and a whole new contingent of young professionals' (18.7.85: 13). Guy Butler calls the Festival of the 1980's and 1990's 'a young Festival' (Interview, 3 November 1997).

When the Standard Bank took over sponsorship in 1984, 'the Festival was already on a fairly healthy keel' (Huisamen interview, 20 November 1997), and the majority of those attending were young, mainly white, South Africans. A possible reason for this is the growth of the Fringe, where more adventurous and controversial items appeared. The growth of protest theatre would have appealed to the new South African generation, further explaining the growth in the number of young people at the Festival during this time, although the range did extend through to the elderly too. But this new young audience wanted to see South African themes in accessible productions.

Although no statistics are available, by the late 1980's the percentage of Afrikaners attending the Festival had grown even more, due to the emergence of Afrikaner protest theatre on the Fringe. Whites were by far the largest population group represented at the Festival, but Tim Huisamen acknowledges that 'more black people, more Indian people - in spite of what people

say, the group has slowly grown' (Interview, 20 November 1997) began to attend the Festival. It is not clear, what proportion of the Festival attendance these groups made up. However, the impression left on people who have experienced the Festival over the seventies and eighties, and into the nineties, regarding the attendance, is that it has changed from being an older audience to a younger one. As Priscilla Hall says, 'My feeling [is] that the audience...the attendance for Festivals had actually changed considerably from the seventies to the nineties. It's got younger ... it's got a different orientation' (Interview, 12 November 1997).

4.1.3 The Foundation and Music at the Festival⁴⁶

The 1970's saw a strong commitment to music by the Foundation, evidence of this being apparent in the proportion of each year's programme that was devoted to this art form. 1974 saw eight musical items on the programme, and the Winter School of 1978 was devoted to music, while the 1979 Festival concentrated on music, presenting six concerts as well as masterclasses, open rehearsals and music lectures. The Foundation's commitment to music thus reached its peak at the 1979 Festival, setting a good musical precedent for the Festivals of the next decade.

The commitment to music by the Foundation was made in a number of ways in 1980. While the theme of the Festival was not devoted to music specifically, but to education and to the fine and performing arts, there were five musical items on the Main programme, as opposed to three drama items, showing the regard given to music at this stage of the Festival's history, as well as what the Festival organisers felt audiences would best respond to. In the 1980 Festival programme book, 'opera' and 'music' seemed to be regarded as separate entities, being individually defined and grouped under the title 'Music and Opera', while 'Mime and Dance' and 'Drama' were the other significant categories. The musical highlight this year seemed to be the Capab production of *The Turn of the Screw*. Of this performance Priscilla Hall said, 'Now another thing I remember ... which we were bowled over by, and that was a Capab production of *The Turn of the Screw*. ... Wonderful, marvellous. It was [a] world standard production'

⁴⁶Only the music on the Main programme will be looked at here, as the following section discusses the music on the Main in comparison to that on the Fringe.

(Interview, 12 November 1997). Ron Hall agreed, also saying, 'Christine Lucia⁴⁷ agrees that that was [a] world standard production. ... That was one of our greatest ever Festival memories' (*Ibid.*). Evidence supporting this as a highlight was the fact that three days before the only performance of this production, over 500 of the 912 seats in the Monument Theatre were booked (*EP Herald*, 8.7.80: 17).

The year 1981 saw a more definite commitment to music, the most obvious evidence of this being in the Festival theme: "Mostly Mozart". In keeping with this theme, all the musical items on the Main were classical in nature, and all the programmes (except for Rajna's *Bēla Bartók Centenary Recital*) were either completely devoted to Mozart's music, or contained an item of it. Two of the four drama presentations had a Mozart theme: Peter Schaffer's *Amadeus*, and *Beecham* - the latter not adhering as strongly to the Festival theme as *Amadeus*, but about Sir Thomas Beecham, who was known as a 'supreme conductor of Mozart' (1981 Programme: 26). The third drama item was *The Threepenny Opera*, which contained a large proportion of music.

Continuing the theme was the Winter School, entitled 'The World of Mozart'. Although this contained a number of films and talks not applying to the composer, there was the 'Mozart Series' of films,⁴⁸ as well as lectures applying to Mozart and his time.⁴⁹ Peter Shaffer also gave a lecture about his *Amadeus* production.

The musical items on the Main programme numbered six in 1981, while there were four items under drama, and six in the Student Drama Festival. Drama was now grouped with dance under the heading 'Drama and Dance', while 'Music' was a category on its own, an opera component not existing this year. A new development was the creation of the Young Artists Awards. Their categories would change each year, but in 1981 they were awarded for Music, Drama and Fine Art. The Young Artist Award for Music was given to John Theodore for musical

⁴⁷Professor and Head of the Department of Music and Musicology, Rhodes University, Grahamstown, 1997-

⁴⁸*Immortal Mozart, The Marriage of Figaro, Don Giovanni and The Magic Flute.*

⁴⁹'Architecture in the Time of Mozart', 'Painting in the Time of Mozart', 'A Musical Tour with Mozart', and 'The Music of Mozart'. The first two by Raymund van Niekerk and Evelyn Cohn respectively, the last two by Michael Tuffin.

performance, the pianist giving a solo recital on the Main programme as part of his prize.⁵⁰

In 1982 the Festival theme was again a musical one: “Boldly Beethoven”. The *Evening Post* wrote ‘There is more music than ever before this year’ (13.7.82: 4), while a headline in the edition of 24 July declared the Festival ‘A feast of performing and musical arts’ (15). Although only the orchestral programmes were totally given over to Beethoven’s music, the programmes of the other musical items on the Main Festival all contained music by this composer. Again, as in the previous year, all the music on the Main was classical in nature, and again the musical component was larger than the dramatic one: they numbered five and three respectively.⁵¹ It is interesting to note that the only programme categories that were used this year were for ‘Music’ and ‘Dance’. Drama was not a subdivision on its own, possibly because the items that did not fit into Music and Dance made up such a variety - there was a revue, a programme of songs and readings, and then more conventional ‘drama’ in the form of two plays.

The second year of the Young Artist Awards did not see one being awarded to a musician. The categories chosen were Drama, Choreography and Fine Art, music not being included despite the strong musical slant of the 1982 Festival. The Winter School, however, reinforced the musical theme. It was entitled ‘The Romantic Movement’ and was focused on various aspects of life during the era in which Beethoven lived. Included in its programme was a series of four films about Beethoven,⁵² and a lecture ‘De-mythologising Beethoven’, by Dr. Christine E. Lucia. It is significant that the emphasis of the event was musical, and that it was the second year in a row that this had been the case. One highlight was the **Medici Quartet**, a ‘big draw’ (*EP Herald*, 14.7.82: 17) at this year’s Festival, their three performances being sold out.

The Festival of 1983 did not have musical leanings that were as pronounced as those of the two previous years. Although this year the works of Johannes Brahms were highlighted, this was

⁵⁰For a complete list of the awards for 1980-89, see Appendix 1.

⁵¹The number of dramatic productions does not include the six productions on the Student Drama Festival.

⁵²*Beethoven and his Music, Bernstein on Beethoven: Fidelio, Beethoven 1814 (portrait) and Beethoven (music).*

not a prominent theme running through the entire Festival programme. However, the *Symphony* and *Gala Concert* programmes of the **Cape Town Symphony Orchestra (CTSO)** were devoted to the music of Brahms, while David Lively, Barry Smith, the **St. George's Singers** and the **Enesco String Quartet** all included one or more of Brahms's works in their concert programmes. This year was the last in the series where the musical component of the programme focused on the works of a specific composer. Although the Brahms theme did not run all the way through the Festival offerings, the choice of a composer's works as the theme shows the Foundation's commitment to things musical at the Festival.

The Main programme of 1983 saw seven musical items being presented, with six drama productions on offer, the Student Drama Festival offering a further ten plays. Thus the number of musical concerts still only just outnumbered the drama productions on the Main (not counting those presented by the universities). Again this year, music was given its own category in the programme book, drama now also being listed on its own, separate from dance. There was one difference regarding the nature of the music presented on the Main: for the first time a non-classical group appeared, in the form of **Amampondo**, a group which performed traditional African music on traditional African instruments. This was part of the realisation on the part of the Festival Committee that the Festival was not national enough, hence its efforts to broaden the annual event's focus. All the other items were classical in nature, but the presence of **Amampondo** did show a small development in the Festival's focus.

The year 1983 saw a Young Artist Award for music again being awarded - to composer David Kosviner. The other two categories for which awards were given were Drama and Fine Art. The Winter School was entitled 'The Arts in Africa in the Late 19th Century - Origins and Influences', and included two lectures with musical topics: 'Benjamin Tyamzashe, Contemporary Xhosa Composer',⁵³ and 'Brahms, His Times and His Music - with Special Reference to the Works Performed at the Festival'.⁵⁴ The musical highlight of this Festival was probably once again the fact that the theme of the event was a musical one, although to a lesser extent than the

⁵³By Dr. Deirdre Hansen, Senior Lecturer in Ethnomusicology, University of Cape Town (now Professor and Head of Department of Ethnomusicology), read by Mr. Michael Tuffin.

⁵⁴By Professor Walter Mony, Head, School of Music, University of the Witwatersrand.

previous two years. This was to be the final year in which a musical theme would be used. Also a highlight was the attendance of two orchestras at this year's Festival - the **CTSO** and the **SABC Youth Orchestra**, something which had never happened before, and which offered audiences a rare orchestral feast.

The year 1984 was the tenth anniversary of the opening of the Monument, and the key figure of the Festival this year was Shakespeare, chosen because 'he is the supreme exponent of the English language - and one of [the] Foundation's main briefs is to encourage and perpetuate English' (1984 Programme: 3).⁵⁵ This theme was supposedly carried into the music on offer, Butler writing that 'His influence on musicians will be clear in the concerts' (*Ibid.*). Little evidence of this was however found, none of the instrumental programmes including any music written for his plays or using Shakespearean titles. The **SABC Chamber Choir** might have included madrigals or songs from his plays, or songs using the words of his sonnets.

On the Main there was the largest number of items on offer ever: nine in total. The drama component was not far behind with seven in total, ten additional plays appearing on the Student Drama programme. The nature of the Main musical items this year was, again, predominantly classical, the only slightly different programme provided by the **Zamani Arts**, which presented a series of poems interspersed with African-style music. The Winter School devoted its formal lectures and films entirely to Shakespeare (1984 Programme: 57), and thus did not include music. However, there was a 'Winter School Support Series', which consisted of a number of lectures devoted to fine art, drama and music. The musical component was made up of the following lectures: 'National Symphony Orchestra in Discussion', 'The Development of the Lutesong in the Elizabethan Era' and 'English Music'.⁵⁶ The 1984 Young Artist Award for music was awarded to Lamar Crowson, this being a special award, namely The Standard Bank 1820 Foundation 10th Anniversary Award for Music. The Programme states that 'Crowson's contribution to the National Festival of the Arts throughout its history has helped considerably in establishing it as an important cultural event internationally' (43).

⁵⁵Written by Professor Guy Butler.

⁵⁶With Otmar Maga, Peter Klatzow, Annie Kossman and Toni Thecke; Dietrich Wagner; and Michael Tuffin respectively.

The musical highlight of 1984 was the attendance of two orchestras for the second consecutive year at the Festival, this year the **National Symphony Orchestra (NSO)** and the **Natal Philharmonic Orchestra (NPO)**, again providing Festival-goers with an orchestral feast, and a wide variety of music. Music was very well-represented this year, and musically the Festival was a success - as the *EP Herald* of 18 July wrote, 'musically speaking, the festival was a hit' (7). The statistics to prove this are discussed in section 4.1.5. In 1984 music was still on a good footing at the Festival.

The following year, 1985, saw the number of musical items on the Main drop - but only slightly - from nine to eight, seven items appearing in the drama section again, and eleven more as part of the Student Drama Festival. The musical component was still bigger than the dramatic one, but the margin was now smaller. The nature of the musical offerings on the Main changed significantly this year - now there was more on the programme that was non-classical. While five of the items were classical, the **Rand Mines Brass Band** presented a programme that tended more towards light music, while Robert van Sice on marimba and **Timbila Ta Veltebisi** presented music of a very different nature to that which had been on the Main until now. The latter especially was more African than the rest of the programme, showing the Festival Committee's attempt to make the Festival more representative of South Africa's whole culture.

While the Festival's focus was again not a purely musical one, having a 'Southern African theme' (1985 Programme: 5), this theme was carried into some of the music on offer, such as the **Timbila Ta Veltebisi** programme and two South African works played by Robert van Sice, while the NSO also premiered South African composer Hans Roosenschoon's *Timbila*. Terry Herbst of the *EP Herald* wrote that **Timbila Ta Veltebisi**, and Roosenschoon's *Timbila* 'renewed interest in this highly ordered art [of African music]' (16.7.85: 7). The Winter School presented a number of lectures on musical topics, three of them adhering to the African theme,⁵⁷ and two discussing other areas.⁵⁸ The musical highlight of this Festival - a concert which stood

⁵⁷'African Music' - Andrew Tracey; 'Timbila' - Hans Roosenschoon; 'The Chopi Players - Venencio Mbande and Andrew Tracey, preceded by Andrew Tracey's film *The Chopi Timbila*.

⁵⁸'Alban Berg' - Professor Norbert Nowotny; 'Bach, Handel and Scarlatti' - Professor Lamar Crowson.

out for me when reading the reviews of the performance and realising the spectrum of music covered - was the vocal recital by Sidwill Hartman. The fact that this was the first solo recital of this nature on the Main thus far in the Festival's history adds to its significance, and Hartman reportedly gave a rivetting performance, possessing a beautiful voice and presenting a wide variety of music. As Terry Herbst wrote, 'The best performance was the recital by Sidwill Hartman' (*EP Herald*, 16.7.85: 7). Another reason for my choosing this as a highlight is the fact that Hartman was awarded the Young Artist Award for Music for this year.

Although 1985 suggested that music at the Festival was growing, having increased from five offerings in 1980 to eight by 1985, reaching a peak of nine offerings in 1984, 1986 saw the number drop drastically to only two.⁵⁹ The most probable explanation for this would be the effect of the sanctions which began to be imposed on South Africa at approximately this time. It became more and more difficult to obtain overseas artists, and money became a problem, the latter shown by the absence of an orchestra at the 1986 Festival. These problems as the political situation took its toll on the arts, are very evident when looking at the music on the Festival programme as a whole from 1980. Up to 1983 overseas talent such as the **Chilingirian, Medici** and **Enesco Quartets**, Pierre Amoyal, David Lively and Jeremy Menuhin were brought to the Festival by the organisers. Then from 1984 the wealth of international string quartets ended until 1987, and there were no more overseas pianists brought to the Festival. In 1984 and 1985, Zara Nelsova and Tang Yun were the featured soloists respectively, but 1986 saw no international musicians in attendance. In fact, after 1985 no international artist was brought to the Festival except for conductor Wilfried Boettcher in 1989 - a clear indication of the marked effect that sanctions had had.

Nevertheless, a piano recital and an opera were presented at the 1986 Festival, while the extensive Winter School offered a number of music lectures: 'The World is Sound' and 'Stravinsky, Diaghilev and the Russian Ballet'.⁶⁰ The financial constraints already mentioned were further reflected in the fact that there were only two Young Artist Awards given annually

⁵⁹The number of dramatic offerings remained constant at seven, now outnumbering the musical events, nine additional plays appearing on the Student Drama Festival programme.

⁶⁰By Professor Norbert Nowotny and Michael Tuffin respectively.

from 1986-88. In this year, 1986, there was no award given for music.

The remainder of the eighties saw music increasing its presence on the Main slowly but surely, while drama remained fairly constant in its numbers, 1987 seeing six dramatic productions on the Main and eleven on the Student Drama Festival programme. 1987 saw the number of musical offerings double to four from the previous Festival's two, and despite the small number a good musical variety was presented. The absence of African music on the 1986 programme was remedied this year by the appearance of the **Matthews Singers**, who devoted a section of their programme to the music of S B P Mnomiya. This year saw an international string quartet being brought to the Festival again - the **Verdi String Quartet**, a welcome addition to the Festival programme. The financial constraints were still evident in the absence of an orchestra as had been the case the previous year. However, this year a compromise was made with the attendance of the **Cape Town Sinfonietta**, a smaller orchestral group, but an orchestral experience for Festival-goers nevertheless.

The Winter School was once again extensive, but this year only included two music lectures: 'The Century of the Brazilian Composer, Heitor Villa-Lobos',⁶¹ and 'Chronicles' by composer Hans Roosenschoon. The latter speaker was this year's Young Artist Award winner for music, the award being given to a composer for the second time in its short history. The musical highlight was the **Verdi Quartet**, which gave two performances, the presence of an international group on the Main again a highlight in itself. Another significant feature was the fact that music at the Festival seemed to be gaining strength again after the disappointing 1986 programme.

Music on the Main at the 1988 Festival did not grow in number of events, but did not decrease either, remaining at a constant four items. The drama on the Main increased from six items in 1987 to ten this year, the Student Drama Festival presenting eight productions. Perhaps the steady growth of this Festival component since 1980, and the decline on the number of musical items up to this point, suggests that audience preferences were changing. A further possible explanation would be the emergence of drama as a strong voice against the oppression of the then ruling government, accounting for its strong presence at the Festival. The range of

⁶¹By Zélia Roelofse, Senior Research Officer, UNISA Centre for Latin American Studies.

music on offer in just these four musical items was great, touching classical, jazz, and rock and roll. International talent was brought to the Festival once again with pianist Michael Ponti, and a full orchestra, the **NPO**, was in attendance once more - showing an improvement in the financial status of the Festival's sponsorship and giving a boost to the seemingly ailing musical component of this year's event. The Young Artist Awards were only given for Drama and Fine Art this year, as in 1986, while the Winter School only had one musical offering: a lecture entitled 'Up-Beat Live: an Introduction to the Symphony Concert and Gala Concert' by Michael Tuffin.

Another boost to the musical programme was the first **Student Chamber Music Series**, which presented concerts and masterclasses, and was organised by Michael Tuffin.⁶² So while the four musical offerings on the Main and the concerts of this series gave the Festival a musical boost, the Winter School and Young Artists Awards did not. However, the status of music at the Festival seemed on the mend with the Chamber Music explosion, the re-appearance of a full orchestra, and overseas international talent once again.

Although 1989 did not see another **Student Chamber Music Series**, there was an increase in the number of items on the Main from the four of 1988 to five. Within these six programmes there was great variety, although the emphasis fell on classical music. **Bright Blue** provided a contemporary pop concert, Barney Simon's *Inyanga: About Women in Africa* consisted of music ranging from African to jazz, while the **CTSO**, the **Festival Quartet** and Francois du Toit provided the classical component of the programme. An improvement in the financial status of the Festival was evident in the presence once more of a full orchestra along with an overseas conductor, as well as the forming of the **Festival Quartet** specially for this Festival. The variety of music on the programme was further evidence of the attempts by the Festival Committee to broaden the Festival's focus. The Young Artist Award for Music this year was further evidence of this - for the first time the award was given to a non-classical performer, Johnny Clegg. Another indication of a financial improvement was the fact that there were four Young Artist Awards given this year - a record number thus far.

⁶²Music Advisor, 1820 Foundation's Festivals Committee.

The 1989 Winter School was again extensive, its lecture and discussions devoted to fine art and literature. However, Michael Tuffin gave a lecture entitled 'Up-Beat Live - Introduction to the Gala Concert', while Peter Klatzow⁶³ gave an introductory lecture to the *Symphony Concert*. The reason for this subdivision was that at the Symphony Concert the **CTSO** were to play Klatzow's new work, *Chrysalis in Flames*, and by letting him introduce this concert he was able to talk about his own work. A musical highlight for this year would, for me, have been *Inyang*. Having seen Gcina Mhlope speak at the 1997 Schools' Festival, and Jennifer Ferguson perform live, I know how dynamic each of these women is on stage, and with the rest of the show's talented cast the production must have been electric. It also received positive comment from a number of reviewers.

So the 1980's saw an erratic but constant commitment to music by the Foundation and the Festival organisers. Although the number of musical offerings at the Festival had dropped slightly from five in 1980 to four in 1989, by the end of the 1980's the proportion of musical items was on the increase. A number of factors affected the type of artists and the number of offerings that appeared each year, but never was the standard poor or the music non-existent. In the Young Artist Awards, music exerted its presence by appearing in six of the nine years of the award, and something musical was always on offer at the Winter School, even if there was only one lecture.

4.1.4 Established Versus New: The Main and the Fringe

When the Festival first began in the 1970's, there was no distinction between items being part of a 'mainstream' and those which made up a 'fringe'. However, by 1980 that distinction was there, and this section will look at the development of both these divisions from 1980-89, focusing on the musical component of both.⁶⁴

The years 1980-1982 saw the number of items on the Main and Fringe remain fairly steady, no dramatic increases or decreases in number taking place. 1980 saw five musical items on the

⁶³1989 Standard Bank Guest Artist for Music.

⁶⁴For the musical statistics on the Main and Fringe, see Appendix 2.

Main and two on the Fringe, and in the programme book the Fringe was not subdivided into separate genres yet: all its offerings appeared under the generic 'Fringe' title. 1981 saw no growth in the number of Fringe musical items while the Main increased its offerings by one to a total of six. This year also saw 'Film and Fringe' being grouped together while 'Music' on the Main was a category of its own. In 1982 the Main musical offerings dropped to five while the Fringe had a slight increase from two to three, the latter presenting twenty-one items in total and now being called the 'Festival Fringe', not yet being divided into categories of its own. These three years saw the Main offering music of a purely classical nature, while the Fringe music was of a mixed character.

The years 1983-85 saw a generally steady growth in the Main and Fringe. Between 1982 and 1983 the musical items on the Fringe grew quite suddenly from three to eight, and then remained stable for the following two years, 1984 presenting eight again and 1985 offering seven. In 1983 there were forty items in total on the Fringe, a number including dance, drama, music and art, the *EP Herald* writing, 'This year's calendar of events in the Festival Fringe is longer than ever before in the nine years of the arts festival's history!' (6.7.83: 15). The following year, 1984, saw seventy-five items on the Fringe in total (adding up to over 250 showings (*The Star*, 11.3.85: 2)), the number almost doubling from the year before, showing the dramatic growth in this area. The music on the Main was growing, these three years presenting seven, nine and eight musical items respectively, while the Main overall attendance figure stood at sixty-six percent for 1984 (*EP Herald*, 18.7.84: 7). The Fringe grossed approximately R33 000 during the ten-day Festival (*Ibid.*).

The *EP Herald* of 18 July 1984 presented a detailed analysis of attendance at the Main Festival musical offerings. The overall attendance of the Mainstream music was worked out to be sixty-eight percent, a total made up of 4 032 seats. The two concerts by the **NPO** were the most popular items, enjoying a one hundred percent attendance rate, the **NSO's** two evening concerts following closely with an eighty percent attendance rate. The next best-attended concerts were those of the **SABC Chamber Choir** - seventy-four percent - while the **Borodin Piano Trio** achieved an audience of sixty-three percent. The two solo recitals, by Nelsova and Crowson, had a low attendance rate - fifty percent and forty percent respectively. This was attributed to the fact

that these concerts were in the City Hall, which was not a very comfortable venue. Nelsova was also to play later in the Monument Theatre with the NSO - a venue much preferred by audiences, resulting in many people choosing this concert rather than her solo recital.

The growth of the Fringe during these three years was reflected in the way it was presented on the programme: in 1984, for the first time, it was divided into categories (Drama; Music; Dance; Art, crafts, exhibition and film). The music section was very mixed, containing instrumental groups and soloists, choral music, vocal music and cabaret. The 1985 programme divided the Fringe up into a larger number of categories - six in all,⁶⁵ the music section containing a good variety of styles and types of music. The increase in the number of Fringe categories this year was as a result of the general increase of sixty-four percent by the Fringe, 123 items offered in total while the Main offered ninety-eight. This year, for the first time ever, Fringe artists began advertising in the streets, and venues operated from 09h00 to early the following morning in order to accommodate all the Fringe shows. Miggi Lorraine, Festival Officer, said of the Fringe, 'We do not see it as opposition to the main programme, but rather as a necessary and very exciting complement' (*The Star*, 11.3.85: 3). Gillian Hobson of the *EP Herald* wrote, 'On the fact of it the fledgling fringe seems to have stolen the Main festival's thunder. Ask any festival-goer and he will probably tell you the core arts festival would have been disconcertingly dull had it not been for the innovations of the fringe' (18.7.85: 13). She went on to add, 'The message is clear: the smaller innovative productions have become sellers; the grand, conventional performances are flagging, while the smaller productions are keeping the Main festival alive' (*Ibid.*).

The year 1986 saw a sudden drop in the number of Main offerings, and a dramatic decrease in the number of musical items presented. In 1985 there were sixteen musical and dramatic productions on the Main, while the 1986 Festival presented twelve. Musically, the eight offerings of 1985 dropped to only two, a drop accompanied by a decrease of approximately 1 000 people in the general attendance figures from 1985. In addition to the general attendance, the 'Mainline attendance was definitely down' (*Weekend Post*, 5.7.86: 9). However, despite these decreases, the Fringe was 'a major growth point' (*South African Theatre Journal* 1:1, May 1987: 120). It

⁶⁵Drama; Dance; Music; Poetry etc.; Films; Exhibitions.

presented over 200 items, sixteen of which were under 'Fringe Music'. The further growth of the music on the Fringe is made clear by the fact that it was now organised under a number of musical titles for the first time. The 'Fringe Music' items were largely classical, but also included a programme of blues and rock, and one of original and traditional folk songs, while there was now also 'Fringe Cabaret', 'Fringe Musicals' and 'Fringe Revue', the latter including a number of musical items. An article published in the *EP Herald* two days after the close of the 1986 Festival stated that the Fringe had expanded in number as well as quality, and up to this point indications were that there had been a thirty to forty percent increase in attendance at some venues (7.7.86: 8). The *Weekend Post* quoted Nicholas Ellenbogen of **Theatre for Africa** as saying that it was time to regard the Mainline and Fringe as separate entities, each feeding off the other (5.7.86: 9), and commented further that the Festival had definitely grown over the last three years, improving in quality, and that it was now an established part of the arts and cultural scene in the country (*Ibid.*).

The 1987-89 period saw a steady rise in the number of musical items on the Main after they had suffered a decline between 1985 and 1986. The Fringe musical offerings grew slightly from sixteen to seventeen in 1987 and then radically to twenty-nine the following year, but 1989 saw a small drop in the number to twenty-three. However, the 1987 Festival saw the Fringe grow even bigger than that of the previous year, presenting a record number of 210 items in total, amounting to approximately 800 performances (*EP Herald*, 2.7.87: 4). In fact, the Fringe had become so vast by this stage that it was now given its own programme book, instead of occupying the back part of the Main programme book as it had done in the past. Music was still a category on its own, the other musical category being 'Cabaret'.

While the attendance at Mainline shows the previous year had decreased from the attendance of 1985, 1987 saw a different trend. The *Evening Post* wrote, 'The Mainline productions generally played to packed houses throughout' (13.7.87: 4). By the second-last day of the Festival all the Main shows were sold out, indicating their popularity amongst a number of the audience members. The fact that they were sold out could have been due to the fact that while attendance numbers in general were up, the number of Mainline shows had dropped from the high point of a few years before, resulting in fewer shows for more people to see. The day before the opening

of the Festival, seven of the Main shows were fully booked, while the Fringe bookings were making a slow start. However, while the Mainstream productions seemed to be proving more popular than the Fringe ones, by the time the Festival was running the *Evening Post* had cause to write that 'many festival-goers felt the really good and exciting theatre was on the Fringe' (*Ibid.*). Bobby Heaney⁶⁶ felt that 'the percentage of good to excellent productions [on the Fringe] definitely increased this year' (*The Star, Tonight*, 30.7.87: 8). A possible reason for the slow Fringe booking could be the fact that the Fringe shows were supported by a younger audience, who would mostly arrive at the Festival before booking any shows, not having had access to an advance programme. Also, many people booked the Main shows ahead of time, and waited until they had arrived in Grahamstown before booking on the Fringe. All in all, this Festival was a successful one, figures released by the Foundation showing 'a big upswing in attendance' (*The Cape Times*, 14.7.88: 10): it was estimated that 12-14 000 people attended in 1987 (*Ibid.*).

The year 1988 saw Fringe entries up by fifty percent (*The Star*, 9.5.88: 3) at over 200 items (*The Star*, 13.7.88: 1), this section of the Festival programme being described as 'exploding at the seams' (*Ibid.*). *The Natal Witness* estimated the number of Fringe offerings at over 250 (18.7.88: 19), and the organisers were having to turn away dozens of 'would-be' acts every day (*Ibid.*, 9.5.88: 3). Aletta Bezuidenhout, Festival Officer, said, 'The Fringe events were well attended last year and we definitely needed more shows for audiences' (*Ibid.*). The main area of growth in the Fringe this year was in music (*Ibid.*), the number of musical offerings rising from seventeen in 1987 to twenty-nine in 1988. Other Fringe areas of growth were in cabaret, dance and childrens' festival entries (*Ibid.*). Attendance at Fringe shows was up thirty-one percent, many of them enjoying more than a one-hundred percent attendance rate (*The Cape Times*, 14.7.88: 10).

The Main also experienced an increase of forty-one percent in attendance, Mainstream events enjoying an eighty-seven percent attendance rate at the box office (*The Star*, 14.7.88: 10) with their 'blend of the classics and contemporary works' (*Ibid.*, 13.7.88: 1). The total attendance was estimated at eighteen to nineteen thousand, up a significant thirty-five percent from the twelve to fourteen thousand of 1987. The takings for the Main totalled R156 000, forty-one percent up

⁶⁶Pact's Artistic Director.

on the previous year's total, while for the Fringe they were R190 000, thirty-one percent more than the previous year. To give one an idea of how much the Festival had grown since the previous year, by the third day of the 1988 Festival 'more tickets had been sold for the mainstream offerings than for the whole of the 1987 festival' (*Ibid.*).

In 1989 the number of Mainstream musical offerings grew slightly from four to six, while those on the Fringe dropped a little, from twenty-nine to twenty-three. An article in *The Star* observed that the drama on the Fringe this year was no longer 'madcap' (18.7.89: 10), commenting further that there was 'a dearth of interesting untested work' (*Ibid.*). Nevertheless, the 'Fringe takings (R285 000) actually outstripped the Main Festival (R240 000)' (*Financial Mail*, 28.7.89: 8), these figures also showing the extent to which the whole Festival had grown, the figures for the Fringe and Main the previous year having been R190 000 and R156 000 respectively. This year's Fringe Officer, Debbie Smuts, estimated the number of Fringe events at 'some 300' (1989 Fringe Programme: 84), an increase of about 100 shows from the previous year, while the *Sunday Times* wrote that 'over 20 000 people are expected to have passed through the festival city' (4.7.89: 8), another increase from 1988. The extent of the Fringe's growth is also shown in the fact that the booking for its shows was now computerised for the first time. An interesting thing to note about this 1987-89 period, is that the Festival increased in size by one hundred percent (*The Star, Tonight*, 12.1.89: 8). It also saw the Main continue its mixture of classical and light music, while the Fringe saw an increase in the light and popular music it presented and a relative decrease in the proportion of its classical music. The growth and success of the Fringe is shown in the following comment by Ron Hall:

Quite often in the Festivals the absolutely mind-blowing events have been on the Fringe. Perhaps not so much in the earlier days when the Fringe was very small and the Festival was largely the formal Festival, but I think as things have gone on [this has been the case] (Interview, 12 November 1997).

The 1980-89 period was one of increased growth and development for the Festival, both on

the Main and the Fringe. Despite small drops in number here and there, the overall character was one of enormous growth and change. Although there were economic and political difficulties in the country during this time, these did not seem to adversely affect the success of the Festival in the long run. By 1989 the event was attended by tens of thousands of people, and still growing.

4.1.5 Numbers, Percentages, Amounts: The Growth of the Festival

Since its modest beginnings in the 1970's, the Festival has become South African's largest celebration of its kind in the late 1990's. The eighties saw considerable annual growth of the event in all spheres. Although the growth of every aspect of the Festival is fascinating, it is the general increase in its size which will be briefly examined here. Statistics sometimes vary from one publication to another, but a relatively accurate account of the event's growth will be attempted.

The *EP Herald* of 14 July 1980 stated that at the 1980 Festival, fifteen of the thirty-eight shows on offer were sold out at the Festival, totalling over 8 000 seats out of a possible 12 000 being sold (4), while a 1981 edition of the same newspaper wrote that there were twenty-five performances on offer, for which a total of 9 000 seats were sold (27.7.81: 13). It is not made clear which performances were included in these numbers, so it is difficult to judge the actual extent of ticket sales.

The year 1981 saw a twelve percent increase in the overall attendance at drama and music performances from the previous year, the figure standing at eighty-two percent (*EP Herald*, 27.7.81: 13). The thirty performances of this year mentioned above included four shows which were sold out before the Festival began: *The Threepenny Opera*, the *Mozart Trios* programme, *Too Many Notes* and the **CTSO** *Gala Concert* (*Ibid.*). A total of 9 000 seats were sold during the Festival, but a deficit in the box-office takings was experienced because of an increase in the price of petrol and air fares.

The following year, 1982, also offered thirty performances, eight of which were sold out two weeks before the start of the Festival (*EP Herald*, 2.7.82: 21). Two days before the Festival opening, a further four performances were sold out. This shows that this event was gaining in

popularity, and that people were now seeing the need to book ahead of time for shows that they wanted to see, because of the larger numbers of people being attracted to the annual celebration of the arts. This year certainly attracted more people to the Festival than ever before, sending the ticket sales to 'an all time high' (*EP Herald*, 16.7.82: 1) by the time the Festival opened. 8 000 of the 10 000 available seats had been sold by the end of the Festival (*EP Herald*, 20.7.82: 1). By the middle of the first week they had reached an eighty percent capacity, Paul Regenass, Festival Officer, saying, 'Compared with last year's record of 82 per cent by the end of the festival it seems we have a good chance of hitting a record' (*Ibid.*).

Two days before the opening of the 1983 Festival, the *Evening Post* reported, 'There is a heavy run on the box office for the Five Roses National Festival of the Arts' (6.7.83: 5), by which stage fourteen of the forty-six shows were already sold out (*Evening Post*, 6.7.83: 7). Subsequent to the Festival, the *EP Herald* reported that the overall ticket sales reached eighty-three percent, a total of 2 500 people attending the event (27.7.83: 13). So while the number of shows increased, the overall attendance figure increased only slightly, perhaps suggesting that the number of offerings was too large for the number of people who attended the Festival. However, the organisers were reported as being 'very happy' with the result (*Ibid.*).

The Festival of 1984 seemed destined to be a great success. The *Evening Post* reported that 'if bookings are anything to go by - [the festival] will be a smash hit' (2.7.84), many shows already being sold out two days before the opening of the event, as had happened before the previous two Festivals. While no detailed information regarding the numbers of shows on offer was available, there were 261 performances altogether. A total of 5 000 to 8 000 visitors were expected, and although no attendance numbers were available, the Festival grossed over R70 000, proof of its success.

While 8 000 visitors were expected to attend the 1985 Festival, the actual attendance rose to between 9 000 and 9 500. Of the 221 events, ninety-eight were on the Main and 123 on the Fringe (*EP Herald*, 13.7.85: 7), while the Winter School was reported as being well-attended (*EP Herald*, 16.7.85: 7). This year saw a record number of people attending the Festival, showing how the status of the event was growing as public awareness of it grew.

The attendance at the 1986 Festival was down from the almost 10 000 visitors of the previous year to between 8 000 and 8 500 (*South African Theatre Journal* 1:1, May 1987: 120). This was 'attributed to the political and economic situation' (*Ibid.*) in the country at the time, South Africa in the grip of an economic depression, and political upheaval. Bookings through Computicket were down by thirty percent (*EP Herald*, 1.7.86: 3), and the number of events had dropped to 207 from the previous year's 221. However, the programme was still enormously full, and to see everything would mean attending twenty-three events a day for nine days (*Ibid.*). This year the largest number of individual items on the programme, although the number of performances was a little down from the previous Festival.

Of the 1987 Festival Jenny Dowthwaite wrote, 'Without a doubt, this has been the biggest and best festival yet' (*Evening Post*, 13.7.87: 4). The event was still growing, and improving. The attendance was up by between thirty and fifty percent, 10 000 people or more experiencing the festival this year (*Ibid.*). Booking was not just advisable but essential, as people from all over the country began to attend the event, this year seeing advance bookings up by twenty percent on those of 1986. There was also an increase in the number of young and black people at this year's Festival.

A record number of 210 events was achieved this year - a number which included a total of approximately 800 performances on the Fringe alone (*EP Herald*, 2.7.87: 4). It was estimated by Peter Repinz, President of the Chamber of Commerce, that the Festival was bringing in R1 000 000 a day, seventy percent of it staying in Grahamstown, a total which had increased by R200 000 from the previous year because of 'escalating prices' (*EP Herald*, 9.7.87: 1). The response to this year's Festival had 'exceeded expectations' according to Mr. Dudley Hopkins, Chairman of the Festivals Committee.

Six days into the 1988 Festival, all the shows were sold out, 16 000 people visiting Grahamstown for the event this year (*The Natal Witness*, 18.7.88: 5). Adrian Hadland of the *Weekly Mail* estimated the number of productions as totalling over 1 000, and because of this there were several new venues in use this year. Half-way through the Festival Adrienne Sichel wrote that 'the 1988 event is already set to break every box office record on the mainstream as

well as the Fringe' (*The Star*, 5.7.88: 2), and this year's event saw a further increase in the number of young people of all races, from all over the country that were in attendance (*EP Herald*, 13.7.88: 6).

There were ninety events per day (*The Cape Times*, 23.7.88: 5), this Festival being 'the biggest yet' (*EP Herald*, 1.7.88: 1) and the bulk of the audience being made up of 'all races and groups' (*Ibid*, 7.7.88: 13). The attendance was also up by fifteen percent on the previous year (*Financial Mail*, 15.7.88: 20), while the takings increased by twenty-five percent on the 1987 figures (*The Natal Witness*, 18.7.88: 19). The Foundation's Press Officer, Sue Ross, released a number of figures after the Festival, estimating an overall attendance of 18 000 and pointing out that the number of shows with black management or performers had increased by fifty percent (*The Cape Times*, 14.7.88: 10).

The year 1989 saw a Festival more successful than any that had gone before it. By the time it opened, there were many sold out shows (the tickets selling fast well before the start of the event), and on its opening day the hourly takings totalled R5 000 (*Evening Post*, 6.7.89: 1). By the second day of the Festival, the Fringe takings had reached R50 000 already. The *EP Herald* billed this Festival as 'the most successful ever' (17.7.89: 5), recording 'excellent attendance figures' (*Ibid.*) - 20 000 people being expected this year (*Sunday Times*, 16.7.89: 12).

Each year during the eighties, with the exception of a deficit in box-office takings in 1981 and a reduced attendance in 1986, has seen the Festival grow and expand, bringing in more money, presenting a greater variety of fare, and attracting a larger number of people. Despite political and economic difficulties the event flourished, proving that there was a need for an event of this nature in the country, as Guy Butler had believed so many years before.

4.2 Music at the Festival: 1980-89

4.2.1 Introduction

The following section focuses specifically on the music presented at the Festival during the 1980's. In order to make the large quantity of material offered over this ten-year period more manageable, it has been divided into a number of genres. These genres have been put into an order according to their representation in size on the Festival programme, from smallest to largest, beginning with Miscellaneous Productions and ending with Bands.⁶⁷ The physical growth in numbers or size of each genre from year to year will be considered, as will the size of each genre in relation to the others. The development in the programmes presented in each genre will be examined - i.e. the type of music presented will be focused on, to see what style has flourished at the Festival over the years. The diversity within each genre, and the attendance and audience appeal, will be looked at briefly where records make this possible. The question of whether the music presented has developed at all, or whether it has remained in one place - rooted in one style - since the start of the Festival will be answered. Unfortunately the audience attendance during these years is not possible to gauge, owing to the fact that booking records were not kept by the Foundation. The works by South African composers will be discussed in more detail than other works.

4.2.2 Miscellaneous Presentations

Inevitably, in an event of the nature of the Grahamstown Arts Festival, there are presentations which do not fit into broad or conventional categories or groupings. For this reason, the few from the years 1980-89 have been grouped under the title 'Miscellaneous'.

In each of the years 1985, 1987 and 1988 there was a computer music presentation on the official Fringe programme. In 1985 *Musica Electronica*, a 'concert of South African electronic and conventional music played directly off digital pulse code modulation tapes' (1985 Programme: 119), was on offer to Festival visitors. As well as being the only concert of its kind on the programme this year, it was also the first one of this nature presented on the official programme during the ten-year period of this chapter's focus. Presented by Graham Sound and

⁶⁷For the musical statistics from 1980-89 by genre see Appendix 3.

Electronics, all the music was by resident South African composers Hans Roosenschoon, Allan Stephenson, Jacques de Vos Malan and Thomas Rajna. It was performed mainly by South African musicians, including Thomas Rajna (piano) and Laszlo Bohr (oboe). This programme was thus devoted to original South African music, unlike most of the other Fringe items. The work which made a particular impact on *EP Herald* reviewer Phoebe Lange was Roosenschoon's *If Music Be*, which she called 'a sonically stunning composition based on an excerpt from Bach's *B minor Mass* combined with words by Shakespeare' (6.7.85: 8). Barbara van Wyk, also of the *EP Herald*, wrote that it was gratifying to see electronic music being featured at the National Arts Festival (13.7.85: 6).

In 1987 Richard Foss presented a three-hour **Computer Music Workshop** on the Fringe. Foss, a member of the Rhodes University Computer Music Unit, divided his workshop into three components. The first one was entitled "The theory and practice of MIDI", which was followed by "Using the computer as a 'tapeless' recording studio", the workshop concluding with 'Entering and editing musical scores' (1987 Programme: 73). The only musical workshop on the Fringe and the Main, it consisted of a combination of lectures and demonstrations, providing participants with 'an insight into current techniques of sound synthesis and synthesizer control' (*Ibid.*).

The following year, 1988, Richard Foss was joined on the Fringe by Graeme Renaud, Steve Lawrie and Louis Brandt under the auspices of RHOCMU (Rhodes Computer Music Unit), and presented *An Hour of Computer Music*. On the programme every day of the Festival, the presentation included a discussion of the theory behind computer music, a sample recording session and a demonstration of how acoustic instruments can be combined with computer music (1988 Programme: 75). I attended one of these presentations and found it fascinating, even though most of the theory was too advanced for me to understand.

In another 1987 Fringe production in the miscellaneous category, Shaun Naidoo and Renate Landman presented a programme of music, *Ambient Music*, whose style ranged from 'sparse minimalism through to free improvisations on piano and saxophone' (1987 Programme: 70). Naidoo played piano and synthesizer, while Landman played the saxophone and sang.

The final item in this section, and one which only appeared once on the official programme from 1980-89, was *Summoned by Bells: An Open Day in the Cathedral Bell Tower*, in 1988. Presented by the **Grahamstown Cathedral Bellringers**, assisted by visiting bellringers from all over South Africa, the open day consisted of visits to the bell tower and demonstrations of change ringing on tower and hand bells as well as tune ringing on hand bells. This was a unique and fascinating type of music, and experience, for Festival visitors to take part in.

It can be seen, therefore, that the productions discussed here fit best into a 'miscellaneous' grouping. Although there are only five presentations in this section, together they form a great variety of musical style and genre.

4.2.3 Opera⁶⁸

The presence of opera on the Festival programme from 1980-89 was erratic, but it made a decisive start in 1980 on the Main with the Capab production of Benjamin Britten's *The Turn of the Screw*. Giving only one performance of this opera was the Capab opera and orchestra, directed by Angelo Gobbato and conducted by David Tidboald. The male lead role of Peter Quint was sung by Manuel Escorcio, while The Governess was sung by Aviva Pelham. This production was hailed as a 'musical triumph' (*EP Herald*, 11.7.80: 13), Phoebe Lange calling it 'a tour de force' and writing that 'To have seen only this production throughout the festival week would have made the trip to Grahamstown worthwhile' (*Ibid.*). Literary personality Robert Greig wrote a review of this performance for the *Evening Post*, commenting that 'Despite stylistic differences in singing style, the performances seemed good, to me, though I am not really competent to judge the singing' (11.7.80: 7). Of the work as a whole he wrote: 'One leaves elated by its achievements and harmony of parts, and also stirred at levels of feeling that are usually immune to art' (*Ibid.*). As has been mentioned already, Priscilla and Ron Hall remember this production as one of their greatest Festival memories (Interview, 12 November 1997).

1981 saw no full opera on the Main or Fringe, but Angelo Gobbato presented a 'recital of arias and ensembles from the Mozart operas', *Too Many Notes* (1981 Programme: 20-21) on the

⁶⁸See Appendix 4 for graph showing performance statistics.

Main. Using the vocal talents of Virginia Oosthuizen (soprano), Manuel Escorcio (tenor) and Lawrence Richard (bass), and the accompanying skills of Christine Bunyan,⁶⁹ Gobbato presented and arranged this programme of music chosen from all of Mozart's major operas, beginning with *Bastien and Bastienne*, and ending with *The Magic Flute* - a programme designed to show Mozart's development as a composer. In a review entitled 'Opera was exciting overall, but...' (*EP Herald*, 16.7.81: 2), Phoebe Lange wrote that the production 'showed one thing clearly - that a 'Mostly Mozart' festival theme needs a full-length production to round things off'. This year, then, the absence of a full-scale opera was missed. However, Lange felt that this did not detract from 'the overall excellence of the opera lecture-recital' (*Ibid.*), while Jean Mierowska wrote that 'Such a happy mood was in evidence among both performers and audience, that perhaps we were compensated a little for their [*sic*] being no full opera in this year's programme' (*Evening Post*, 16.7.81: 11).

1982-1985 was a four-year period which saw no operatic productions at the Festival, either on the Main or the Fringe, a break which seemed to affect the opera section of the Festival adversely for the rest of the 1980's. Although 1986 saw a larger number of operatic productions in one year than ever before at the Festival, from 1987-1989 there was a distinct operatic quiet. The most likely explanation for this was the increasing cost of bringing such a production to the festival, with an orchestra and a full stage cast. In 1983 and 1984 the Festivals Committee chose to have two orchestras in attendance each year, meaning that the additional cost of an opera production would have been too high. Another possible reason for the operatic quiet was perhaps the move by the Festivals Committee towards a more nationally representative Festival, and the view that opera was too strong a symbol of white western culture.

In 1986, the **UCT Opera Company** presented John Gay's *The Beggar's Opera* on the Main, the director once again being Angelo Gobbato. This opera was commissioned by the 1820 Foundation - perhaps a decision by the Foundation to revive opera on the Main, or to 'provide a major impetus for the creativity of our national artists' (*EP Herald*, 5.7.86: 6). Peter Klatzow

⁶⁹ Now Christine Lucia, Professor and Head of the Department of Music and Musicology, Rhodes University, Grahamstown, 1997-

arranged the ballads, and also conducted the chamber orchestra⁷⁰ from the harpsichord. This production of Gay's opera, satirising aspects of London life in the early eighteenth century, featured singers like Evelyn Dalberg, Lawrence Given, Marisa Vitali and Sanet Allen. While the production had many 'outstanding aspects', Pierre Malan, however, found the evening disappointing (*Ibid.*). While the opera started with great promise, and unified the audience, the fact that the production was too 'static and laboured' meant that the audience contact was 'banished' (*Ibid.*). Musically, the intonation of the singers suffered, as little support was given to the melody, and 'the excessive use of horn proved overpowering' (*Ibid.*). Of the production as a whole, Malan felt that 'had all the good aspects been brought together with more vigour, and with judicious cutting, the opera could stand as a work of contemporary significance' (*Ibid.*).

Also in 1986 there was opera on the Fringe in the form of two chamber operas. Both were directed by Margery Moodie and used the musical directorship talents of Paul du Plessis. The first was Gian-Carlo Menotti's *The Telephone*, coupled with a programme of Classical French Chansons. This production of the opera starred Christien Oberholster and Paul du Plessis as Lucy and Ben respectively, the two singers accompanied on the piano by Leanne Milton. The second chamber opera on the Fringe was a concert performance of Béla Bartók's *Bluebeard's Castle*, the composer's only opera, based on the 'mystery play' (Ewans, 1993: 91) by the poet Béla Balász. Pierre Malan, in his review of this production, acknowledged that this was 'not an easily approachable work', but gave 'full marks to the company for tackling such an ambitious work' (*EP Herald*, 3.7.86: 14). Tim Huisamen remembers it as 'a beautiful performance' (Interview, 20 November 1997). This production featured Paul du Plessis as Bluebeard and Rosell Frasca as Judith, Malan writing that 'they coped with their demanding parts extremely well'. Although the opera is written to be accompanied by orchestra, this production had a piano accompaniment, played by Helen Archer, who Pierre Malan felt 'must be congratulated on her outstanding performance'. Malan encouraged festival visitors to see this opera, but warned that 'it is strong stuff and far removed from Mozart and Verdi' (*Ibid.*). The year 1986, then, had a good mixture of musical styles, the humorous, bawdy and musically accessible work by John Gay and the more serious, demanding and less mainstream music of Bartók providing for a wide audience taste.

⁷⁰Violin, flute, double bass and horn.

As already mentioned, the 'operatic quiet' began in 1987, when there was no Main Festival opera production. The Fringe, however, saw the Girls High School and Queen's College presentation of a rock opera (the first one ever at the Festival), *Freeway to a Dream*, with words by Sonja Vogel. There were three performances of this opera, which was set at a school 'somewhere in the future', at a time when life was completely controlled by YOUFA - a computer which regulated all activities and solved all problems (1987 Programme: 72). Apart from this production, there was no other operatic production on offer, either 'serious' or otherwise.

Again in 1988 there was no Main Festival operatic offering. There was something intriguing on the Fringe, however - *Pena di Morte*, an "experimental opera". It was about a badly disfigured man, enraged by his handicapped state, who calls on death to end his suffering. Lasting only twenty minutes, the opera was for four voices with 'exciting original music and eerie innovative design' (1988 Programme: 75). The significance of this production was that it was the first totally original South African offering in the Festival's opera category during this period.⁷¹

Another original production followed in 1989, this time on the Main. Strictly speaking, there was no opera on offer this year, but *Inyanga: About Women in Africa* was musically closest to opera in its form of presentation. *Inyanga*, meaning 'moon', 'month' and 'healer', was 'a musical tribute to the Women of Africa' (1989 Programme: 34), with Barney Simon as director. The cast was musically directed by Rashid Lanie, and consisted of Gcina Mhlope, Jennifer Ferguson, Sophie Mgcina and Thembi Mtshali. Created by Simon and the cast, *Inyanga* consisted of songs, poetry and anecdotes, the women singing of 'their suffering and their joys which have given them strength and determination to continue nurturing and creating a unified and dignified Africa' (*Ibid.*). The musical backing was provided by such eminent musicians as Barney Rachabane, Vusi Khumalo and Rashid Lanie, the musical style ranging from 'jazz, classical, pop, fusion to rock, avant garde and township jazz' (*EP Herald*, 6.7.89: 1).

In her review of this production, Beverley Brommert of the *EP Herald* wrote that 'much of the show's undoubted merit [was] vitiated by the sheer volume of the sound system' which

⁷¹No record of the composer of this work was found.

blurred the diction of the singers and speakers (8.7.89: 5). However, despite this, she was impressed by the 'pulsating music, moving lyrics and the warmth of four very different personalities', resulting in 'both depth and variety' (*Ibid.*). Howard Nock was also impressed by this show, writing that it was 'certainly worth attending' (*Evening Post*, 8.7.89: 14). The particular show that he attended received a standing ovation from the audience, testifying to the success of the production.

The ten-year period 1980-89 saw a great variety of operatic productions, but none of the more classically traditional productions that one presumes would be a part of any large arts festival - Mozart, Verdi, Bizet. These would come in the 1990's. Except for the more classical *Beggar's Opera* and *Too Many Notes*, the operas presented were modern (Bartók, Britten and Menotti), or original works. While at the Festival of the 1990's the opera performance is an annual feature of the Festival and is seen by many as one of the highlights of the musical programme, 1980-89 was an experimental time for opera at the Festival, only eight operatic productions being presented on both the Main and the Fringe during these ten years. While *The Turn of the Screw* and *Too Many Notes* in 1980 and 1981 respectively seemed to suggest that opera would be well-represented at the Festival, it was not a genre which appeared consistently during the 1980's - probably for the reasons mentioned above.

4.2.4 Solo Instrumental Recitals⁷²

This section focuses on the solo recitals for instruments other than keyboard, which have been dealt with in a separate section.⁷³ Regular Festival-goers have been able to see an interesting variation of instruments over the years, and the years 1980-89 were no exception.

Solo recitals did not appear on the programme until 1981, and then the two on offer were for piano. However, 1982 saw the first of the solo performances for an instrument other than keyboard, with a violin recital by Pierre Amoyal. Professor of Violin at the Conservatoire National Supérieur de Musique, Amoyal was acknowledged as one of Europe's leading violinists

⁷²See Appendix 5 for graph showing performance statistics.

⁷³See 4.2.7.

(1982 Programme: 16). He opened his recital, which was given to a capacity audience, with Beethoven's "*Kreutzer*" *Violin Sonata in A, Op. 47*, the theme of this year's Festival being "Boldly Beethoven". Moving further into the Romantic period and on into the twentieth century, Amoyal, accompanied by Melanie Horne on piano, ended his concert with one each by Chausson, Saint Saëns and Ravel. Phoebe Lange, reviewing the recital, felt that his choice of programme was inappropriate. She wrote, "Why not more of Beethoven and less of the pyrotechnics, Mr. Amoyal?" (*EP Herald*, 21.7.82: 15), not criticising his playing but feeling that 'what was needed was great music in the hands of a great master such as Amoyal is' (*Ibid.*). Jean Mierowska, writing for the *Evening Post*, felt that Amoyal only 'began to do justice to both himself and the music' (21.7.82: 13) in the second half, with the French music. However, 'the concert ended in triumph from both players, who well deserved the vociferous applause' (*Ibid.*).

There was no solo recital in 1983, either on the Main or the Fringe, despite the tremendous international talent of the year before. However, the programme in 1984 compensated for this gap. On the Main Festival programme was a recital by cellist Zara Nelsova, accompanied by Lamar Crowson. Nelsova made her public debut at the age of twelve, playing the difficult Lalo Cello Concerto, and by 1984 was 'an international concert star of the first magnitude who packs vast halls on every continent' (1984 Programme: 42).⁷⁴ Her programme worked chronologically, beginning with J.S. Bach and ending with Rachmaninov's *Sonata in G minor, Op. 19*, Haydn and Beethoven appearing in the middle section. This recital received a mixed response from critic Henryk Mierowski. He felt that Busoni's transcription of Bach's *Organ Toccata* was not an appropriate work with which to open a recital, and would have preferred a Bach cello suite. While the style of the Beethoven was 'perfect', it was 'deprived of breadth by speed' (*EP Herald*, 9.7.84: 8). He enjoyed the Rachmaninov, however, and the Prokofiev encore. He wrote of the recital as a whole: 'We could have gone on and on listening' (*Ibid.*), and the 'vociferous applause' (*Evening Post*, 5.7.84: 9) at the end of the recital was testament to this. Tim Huisamen enjoyed this concert, but felt that it 'wasn't to [make] your hair rise on your head' (Interview, 20 November 1997). Tim Radloff remembers, however, that this recital was poorly attended.⁷⁵ The

⁷⁴Nelsova is currently the Chairman of the annual Leonard Rose International Cello Competition and Festival (poster advertising the 1997 Leonard Rose Festival and Competition).

⁷⁵Information from conversation, November 1997.

reason for this has already been mentioned (see 4.1.4): the City Hall was not the favourite venue of Festival audiences, many people preferring to hear Nelsova with the NSO in the comfort of the Monument Theatre.

Also on the programme, but on the Fringe, was a show at the opposite end of the spectrum to Nelsova's recital. Entitled *Song of the Nomad*, it was a solo saxophone performance by Paul Vranas in three parts. Part 1, *Aggtar*, was based on Islamic chanting; Part 2, *Swing Low Sweet Mama Blues*, was essentially a straight blues composition; and Part 3, *Nirvana*, dealt with 'self-expression and the creation of images using the sound of the Alto saxophone as the media' (1984 Programme: 86). All three pieces were original compositions by Vranas, this concert being the first performance of original music in this category, and providing the Fringe with a tentative start in the area of solo recitals.

In 1985 there was no solo recital on the Fringe, but for the first time there were two on the Main - recitals which provided the programme with great variety, as will be shown. The first was given by violinist Tang Yun, accompanied by Lamar Crowson on piano. Born in China, Yun made her solo debut at eleven, after having played the violin for only two years, and was soon known as the leading violinist in China (1985 Programme: 51). At her Festival recital she presented a programme of music by well-known composers, and also by less-played ones. Opening with Guiseppe Tartini's *Sonata in G minor*, she moved on to Brahms's *Sonata No. 1 in G major, Op. 78*, playing Beethoven's *Sonata No. 10 in G major, Op. 96* and Fritz Kreisler's *Two Pieces*, after the interval.

Barbara van Wyk reviewed this recital for the *EP Herald*, writing: 'This youthful violinist's artistry does not include powerful or extrovert violinistic qualities. Hers is the artistic temperament where finesse, sound phrasing and development of musical material can be tastefully presented in its absolute form' (10.7.85: 8). The Tartini sonata was 'performed with deceptive ease', while her interpretation of the Beethoven was 'the perfect example of absolute music'. The closing piece, Kreisler's *Tambourin Chinois*, held the audience 'breathless' (*Ibid.*). Howard Nock wrote that Yun and Crowson's 'musicianship and judgment were matched by a poise and elegance that gave consistent pleasure (*Evening Post*, 10.7.85: 11).

The other Main Festival recital was a performance on marimba by Robert van Sice, who was becoming 'the most exciting performer of contemporary marimba music on the concert stage' (1985 Programme: 54). His programme consisted of music by five composers - three of them Japanese and the other two South African. Howard Nock of the *Evening Post* felt that this 'virtuoso performer' had a 'very good choice of music', most of it being 'exotic' (11.7.85: 17). Norbert Nowotny, who reviewed this concert for the *EP Herald*, felt that *Mobile Structures III* by Jacques de Vos was the most lyrical work (11.7.85: 14). Van Sice also gave the world premiere of a new work, *Aion* for marimba and tape, by Johan Cloete. Nowotny described this work as 'A requiem, based on the writing of Carl Jung' (*Ibid.*). Of van Sice's playing, Nowotny was very complimentary: 'after having experienced his technical virtuosity, expressive playing ... and his absolute understanding of the score, one can only echo the highest words of acclaim that have already been expressed about him. It was a concert that will not be forgotten' (*Ibid.*).

The year 1986 saw the solo recital genre on the Main Festival programme disappear, the two recitals on the programme being part of the Fringe. This was part of the general decrease in size of the Main programme and the sudden increase in the Fringe, already discussed in 4.1.4. This year the recitals were both for the guitar. John Alexander gave three performances of a varied programme including J.S. Bach, Francisco Tarrega and Lee Brower, while the second guitarist, Johan Rautenbach, presented an equally varied programme including the music of Fernando Sor, Villa-Lobos and J.S. Bach. Pierre Malan commented on Rautenbach's 'innate musicianship' (*EP Herald*, 3.7.86: 14), and wrote, 'A short concert made up of charming cameos showed the ability and potential of this promising young musician and at the same time provided a necessary counterweight to the seriousness in other parts of the Festival' (*Ibid.*).

In 1987 there was a repeat of the solo recital situation of 1983: no concerts were presented on either the Main or the Fringe. In 1988 there was again no solo recital on the Main, but Johan Rautenbach, back after presenting three concerts in 1986, gave another series of solo guitar recital performances at this year's Festival. His programme included works by Dowland, Torroba, J.S. Bach and Powell. He was back at the Festival in 1989 with another guitar recital on the Fringe, this year joined on the Fringe by another show: the **Loft Theatre Company** presenting *An Evening with Jeremy Taylor*. Taylor gave seven performances, which consisted

of stories, anecdotes and songs with guitar, while Rautenbach's programme included works by D. Batchelar, J.S. Bach, Moreno-Torroba and Albeniz.

Looking at the solo recital programme from 1982-89, it was not one of great size (ten recitals in total being offered from 1980-89), nor was it characterised by any marked expansion. The presence of solo recitals at the Festival has generally been consistent though small. On the Main they were only present from 1982-85, with a gap in 1983. Solo recitals first appeared on the Fringe only in 1984, and were present until 1989 with gaps in 1985 and 1987. By the end of this period, however, they seemed to be on the gradual increase, growing from none in 1987 to two in 1989.

4.2.5 Orchestra⁷⁶

On the whole, orchestras appeared regularly at the Festival from 1980-89. The only exceptions were the years 1980 and 1986. Over this ten-year period the orchestras presented varied and entertaining programmes, including works by South African composers.

The year 1980 saw no orchestral performance on the programme. There were several reasons for that, explains Tim Huisamen. Firstly, there was the fact that 'orchestras are incredibly expensive' (Interview, 20 November 1997), and secondly, that the Festival took place during the school holidays, when orchestra members usually have a break. Thirdly was the fact that the best orchestra at the time was the **National Symphony Orchestra**, which was 'the most difficult orchestra to work with' for a number of reasons (*Ibid.*), resulting in that fact that the Festival organisers did not acquire an orchestra at all for this Festival.

In 1981 the **Cape Town Symphony Orchestra (CTSO)** was the Festival orchestra, giving two concerts - a *Morning Concert* and a *Gala Concert*. Because the theme of this year's Festival was "Mostly Mozart", both concert programmes were devoted to the music of this composer. Conducted by internationally acclaimed conductor and Music Adviser to the Festival, Hubert

⁷⁶See Appendix 6 for graph showing performance statistics.

Soudant, the orchestra was joined by Nina Beilina on violin and John Theodore⁷⁷ on piano for the *Morning Concert*, which was given to a capacity audience. Beilina played Mozart's *Concerto No. 3 in G major, K216*, while Theodore played Mozart's *Concerto No. 23 in E Major, K488*. Phoebe Lange of the *EP Herald* reported that Beilina and Theodore gave 'a lift to the day' in the morning concert, Beilina being 'superb' and Theodore giving a 'pleasing performance' (17.7.81: 2), while Jean Mierowska wrote that Beilina 'excelled herself' (*Evening Post*, 17.7.81: 9), her performance being 'near perfection'. Of the orchestra, Mierowska wrote that their sound was 'splendid, and given particular brightness by really admirable articulation from the wind players' (*Ibid.*).

Beilina played with the orchestra again for the *Gala Concert*, one which Phoebe Lange described as being 'filled with great music' (*EP Herald*, 18.7.81: 4). For this concert, Beilina performed the *Concerto No. 5 in A Major, K219* by Mozart, while Lamar Crowson on piano played Mozart's *Concerto No. 27 in B flat, K595*. The orchestra and soloists played to a capacity audience in the Monument Theatre, giving a 'masterly performance' and 'a triumphant ending' to the Festival. 'Although Beilina's performance was initially affected by having to replace her bow at the beginning of the concert, she recovered', while Crowson's 'brilliance was dazzling' (*Ibid.*). Of the concert as a whole, Jean Mierowska wrote that 'the performance was not entirely without superficial blemishes - some blurred notes in orchestral and solo parts - but the essential Mozart was always there' (*Evening Post*, 20.7.81: 7). At the end of the concert, the performers were given a standing ovation, streamers and balloons falling from the ceiling onto the audience, adding to the warm Festival atmosphere and providing 'a happy ending to a wonderful week' (*Ibid.*).

The CTSO returned in 1982, again conducted by Soudant who was returning to the Festival for the third time since 1979. The theme of this festival being "Boldly Beethoven", the programmes of both concerts were devoted to the music of this composer. The guest soloist at the orchestra's *Symphony Concert* was the American pianist Jeremy Menuhin, who played the *Concerto No. 2 in B flat, Op. 19* and the *Concerto No. 3 in C minor, Op. 37*. Phoebe Lange reviewed this concert as a 'competent but undistinguished start' to the Festival's orchestral

⁷⁷ Winner of the 1981 Standard Bank Young Artist Award for Music.

programme, feeling that it was only in the last work, Beethoven's *Piano Concerto No. 3*, that the 'lift-off' happened (*EP Herald*, 22.7.82: 2). The concert was well-received by a capacity audience though, which Jean Mierowska noticed consisted of 'a good many youngsters' (*Evening Post*, 22.7.82: 9) whom she felt 'must surely have experienced a vivid impression of the excitement of the live performance' (*Ibid.*). Lange was impressed by soloist Jeremy Menuhin, and Mierowska commented on the fact that 'from his first note he manifested his utterly right and most musical approach' (*Ibid.*).

The *Gala Concert* featured one of Europe's leading violinists, Pierre Amoyal, as soloist, playing Beethoven's *Violin Concerto in D, Op. 61*. The concert was called a 'Brilliant finale' by the *EP Herald* of 24 July. Phoebe Lange wrote that it was a 'fitting end to the 1982 Five Roses National Festival of the Arts', the orchestra playing to a 'packed 910 seat monument auditorium'. Amoyal 'played like a dream', he and the orchestra, along with conductor Hubert Soudant taking their bows 'to the accompaniment of bravos and encores from a delighted audience'. Soudant lived up to his reputation, creating out of the performance 'a unified whole, technically and interpretively', the concert ending in a cascade of balloons and streamers (*Ibid.*).

The year 1983 saw the number of orchestral performances doubling, with the **CTSO** being joined by the **SABC Youth Orchestra**, each orchestra giving two concerts. The **CTSO** devoted the programmes of its *Symphony* and *Gala Concerts* to the music of Johannes Brahms, this year's festival highlighting the works of this composer. At the *Symphony Concert* the orchestra played Brahms's *Symphony No. 4 in E minor, Op. 98*, and was then joined by David Lively on piano to play the *Piano Concerto No. 2 in B flat, Op. 83*. The review of this concert in the *EP Herald* by Phoebe Lange was entitled 'Festival music soared under Soudant baton' (15.7.83: 11). Lange was full of praise for the conductor, writing that 'he gets to the heart of the music and lets it sing', while of the concert as a whole, Jean Mierowska wrote: 'this body of musicians and the conductor combined to present brilliant, often inspired, always authoritative and intelligent performances of the great orchestral classics' (*Evening Post*, 15.7.83: 7).

The *Gala Concert* saw Brahms's *Ein Deutsches Requiem, Op. 45* being performed, with Ingrid Zweel (soprano) and Angelo Gobbato (baritone) as the soloists, and a combined choir

consisting of the **St. George's Singers** and the **East London Cantata Choir**. Also on the programme was Brahms's *Variations on a theme by Haydn, Op. 56a*. This concert saw the Monument Theatre filled to capacity, the performance being the final musical offering of the 1983 festival, as well as the final concert in Grahamstown for Hubert Soudant. The Brahms Variations were 'elegant, gracious and bursting with life' (*EP Herald*, 18.7.83: 10), but the *Requiem*, although well-performed, was felt to be 'a sombre choice for a gala concert and one which left the audience rather subdued' (*Ibid.*). Despite this, Jean Mierowska felt that 'the choir sang splendidly' giving a 'performance of the greatest beauty' (*Evening Post*, 18.7.83: 7).

The **Youth Orchestra**, conducted by Walter Mony, presented two concerts, with programmes spanning 'musical history from J.C. Bach to avant garde', at which 'stunning young soloists' were heard (*EP Herald*, 11.7.83: 7). Their first consisted of works by the Russian composer Alexander Glazunov, and by Camille Saint-Saëns, as well as Beethoven's *Symphony No. 2 in D Major, Op. 36*. At their second concert a *Sinfonia Concertante* by J.S. Bach was followed by works by von Weber, the contemporary South African composers Graham Newcater (b. 1941) and Hans Roosenschoon (b. 1952), and Glazunov. Phoebe Lange, writing for the *EP Herald*, felt that both performances of Glazunov's work were 'spirited', while the works by the South African composers were 'well-received' (*Ibid.*). Jean Mierowska remarked on the orchestra's 'fine playing' in a review entitled 'Youth orchestra hits a high note' (*Evening Post*, 11.7.83: 7), being particularly impressed with the performances of the South African works, while Howard Nock wrote that 'this was one of those concerts where everyone goes home happy' (*Evening Post*, 18.7.83: 7).

The suites entitled "Thana" and "The Rain Gods Appear in the Sky" from Newcater's ballet *The Rain Queen* were performed by the orchestra. This ballet was originally commissioned by Pacofs in 1968, and consists of six separate suites. Newcater, a Johannesburg-born composer, is a qualified motor mechanic and once divided his time between this profession and music, but now composes professionally (*SA Music Encyclopedia*, 1984: 296). Only two of an impressive series of orchestral works, these suites make up part of a ballet about Mujaji, the Queen of the Lobedu, a tribe in the Letaba district (1983 Programme: 11). Also called the rain goddess, she is believed to possess a mysterious power to make rain, and to be immortal (*Ibid.*).

Hans Roosenschoon is Dutch-born, but moved to South Africa with his parents the year after his birth. The Youth Orchestra performed his work entitled *Ghomma* at their second concert - a work originally commissioned by the SABC as a test piece for the SABC Conductors' Competition held in 1981 (1983 Programme: 11), its title referring to a Malay drum. *Ghomma*'s central theme is a type of rhythmic motif of two long notes followed by two short ones, recurring as a persistent figure or as a sudden interjection, sometimes even breaking up to provide 'moments of surprising punctuation' (*Ibid.*). The work is in a triple fast-slow-fast form, the middle section 'showing further intimations of other material also peculiar to the original Malay song' (*Ibid.*). Its complexity is shown by Phoebe Lange's comment in her review of the performance: 'Mony used the technique of a traffic cop to ensure non-collision in Hans Roosenschoon's "Ghomma"' (*EP Herald*, 11.7.83: 7). This new work was felt to be 'stimulating music' by Lange (*Ibid.*). The year 1983, then, was significant for two main reasons. Firstly, the number of performances doubled, and secondly, it was the first year that South African orchestral music had been performed at the Festival.

In 1984 there was a change in the orchestras which performed, but the number of performances stayed the same - four in all, with the **National Symphony Orchestra (NSO)** (conducted by Otmar Maga) and the **Natal Philharmonic Orchestra (NPO)** (conducted by David Tidboald) giving two performances each. The NSO's guest soloist at both its concerts was the cellist Zara Nelsova. Her performance of Elgar's *Cello Concerto in E minor, Op. 85* was described by Henryk Mierowski, critic for the *EP Herald*, in the following way: 'So beautifully did the soloist master the delicate web of his music that one seemed to lose oneself in the magic of its sound' (5.7.84: 10), while Jean Mierowska called it 'a loving performance' (*Evening Post*, 5.7.83: 9). The rest of the programme was 'intensely English', except for a new commissioned work by South African composer Peter Klatzow, *Incantations*.

Klatzow (b. 1945) began composing at the age of twelve, and after studying music at school continued his musical studies at the Royal College of Music in London in 1964. Internationally recognised for his composing talent, he has spent time lecturing in composition at the University of Cape Town, and is currently an Associate Professor in the University's Faculty of Music. *Incantations* was commissioned by the SABC for the Tenth Anniversary Standard Bank National

Festival. Klatzow calls it his “Shakespeare” piece, and when composing it, had, at the back of his mind, the thought that the title “Incantations” referred to music having the power to transform. He writes of it,

Both the solemn and elfin musics have their place here, and they interact to produce complex orchestral textures. The strata between the mundane and the devine [*sic*] are symbolised by the simultaneous layers of unrelated tonalities - just as the earth, air and sky range outwards from the counterpoints of our immediate awareness (*Incantations for Orchestra* [Score]: 1984, iii).

Of this work’s performance at the *Symphony Concert*, Mierowski wrote that it found its way ‘to the musical hearts and minds of many in the audience’ (*EP Herald*, 5.7.84: 10). He also wrote that ‘Klatzow’s is a very special path he is treading to fame with energy and conviction, as well as with tenderness and rich imagination’. This ‘splendid concert’ (*Ibid.*), which opened the festival, was followed a few days later by the orchestra’s *Gala Concert*, Nelsova now playing the Saint Saëns *Cello Concerto No. 1 in A minor, Op. 33*. ‘She gave a demonstration of impeccable bowing and infallible left hand. Clearly playing is a part of her life’ (*EP Herald*, 7.7.84: 7). Of the second performance of Klatzow’s *Incantations*, Mierowski wrote, ‘Mr. Maga had the perfect way of controlling the very complex instrumental and rhythmic structure’ while Jean Mierowska of the *Evening Post* wrote that ‘a second performance ... confirmed our respect for his orchestral imagination and sure handling of the large forces involved. It is indeed a work of many beauties’ (7.7.84: 11).

The NPO, conducted by David Tidboald, opened the ‘varied and interesting programme’ (*EP Herald*, 14.7.84: 6) of its *Symphony Concert* with Mendelssohn’s *Overture to a "Midsummer Night’s Dream"*, *Op. 21*, and followed this with Beethoven’s *Triple Concerto for Piano, Violin, Cello and Orchestra, Op. 56*, the **Borodin Piano Trio** being the featured soloists. Tchaikovsky and the *Henry V* film music by William Walton ended the concert. Reviewing the performance, Henryk Mierowski wrote that ‘Mr. Tidboald seems to infuse his players with the music, and they, in turn, bring it faithfully to life’ (*EP Herald*, 14.7.84: 6). Of the Beethoven, he felt that it

‘certainly shone’, being played with ‘a unanimity of dynamics [and] phrasing’ (*Ibid.*).

The orchestra’s *Gala Concert* was a ‘resplendent finale’ to the Festival (*EP Herald*, 16.7.84: 10), and consisted of works by Berlioz, Delius, Arthur Sullivan and Malcolm Forsyth. The latter is South African born, but now lives in Canada. Jean Mierowska wrote of his work, as played by the orchestra: ‘Of great freshness, vitality, and tremendous momentum, it was enjoyed by audience and performers alike’ (*Evening Post*, 16.7.84: 7). Henryk Mierowski wrote that the difficult ‘*Fantastic*’ *Symphony* by Berlioz ‘sailed safe in the hold of the young orchestra, with David Tidboald at the helm’ (*Ibid.*), Jean Mierowska calling it a ‘blazing performance, full of impassioned life’ (*Evening Post*, 16.7.84: 7). Altogether, these two orchestras provided music-lovers with a varied and enjoyable programme of music.

The year 1985 saw only one orchestra on the Main programme again - the NSO, this year conducted by ‘one of the busiest associate conductors in the United States’ at the time, Christian Tiemeyer (1985 Programme: 59). Giving two performances, the orchestra presented two very different programmes. At its *Symphony Concert*, the NSO was joined by Chinese violinist Tang Yun, who performed Alban Berg’s Violin Concerto. Preceding this work was one by Leonard Bernstein, the concert being concluded by Beethoven’s *Symphony No. 7 in A major, Op. 92*. This concert did not receive a very favourable review from Barbara van Wyk of the *EP Herald*. She found the Berg ‘a poor tribute to the centenary celebrations of the composer’ owing to the fact that ‘Yun was incapable of producing the tone, emotional contents and soloistic demands of this work’, added to which was the ‘hesitant orchestra’ (13.7.85: 6). Of the Beethoven she wrote that ‘if performed by a youth orchestra [it] would have suffered less than tonight’, observing that there was ‘no correlation between him [Tiemeyer], the music or the orchestra’. She also criticised the ‘distracting extravagant solo gymnastic performance on the podium’ of the conductor, as well as his ‘unbearable facial emotions’ (*Ibid.*). This concert was, however, given to a ‘capacity audience’ (*Evening Post*, 13.7.85: 7).

At the *Gala Concert*, Tang Yun was joined by Concert Master Annie Kossman to play J.S. Bach’s *Concerto for Two Violins in D minor*. Also on the programme were works by Handel, Saint-Saëns and Richard Strauss. This performance by the orchestra and their guest conductor

was far better received by Barbara van Wyk. She wrote that ‘from the performance of Handel’s “Music for the Royal Fireworks”, there seemed to be a spirit of unity and purpose in the orchestra’ (*EP Herald*, 15.7.85: 6). She felt that ‘Yun’s performance in this concert was more rewarding for her individualistic musicianship’, writing that in the Bach concerto ‘the baroque orchestra was transparent enough for her playing to be appreciated’, while in the Saint-Saëns the ‘reserve’ of her playing was discarded ‘in favour of a more robust approach’. The orchestra’s performance of Strauss’s “*Rosenkavalier*” *Suite* was ‘a musical contradiction to the previous concert’s symphony’. As she observed: ‘This is the standard of performance that has always been expected and associated with the NSO’ (*Ibid.*).

At both of these concerts, the NSO was joined by the **Chopi Xylophone Orchestra** from Southern Moçambique to perform Hans Roosenschoon’s work *Timbila*, commissioned by the Oude Meester Foundation for the Performing Arts. This commission came at a time when the composer wanted to fuse Western music with the traditional music of Africa, at the same time juxtaposing them, by combining their instruments, and thus their sounds, in one work. Roosenschoon says of his work, ‘It is an attempt by one world of sound to embrace another, searching for and hoping to strike points where they touch’ (1985 Programme: 60). The work is written for double orchestra - a modern symphony orchestra and a Chopi timbila orchestra.

In his review of a compact disc recording of this work, Alain Barker writes that the results of such a combination are ‘striking and yet ultimately unsatisfying’ (*SAMUS*, 1996: 71). The work is built out of ‘twentieth century tone-clusters’, setting the tone for a ‘meeting of musical strangers’. He goes on to write that once the tone-clusters have been ‘artfully woven as a sonic haze never quite clear enough to be obvious’,

... the Chopi xylophone music is then inserted “as is”, and it is from this point on that the work develops its problems. One has the sense that very little of the Chopi music has been understood. No structural, organisational or melodic fragments have been absorbed and integrated into the orchestral body except for the simplistic use of an underlying three-note theme (*Ibid.*).

The climax comes when the theme resolves itself as the French children's song *Frère Jacques*. Barker writes, 'The work fails in its climax by almost obliterating the intricate relationships within the Chopi xylophone orchestra' (*Ibid.*). Having listened to a compact disc recording of this work, my response to it was similar to Barker's. However, perhaps being at a live performance of the work results in a more favourable response, because both the following reviewers were very positive about it. Barbara van Wyk found that hearing *Timbila* for the first time was an emotional experience, and wrote that 'many weary hearts from the preceding programme were resuscitated' (*EP Herald*, 13.7.85: 6). She found the use of *Frère Jacques* something which 'gave contrast', as well as 'a straw of the known to grasp at' (*Ibid.*). Howard Nock of the *Evening Post* felt, too, that 'the concert ended on a high note' with the performance of this work (13.7.85: 7). He found the orchestra and the xylophones to be 'fascinating listening' and a 'most successful combination' (*Ibid.*).

There was no orchestral performance in 1986, this annual event suffering from the decline in the number of performances on the Main programme in general. Never again during this period would the height of having two orchestras in one year be reached at the Festival. It was as if 1985 signalled an inevitable orchestral decline when the attendance of two orchestras at each of the two previous Festivals dropped to one. This was due to financial constraints, considering the enormous cost attached to hosting one orchestra, let alone two. From 1987-89, only one orchestra attended the Festival each year.

In 1987 the **Cape Town Sinfonietta** was the orchestra in attendance at the Festival. The fact that the Foundation chose a chamber orchestra to perform this year perhaps suggests that the financial situation had improved, but not sufficiently to host a full-size orchestra yet. This chamber orchestra had recently been formed, the idea behind it being to offer a repertoire of early Classical and Baroque music not normally performed by larger orchestras (1987 Programme: 60). Conducted by Riccardo Capasso, the Sinfonietta gave two concerts. Most of its *Symphony Concert* was devoted to the music of Mozart. Coupled with Symphonies *No. 29* and *No. 40* were the *Concerto for Clarinet and Orchestra in A Major, KV 622* with Jimmy Reinders on clarinet, and the *Laudamus Tè* aria from Mozart's *Mass in C minor* with Hanneli Rupert as soloist. Included in the programme was Hans Roosenschoon's *Chronicles*. The *Gala Symphony Concert*

featured the eminent pianist Francois du Toit, who played Beethoven's *Concerto for Piano and Orchestra No. 1 in C major, Op. 15*. Also on the programme was Schubert's *Symphony No. 5 in B flat major*, as well as another performance of Roosenschoon's *Chronicles*.

1988 saw the return of the NPO, which gave two concert performances, again conducted by David Tidboald. However this year there were two additions to the orchestral concert programme. Michael Tuffin gave an introduction to both symphony concerts, which were put under the "Special Options" section of the Winter School programme and called 'Up-Beat Live: Introduction to the Symphony Concert and Gala Concert by Mr. Michael Tuffin'. The second addition was the open rehearsal of the NPO offered to the public as a chance to see professional musicians at work. This was the first time such an opportunity had been offered at a National Arts Festival, and it was an exciting one for music-lovers.

The *Symphony Concert*, which was broadcast live by Radio South Africa, was devoted to the music of Beethoven, the orchestra playing his "*Leonore*" No. 3 Overture, and *Symphony No. 7 in A major, Op. 92*, the latter of which Henryk Mierowski found 'just beautiful', the orchestra measuring up to it 'triumphantly' (*EP Herald*, 9.7.88: 6). The soloist in the *Concerto No. 5 in E flat major, "Emperor"*, was the American pianist Michael Ponti, who had recently made a recording of Charles Ives's songs with Dietrich Fischer-Dieskau, and who, Mierowski felt, 'found it easy to do justice to the right thing' (*Ibid.*).

Ponti was also the soloist at the *Gala Symphony Concert*, and 'impressed once again with his unshakeable authority of interpretation and self-discipline' (*Evening Post*, 11.7.88: 5), playing Rachmaninov's *Concerto No. 2 in C minor, Op. 18*. Also on the programme were Schumann's "*Manfred*" Overture, Op. 115, and Mahler's *Symphony No. 1 in D major*. Jean Mierowska was very impressed by the orchestra's performance of the Mahler, which ended the concert, writing that 'the sound was lucid, the playing eloquent', and that 'David Tidboald must be congratulated on bringing to vibrant life Mahler's very individual and kaleidoscopic ideas' (*Ibid.*). Henryk Mierowski, writing for the *EP Herald*, wrote that the Mahler was 'without reservation near perfect', while the Rachmaninov was 'exemplary' (11.7.88: 8). The Mahler also made an impression on Christopher Cockburn, although he is not sure whether it was the fact that it was

a good performance, or whether it was simply the fact that it was performed, which makes him remember it (Interview, 20 October 1997).

The year 1989 saw the **CTSO** returning to the Grahamstown Festival for the first time since 1983. Conducted by Wilfried Boettcher, the Standard Bank National Arts Festival Guest Conductor, the orchestra gave two concerts, with soloist and regular Festival performer Lamar Crowson. These concerts were given in memory of the pianist Steven de Groote, who had been tragically killed in June of that year.

The *Symphony Concert* included the performance of three works: Brahms's *Symphony No. 4 in E minor, Op. 98*, Mozart's *Piano Concerto, K482 in E flat major* featuring Crowson as soloist, and Peter Klatzow's *Crysalis in Flames*, which had been commissioned by the **CTSO** and was dedicated to the orchestra by the composer. The programme notes for the latter work, which appeared in the Festival Programme, were written by Klatzow himself. The ideas for the work were set in motion by E.T.A. Hoffman's phrase: 'Look at the sun! It is the triad from which the chords of the stars shower down at our feet to wrap us in their threads of crystallised fire! A crysalis in flames...'. The work opens with 'a great burst of energy which gives way to the principal theme' (1989 Programme: 52), played by the oboe. This 'long angular melody' provides the material from which all important motifs are drawn. A section of jagged rhythms and 'biting melodic and harmonic formation' follows, the climax marked by five chords after which the original oboe melody, now transformed, reappears on solo horn and violins. 'In the final section of the work all melodic and harmonic rigidity vanishes, baring only the glow and play of orchestral light' (*Ibid.*). Stephen Holder found this work to be 'colouristic, elaborately textured but highly attractive, the music being 'eminently accessible' (*EP Herald*, 15.7.89: 5), but Howard Nock 'did not find anything new and exciting' in it, even though it was 'an attractive piece of programmatic writing' (*Evening Post*, 14.7.89: 4).

The *Gala Symphony Concert* featured works by French composers Bizet and Fauré, and the Czech composer Dvořák. Bizet's *Symphony in C major*, which the composer wrote when he was only seventeen, was followed by Fauré's *Ballade in F sharp major, Op. 19*, with soloist Lamar Crowson. Stephen Holder also reviewed this concert for the *EP Herald*, calling it 'an apt festival

finale' (17.7.89: 5). He commented on Crowson's 'lyrical, well-rounded tone' in the Fauré, while Howard Nock called his performance 'outstanding' (*Evening Post*, 17.7.89: 5). After an interval, the concert was concluded with Dvořák's *Symphony No. 9 in E minor, Op. 95*, the second movement being 'magical with many outstanding moments' (*EP Herald*, 17.7.89: 5). Although there were 'occasional lapses', the orchestra's playing was 'generally excellent; for the most part the ensemble and intonation were very good', the audience giving 'audible and visual proof of their appreciation' (*Ibid.*) at the end of the concert as they applauded and threw streamers.

In total, then, eight years of orchestral performances from 1980-89 produced a varied and interesting programme, with orchestras performing ten times, giving a total of twenty performances. As well as regular performances of the music of 'mainstream' composers such as Mozart, Beethoven and Brahms, there were performances of music by less-often performed composers such as Glazunov, Delius and William Boyce, as well as works by South African composers. The orchestral music during this period was predominantly 'serious' classical, not venturing into the lighter classical 'pops' genre. International conductors like Soudant, Maga, Tiemeyer and Boettcher conducted at the Festival, while accomplished international soloists including Nina Beilina, Jeremy Menuhin and Michael Ponti performed with the orchestras. The popularity of the orchestral concerts, despite the predominantly 'serious' classical music performed each year, is shown by the number of times that newspapers reported these concerts as having 'capacity audiences'.

4.2.6 Keyboard Recitals⁷⁸

Consideration of the keyboard recitals given at the Festival from 1981-89 (there was no recital in 1980), shows that they have increased in number over the nine years, beginning with two in 1981 and ending with four in 1989. Well-known performers, both nationally and internationally, including Jeremy Menuhin, Lamar Crowson and Henryk Mierowski, appeared during these years, presenting widely varying programmes.

In 1981 there were two piano recitals on the Main. Twenty-four-year-old John Theodore, the

⁷⁸See Appendix 7 for graph showing performance statistics.

Five Roses Young Artists Award Winner for Music for that year, gave one recital performance. His programme spanned the years from the Baroque period to works from the twentieth century, consisting of music by J.S. Bach, Liszt, Mozart and Rachmaninov. His Bach *Partita No. 4 in D* was felt to be 'too long for tension and concentration to be sustained by a young player' by Phoebe Lange (*EP Herald*, 13.7.80: 2), but nevertheless 'the audience was with him' (*Ibid.*). Displaying excellent technical ability in Liszt's *Sonata in B minor*, Theodore was felt by Lange to need 'time to mature to the stage where he can freely express the romanticism inherent in Liszt' (*Ibid.*), while Jean Mierowska wrote that in this piece he displayed 'a certain lack of poise necessary for the more rhetorical passages' (*Evening Post*, 13.7.81: 7). Overall, Theodore was 'well-received by a capacity audience' (*EP Herald*, 13.7.81: 2), with his 'undoubted talent' promising a good future (*Evening Post*, 13.7.81: 7).

Also on the programme was a *Béla Bartók Centenary Recital*, commemorating the centenary of his birth, given by well-known Cape Town composer and performer Thomas Rajna. The recital was in two parts and arranged chronologically, beginning with Bartók's *Hungarian Dance, Op. 8A No. 1* from 1909, and ending with his *Four Pieces* from *Mikrokosmos, Book VI* from 1939. A commentary on the works performed was given by Mr. Rajna during the recital. Tim Huisamen remembers this performance as 'a very special concert - it was a marvellous concert' (Interview, 20 November 1997), but noted that it lasted for three hours because of Rajna's extended commentary.

1982 saw only one keyboard recital, but it was notable. The performer was Jeremy Menuhin of the famous Menuhin family, a strong and talented musician in his own right. His recital was the first musical performance of the 1982 Festival, and he chose sonatas by Beethoven and Schubert for his programme, playing Beethoven's Sonatas in *F minor* and *A flat*, ending the recital with Schubert's *Sonata in B flat D960*, thus concentrating on music of the late Classical-early Romantic era. Phoebe Lange described him as 'a pianist of tender touch and hidden depths' (*EP Herald*, 17.7.82: 6). About the Beethoven sonatas he played, she wrote, 'to realise their greatness they need an interpreter whose sensitivity and sincerity are put to the service of the master. This Menuhin did' (*Ibid.*). Jean Mierowska was a little more critical of Menuhin's performance. She wrote: 'This was an interesting study in musicianship, which at times failed

to make its full impact' (*Evening Post*, 17.7.82: 5). She gave two reasons for this: firstly, that he needed a smaller venue than the Monument theatre to perform in, and secondly, that 'musical thought needs to be conveyed through sound ... but last night I had the strong impression that a great deal of the effect of the music ... was never conveyed visually, and somehow remained with the player himself' (*Ibid.*). However, she did stress the enjoyment of the evening.

In 1983 Steven de Groote was to perform at the Festival, giving a solo recital as well as appearing with the **Cape Town Symphony Orchestra**. However, he was forced to cancel this engagement owing to illness. He was replaced by American pianist David Lively, who made his first Festival appearance in a solo recital. Phoebe Lange responded very positively to this performance, writing that he 'chose a virtuoso programme to which he did full justice in terms of technical prowess, relentless drive and physical energy' (*EP Herald*, 12.7.83: 11). However, she did observe that 'those who look for more than virtuosity in their music would have come away with the feeling that something was missing' (*Ibid.*). Jean Mierowska was less critical of this performance, commenting on Lively's 'architecturally planned dynamic contrasts, and in particular the expressive beauty of the quiet, lyrical passages' (*Evening Post*, 12.7.83: 7), feeling that the Brahms was 'played with utter commitment to every mood' and the Mendelssohn with 'the greatest delicacy, lightness, and tender sentiment' (*Ibid.*).

Also on the Main in 1983 was Barry Smith's *Organ Recital*, the first one during the period of 1980-89. Smith presented a programme stretching from J.S. Bach's *Passacaglia and Fugue in C minor*, BWV 582, to Max Reger's *Toccata and Fugue in D minor and D major*, while also including Mendelssohn, Franck and Brahms, thus encompassing Baroque, Romantic and twentieth century music in his programme. For Phoebe Lange, this concert was 'time for reflection' (*EP Herald*, 14.7.83: 11) 'in the midst of festival fever', and she responded very positively to Smith's 'majestic playing' (*Ibid.*). Although Jean Mierowska felt the opening Bach to be 'the least successful', she gave nothing but praise for the rest of the programme (*Evening Post*, 14.7.83: 7).

Lamar Crowson made another Festival appearance in 1984, giving a piano recital on the Main. This year saw him receiving a special award - the Standard Bank 1820 Foundation 10th

Anniversary Award for Music. He was certainly a deserving recipient, having an impressive list of credentials and experience behind his name, as well as a connection with the Festival which went back many years. His first Festival performances took place in 1978, when he played with Pierre Fournier as well as giving masterclasses and a lecture. He played with the **National Symphony Orchestra**, and in a Victorian soirée, in 1979, and in 1980 was on the Festivals Committee. The year 1981 saw him perform with the **Cape Town Symphony Orchestra**, while in 1984 he gave a piano recital, and accompanied Zara Nelsova in her cello recital. His single solo recital performance this year (1984) encompassed a range of composers which took his audience through musical history from the Classical period (in Mozart) to the very different style of the twentieth century (with Howells and Rawsthorne), although not in that order. Beginning with Herbert Howells, he moved on to Mozart and Schubert. Returning to the twentieth century with *Four Romantic Pieces* by Alan Rawsthorne, he ended with Moussorgsky's famous *Pictures at an Exhibition*, thus giving his audience an 'interestingly varied' programme 'requiring enormous versatility' (*Evening Post*, 9.7.84: 7). Henryk Mierowski, reviewing the recital for the *EP Herald*, felt that the Mozart was 'charmingly played' (9.7.84: 8) but that the Schubert was 'too fragmented', his 'beautiful details, phrases, and expressiveness' not making for the 'total sum of Schubert's idea'. However, the Rawsthorne and Moussorgsky seemed 'to lie more in the artist's line', the great applause from Crowson's audience showing the success of his performance (*Ibid.*).

Having reached the mid-way point in our period of focus, it is interesting to note the so-called Eurocentric focus of the keyboard programmes offered thus far. No performer had yet presented keyboard works by South African composers, although by this time a number of works by South Africans had been presented on the orchestral programme. However, the range of Western music offered up until this junction was extensive - and it was performed by internationally experienced performers, thus exposing South African audiences to exciting musical talent.

In 1985 there was no keyboard recital offered on the Main Festival programme, but one was given on the Fringe by Henryk Mierowski. Performed in the City Hall, his recital began with Beethoven's *Sonata in D major, Op. 10/3*, which was followed by Schumann's *Symphonic Studies*. Of the latter, Barbara van Wyk wrote that they 'showed amazing stamina', but that

‘sometimes one wished for the Polish temperament to take over and add the warmth needed’ (*EP Herald*, 8.7.85: 5). After the interval Mierowski played three works by Chopin,⁷⁹ and concluded with two by Debussy.⁸⁰ For Van Wyk, the Chopin ‘flowed naturally from his fingers’, while the Debussy was ‘a joyous triumph where technique and musical momentum joined forces’. Of the recital in general she wrote, ‘Not a concert for the clinical perfectionist in music - but for the music lover ... a rare occasion’ (*Ibid.*).

1986 saw a burgeoning of keyboard offerings on the Fringe, and one performance on the Main. The latter was a piano recital given by Albie van Schalkwyk, who was South African born but internationally recognised and experienced. His programme progressed chronologically, beginning with J.S. Bach’s *Italienisches Konzert*, moving through works by Schubert and Liszt, and ending with Ravel’s *Valses nobles et sentimentales*, taking his audience from the Baroque to the early twentieth century. In his review of this recital, Pierre Malan wrote that Van Schalkwyk ‘thrilled his audience with the freshness and vitality of his playing’ (*EP Herald*, 3.7.86: 14). The Ravel was ‘technically impeccable’, while for the Schubert, Van Schalkwyk ‘used the full resources of the piano to give the work ample justice’. Malan did observe, though, that ‘the overall impact of this concert was unfortunately spoilt by the unsympathetic, dry acoustics of the Monument Theatre’. However, Van Schalkwyk gave an ‘unforgettable performance’ (*Ibid.*).

On the Fringe in 1986, Henryk Mierowski gave another piano recital. His programme was mainly devoted to the music of Chopin, Mierowski playing his *24 Preludes, Op. 28* as well as *Polonaise in B flat, Op. 71/2, Nocturne in E flat, Op. 55/2* and *Ballade in A flat, Op. 47*. Also on his programme were *Four Preludes* by Rachmaninov.⁸¹ An addition this year to his previous involvement was his presentation of a Chopin Lecture-Demonstration. The day of the lecture was a bitterly cold one, which resulted in Mierowski not playing anything as his hands were too

⁷⁹*Barcarolle in F sharp, Op. 60; Nocturne in B major, Op. 62 No. 1; Grande Valse Brillante, Op. 34 No.1.*

⁸⁰*La Soiree dans Grenade; L’Isle Joyeuse.*

⁸¹*E flat minor, Op. 23/9; G sharp minor, Op. 32/12; G major, Op. 32/5; G minor, Op. 23/5.*

cold,⁸² but he gave a talk on Chopin and his music.

The remaining two items on the Fringe were organ recitals, forming a series of four concerts entitled *Organ Encounters*, given by Christopher Cockburn and John Allison. Cockburn gave two performances of *Organ Encounters I*, his programme entitled *Encounter across time* and described as follows: 'J.S. Bach remains the undisputed master of organ composition, and in this programme some of his organ works encounter pieces written in the same forms by composers of later centuries' (1986 Programme: 116). His programme therefore began with J.S. Bach and moved through the music of Willan, Brahms, Hurford and Dupré. Pierre Malan wrote that Dupré's *Prelude and Fugue in B* 'showed off his [Cockburn's] virtuoso technique to full advantage' (*EP Herald*, 2.7.86: 12). Allison entitled the programme of his *Organ Encounters II* recitals *An Encounter between centuries*, devoting it to the organ music produced by Soviet composers who were influenced by the music of the West, and who had only recently begun to write music for this instrument themselves (1986 Programme: 116). His programme highlighted the diversity of this music, incorporating that of composers like Slonimsky, Tishchenko and Muschel. It was in the Slonimsky *Toccata* that Malan felt that 'he displayed his sensitivity to colour', and of the concert as a whole wrote, 'we look forward to hearing these talented young musicians again' (*EP Herald*, 2.7.86: 12).

The number of keyboard offerings dropped in 1987, with none on the Main and only one on the Fringe. The Fringe recital was a series of two performances presented by Eddie Davey, who was a lecturer at Potchefstroom at the time.⁸³ His recitals had been described as 'A revelation of what can be accomplished on this instrument in terms of colour, spontaneity and melodic characterisation' by *The Daily News*. As already mentioned, he gave two recitals: a more 'serious' programme, and one of 'more popular music'.⁸⁴

In 1988 a keyboard recital was offered once again on the Main, while the number of items

⁸²Personal letter from J. Mierowska to J.S. Silva, August 1997.

⁸³Now a member of the Department of Musicology at the University of South Africa.

⁸⁴Despite having contacted Mr. Davey, no programme details were available.

on the Fringe grew to three. The Main Festival offering was a recital by Michael Ponti, the American-born pianist described in 1962 as 'one of the most striking keyboard talents to appear in years' by *Time Magazine* (1988 Programme: 13). His programme was mainly devoted to Romantic composers, but also included the late-Classical early-Romantic Beethoven. Beginning with Liszt's *Fantasy and Fugue on B.A.C.H.*, Ponti played Beethoven's *Sonata No. 26 in E flat major*, "*Les Adieux*", *Op. 81a*, Schumann's *Carnaval*, *Op. 9*, and ended with Chopin's *12 Etudes*, *Op. 25*. Henryk Mierowski reviewed the Ponti concert for the *EP Herald*, and was impressed by the 'rare suppleness of his wrists and the control of tone' (8.7.88: 10). Although he felt that the Beethoven was 'too fast', in the Chopin he was impressed by the 'tremendous technique and rich, singing tone' (*Ibid.*). Jean Mierowska reviewed this concert for the *Evening Post*, and was also impressed by Ponti. Playing to a 'packed Monument Theatre', he displayed a 'formidable range of pianistic technique and virtuosity' (8.7.88: 5). She was not disturbed by the speed of the Beethoven, and felt that it was a 'faultlessly moulded performance'. She did feel, though, that the total effect was 'one of carefully calculated nuance rather than spontaneity' (*Ibid.*).

Pianist Ben Fourie gave two recitals on the Fringe, presenting two different programmes. His first consisted of music by Scarlatti, Beethoven, Chopin, Skrijabin and De Klerk, while his second concentrated on that of Liszt, Ravel, Messiaen and Zaidel-Rudolph. The last-mentioned is a South African composer, and is also the first woman composer whose music has been performed at the Festival. Born in Pretoria in 1948 into a musical family, she 'showed early signs of her gift' (Malan, 1986: 516), her dominant interest lying in piano playing, and her 'urge to write music' growing stronger as she matured (*Ibid.*). Holding a D.Mus. in composition from the University of Pretoria (the first woman to be awarded this degree), she has presented papers and her works at international festivals, and launched the *New Music Network* in Johannesburg in 1981 'to create an audience for the South African *avant garde*' (*Ibid.*: 517). There is no evidence of which of her works Fourie played.

Henryk Mierowski appeared on the Fringe for the first time since 1986, this year giving a *Chopin Recital*, his programme including the *Polonaise in A flat*, *Op. 53* and the *Sonata in B minor*. The final item on the Fringe programme was a *Two Piano Recital* - the only one presented

at the Festival during the 1980-89 period - given by Odette Ray and Peggy Haddon. Their programme was 'interesting and varied' (*EP Herald*, 8.7.88: 10), and consisted of Mozart's *Sonata in D major K448* and Saint-Saëns's *Variations on a theme by Beethoven*, ending with Copland's *Billy The Kid*, the narration by actor Joe Ribiero. Henryk Mierowski was impressed by the 'precision of their playing, the balance of tone on the two instruments, the unity of interpretation', but did feel that the Mozart was 'too fast, generally' (*Ibid.*).

1989 saw one Main Festival keyboard recital, and a slight drop in the number of Fringe offerings from three to two. The "rare musical talent" (1989 Programme: 43) of South African pianist Francois du Toit was the treat for music-lovers on the Main, Du Toit having stepped in at the last minute to replace Steven de Groote after the latter's tragic death. He opened his recital with J.S. Bach's *Organ Prelude and Fugue in D major*, transcribed for piano by F. Busoni, in which Stephen Holder felt he achieved 'the required contrasts, contrapuntal clarity and sonorities' (*EP Herald*, 13.7.89: 13). The first half ended with Beethoven's *Sonata in E flat major, Op. 81a, "Les Adieux"*, which had also been played by Michael Ponti at his 1988 Festival piano recital. Du Toit gave a 'beautiful' performance of this work, in which the 'tone was easy and pleasant and never harsh'. The second half was opened with Schubert's *Sonata in A major, Op. 120*, followed by Mendelssohn's *Variations Sérieuses in D minor, Op. 54*, the programme being concluded with Debussy's *L'isle Joyeuse*. Holder did not find the second half as successful as the first. In the Schubert, du Toit 'handled the technical demands well' but Holder felt that he needed to 'become more thoroughly familiar with this piece'. The Mendelssohn was 'technically exhilarating though at times musically dull' (*Ibid.*).

The Fringe saw the organ making an appearance again. In a programme entitled *Organ Two by Two*, the leading South African organists Shirley Gie and Christopher Cockburn⁸⁵ presented two recitals each, featuring a wide range of music for this instrument. Gie⁸⁶ presented a programme featuring Bach, Buxtehude, Mozart, Franck and Messiaen, providing a range of

⁸⁵This year Cockburn returned to the Festival on the official programme for the first time since 1986.

⁸⁶A lecturer at the College of Music, University of Cape Town.

musical styles from Baroque to mid-20th century. Cockburn⁸⁷ played the music of Bach, Jongen, Vierne and Messiaen, thus also providing a wide stylistic variety in the works he performed.

Also on the Fringe was a recital that was original in a number of ways. For the first time, a solo recital was presented by pianist Surendran Reddy, and also for the first time a recital of a performer's original arrangements was presented. Reddy, a well-respected and accomplished performer in South Africa and overseas, gave three performances of a recital of his own jazz arrangements. This performance, being a solo keyboard performance has been included in this section rather than in the jazz division of 4.2.10, which is dedicated to bands rather than to solo performances.

Looking at the keyboard recitals from 1980-89, a certain amount of variety is evident. As well as this period's containing the music of regularly performed composers like Mozart, Beethoven, Schumann and Bach, the music of less-performed composers was also presented, such as Scriabin, Copland and De Klerk. While piano recitals predominated, a number of organ performances (five in all) supplied a welcome variation, these concerts providing audiences with an interesting programme. Despite the variety, however, the programme from 1980-89 was predominantly classical. The only example of lighter piano music was in 1988, when Peggy Haddon and Odette Ray performed Copland's *Billy The Kid*. This two-piano concert was also the only one breaking away from the conformity of a solo keyboard recital during these ten-years at the festival. The only South African keyboard music on the programme was the Zaidel-Rudolph work performed by Ben Fourie. It has already been mentioned in this section that the programme up to 1984 was fairly Eurocentric and classical. This trend continued up to the end of our period of focus, as has been shown. However, this does not detract from the fact that some superb talent, both local and international, was presented at the Festival during these years. In total, nineteen keyboard recitals were presented on the Main and Fringe from 1980-89, this genre being one of the larger ones represented on the programme in the 1980's. It was also a genre which grew in size: there were no keyboard recitals in 1980, and by 1989 there were three on the programme.

⁸⁷A lecturer at Rhodes University, Grahamstown and organist at the Grahamstown Cathedral.

4.2.7 Vocal Music - solo and ensemble⁸⁸

This section looks at solo vocal music, and vocal ensembles not bigger than seven singers - thus, at groups not large enough to be classified as a choir (choral music being examined in section 4.2.9). Vocal music at the Festival took a number of years to establish itself, not appearing until 1983, and then only appearing on the Fringe programme. It was not until 1985 that vocal music appeared on the Main. Prior to its first appearance, however, opera and choral music ensured that there was some form of vocal music on offer, with either one or both appearing on the programme each year.

In 1983, a performance in two parts entitled *Poetry and the Guitar* and *The Murder of Lorca* appeared on the Fringe. The former was a programme of English and South African poetry set to music written and sung by Michael Greenacre, with guitar accompaniment, while the latter was a radio play for voices and guitar by Walter Saunders, neither the programme nor the review of the performance making clear whether it was speaking or singing voices that were called for. Nevertheless, the former definitely utilised vocal music, and the entire programme was an original one, created by its two performers. In her review of the performance she saw, Anne Rogers wrote that Greenacre, 'adding a new dimension to this much-loved poetry ... kept his audiences enthralled' (*EP Herald*, 13.7.83: 13).

In the following year, 1984, there was still no vocal music offering on the Main. However, the number of items on the Fringe increased from one to three, a wide variety being offered even within such a small number of shows. Steve Ntsane presented a 'One-man Stage Show' entitled *Moose Gastin*, based on the life of Sammy Davis Junior. While comprised of impressions and tap dance, the show also included solo song, which is why it has been included in this category. In her review of this show, Gillian Hobson wrote, 'This keen little artist is, unfortunately, sadly lacking in professional showmanship. His attempted tap-dancing steps and natty side-kicks look like nothing more than a well-studied mimic' (*EP Herald*, 12.7.84: 15). She did write that he had 'a full, promising voice', but that 'an untrained voice attempting the drawn-out numbers of the great blues artists totally unaided [a cappella] is idealism in the extreme' (*Ibid.*).

⁸⁸See Appendix 8 for graph showing performance statistics.

Also on the Fringe was Paul Tracey's show, simply called *Paul Tracey Entertains*, which received a review in the *EP Herald* headed 'Song portraits savoured with side-splitting humour, charm' (13.7.84: 13). A South African by birth, Tracey presented a programme of unique entertainment for the whole family, comprised of humour, stories and song (1984 Programme: 87). Germaine Glueck wrote that 'his roots lie in Africa and his ethnic-flavoured stories and songs hark back to these roots' (*Ibid.*). So while neither of the above-mentioned shows were comprised entirely of song, they were both categorised under 'Music' in the programme book because they utilised song and the speaking voice as the main part of their entertainment, and they have thus been included in this section.

The third Fringe show was one which used only vocal music, and which was more classical in nature than the other two, although its title gave no indication of this. Simply called *Claudine and Leigh*, it was a presentation of French Chansons performed by singer Claudine Gunzberg and pianist Rexleigh Bunyard. They presented music varying greatly in character, comprising songs ranging from those of the French troubadours, to those of Piaf and Brel. Although singing in French, Gunzberg gave a brief description of each song in English. Reviewing this show, Germaine Glueck felt that by doing this, Gunzberg made it 'easy ... to recognise her sincerity when she vocalised the lyrics' (*EP Herald*, 12.7.84: 15). However, she felt that Gunzberg's performance was too static, and that she had heard these songs sung with more subtlety. Glueck wrote, 'Claudine is like an uncut diamond - she just needs to concentrate on polishing up tiny facets in order to sparkle like a professional'. Bunyard gave a 'sympatico' accompaniment, being an 'accomplished musician' (*Ibid.*) in Glueck's opinion. So this show was an example of good talent which was still developing, and which was being given the opportunity to do so by appearing at the Festival.

1985 saw the first vocal music concert on the Main Festival programme. It was a *Recital of Lieder and Operatic Arias* given by Sidwill Hartman, who was the winner of that year's Standard Bank Young Artist Award for Music.⁸⁹ He was accompanied by Gordon Jephtas, himself an internationally renowned performer, of whom Barbara van Wyk wrote that while his 'theatrical

⁸⁹His programme included: Handel - *Where'er you Walk*; Mozart - *Un'aura amorosa*; Strauss - *Standchen*; Fauré - *Après un Reve*; Verdi - *La Donna e Mobile*.

antics ... initially might have distracted from the soloist ... the total involvement in which he breathes with the singer, sings the words, anticipates every declamatory nuance' showed his total commitment and skill as an accompanist (*EP Herald*, 9.7.85: 24). Van Wyk described Hartman as possessing 'surely the most beautiful tenor voice ever to be heard from the southern tip of Africa' - high praise indeed (*Ibid.*). She felt him to be 'the culmination of all requirements of a true artist. His voice, stage personality and technical control all form a unity which projects the interpretation of the songs to the audience' (*Ibid.*).

The number of Fringe shows in 1984 dropped to only one in 1985. This was one called *Brighton Up!*, a 'light-hearted ramble through the world of English music from Handel to Monty Python' (1985 Programme: 119) with baritone John Fletcher accompanied by Ceridwen Fleming on piano. The programme ranged from songs of the sixteenth century to those of the present, interspersed with 'glimpses of the people and events which have shaped the face of English music' (*Ibid.*). So the programme this year was more classically focused than the programme of the previous two years, although there were still light elements to it.

The year 1985 was to be the only one where the Main Festival programme presented a vocal music concert, for from 1986-89, and, as already seen, from 1980-84, there was no vocal music on the Main. However, in 1986 the number of vocal music shows on the Fringe doubled from the three of the previous year to six, the programme now beginning to display the variety for which the Fringe is renowned in the 1990's.

A Recital of Russian Songs was given by South African soprano Hester Stander, accompanied on the piano by Louis Maritz. They gave two performances of a programme consisting of songs by Tchaikovsky, Moussorgsky and Rachmaninov. Pierre Malan wrote that 'concerts of such a high standard are few and far between' (*EP Herald*, 2.7.86: 12). He felt that her voice was 'at all times impeccably under control and this, coupled to a sensitive insight into the text, kept [the audience] spellbound'. Of the Moussorgsky *Nursery Songs*, he simply wrote 'Bravo!', and commented that 'Louis Maritz accompanied with great sensitivity' (*Ibid.*).

Another concert of a classical nature was the one presented by the group **Plus Three** called

A Classical Statement. The group, consisting of three singers (soprano, mezzo and tenor) and accompanied by pianist Waldo Malan, presented three song cycles 'arranged and adapted into a fast-moving experience by Waldo Malan and Dana de Waal' (1986 Programme: 120). The first was a Baroque cycle made up of music by Bach and Handel, while the remaining two were Romantic cycles, consisting of music by Beethoven and Haydn, and Chopin, Brahms and Liszt respectively. Thus, this was a production displaying an adaptation of classical music into an entirely original form.

Also classical in nature were the three programmes presented by the **Cape Town Early Music Ensemble**. The group, consisting of seven singers, both men and women, devoted one concert to the music of John Dunstable and Thomas Tallis, one to sixteenth-century madrigals by composers including Palestrina, Monteverdi and Dowland, and one to music by Josquin Desprez. Pierre Malan attended the madrigal concert and declared it 'a resounding success' (*EP Herald*, 1.7.86: 8). He commented on the fact that the programme was 'well-structured', and that all six members had 'beautiful voices'. He was very impressed by the fact that they so successfully communicated 'their obvious, deep sensitivity to the music of this period', displaying 'tight rhythmic and dynamic control' and maintaining excellent intonation (*Ibid.*). Each of the three productions in 1985 described thus far show great variety, all having their own theme or area of focus.

There was also music of a lighter nature on the Fringe. **Abavumi**, a vocal quartet of black singers founded and trained by Sarie Lamprecht, performed a wide variety of songs, ranging from Schubert and Brahms to Negro Spirituals and traditional African songs in their programme entitled *Abavumi in Concert*. Pierre Malan enjoyed the group's choice of music, but hoped that they would start to 'aspire towards music-making at a higher level of artistic sophistication' (*EP Herald*, 4.7.86; 11). For this to happen, he felt that much work needed to be done on developing their sensitivity to each other, and on 'training the voices to blend better' in order for the group to 'realise their full potential' (*Ibid.*). Also of a lighter nature was another production by the group **Plus Three** called *Off-Off Grahamstown*, directed by Taubie Kushlick. The production was described as 'a musical experience selected from Brel, Moustaki, Piaf, Sondheim and popular musicals' (1986 Programme: 120). Again this group presented well-known music but

in an original form.

The sixth and final item on the Fringe was entitled *The Singing Settler*. The Settler in question was Mirium Erasmus, Durban's 'Busking Queen' (1986 Programme: 121), who performed a programme of 'folk songs demonstrating the continuing tradition from the first British Settlers to the present day' (*Ibid.*), incorporating both traditional songs and her own original ones, accompanying herself on guitar. Unfortunately, she suffered from having a less accessible venue in the Monument. When no-one arrived at her concert, she moved to the Monument foyer, where 'her lovely voice and captivating personality charmed festival-goers' (*EP Herald*, 9.7.86: 9), and where she established an immediate rapport with her appreciative audience (*EP Herald*, 28.6.86: 5).

The year 1986, then, although presenting no vocal music on the Main, offered a wide variety on the Fringe, as well as a sudden growth in the number of shows on offer. Despite the seemingly large and encouraging interest in vocal music productions in this year, however, the following year 1987, saw none at all being presented at the Festival, either on the Main or the Fringe. There was however an extensive choral music programme on the Fringe, as well as one Main festival choral offering, ensuring that vocal music was represented in larger groupings at the Festival.

In 1988 there was again no vocal music offering on the Main. This year, however, saw the Fringe almost regaining its former size (presenting five concerts). It also saw light music having a larger representation on the programme than classical music. The only concert of an entirely classical nature was the *Song Recital* given by Ann Botha (contralto) and Selwyn-Sue Conyers (soprano), accompanied by Janet Blignaut. The music they performed consisted of Gypsy song cycles, and duets and solos by Dvořák, Brahms and Strauss, taking their audience on a journey from the Romantic period to the early twentieth century. A concert somewhere between classical and light music was *On Wings of Song* presented by **Birds of a Feather**. It was a programme of words and music, featuring songs ranging from the Elizabethan era to the twentieth century, as well as readings from Chaucer to Beatrix Potter. Moira Winslow provided the poetry while Barbara Toms, accompanied by Susan Cock, provided the songs.

In the area of light music there were three shows on offer this year. Jennifer Ferguson, described as 'dynamic' and 'hugely creative' (1988 Programme: 75), performed her own music, accompanying herself on the piano. **Tangerine**, the unique South African jazz vocal quintet, gave a number of performances at this year's Festival, offering sophisticated jazz vocal arrangements, including the music of the Big Band Swing Era, as well as blues and contemporary styles.

The last item on the Fringe was the performance of two song cycles by Albie Louw from the popular *Nonsense Verse* by Philip de Vos. The show had the name of the two cycles: *O Togga!* 'n *Gogga en Brommer in die Sop*, and featured tenor de Vos accompanied by Louw on piano. Tim Huisamen remembers this concert being very poorly attended because it was at the same time as the *Symphony Concert*, which he felt was 'very sad' (Interview, 20 November 1997). Thus, 1988 saw both original music on the Fringe (provided by Jennifer Ferguson, and by De Vos and Louw), and various arrangements and groupings of well-known music into new contexts. The Fringe had continued to grow in size and variety.

In 1989 this growth dropped slightly, the number of items on the Fringe decreasing from five to four. The interesting change this year was the decrease in light music and relative growth in classical music: three of the four shows were classical, while only one was light in character. The latter was a show entitled *Ma's Boys*, described as 'An hour of companionable song with Ma's Boys singing ballads, minstrel and folk songs, Gilbert and Sullivan etc' (1989 Programme: 73).

The first of the three classical recitals was another by Ann Botha and Selwyn-Sue Conyers, who had performed on the Fringe the year before. They presented a programme of miniatures, made up of 'music of the highest order' (*EP Herald*, 7.7.88: 17). Henryk Mierowski had very high praise for this concert, writing that 'It was sheer delight to hear and see these two singers with two matching voices', and that 'there was not one movement, not one step out of time or place. It was all impeccable' (*Ibid.*). Their programme included music by Dvořák (*Zigeunerlieder*), Debussy, Fauré, Satie and Brahms, the singers accompanied by Janet Blignaut.

Hester Stander made another Festival appearance, her previous one having been in 1986. This year she was joined by baritone Alexander Schwartz, and accompanists Rina Smit and Dennis

Stander, (the latter being her brother). Together they presented two concerts, the first one entitled *Brahms Recital*, and the second *Duo Recital*. The latter comprised songs by composers including Fauré, Handel and Mahler, and was given a largely negative review by Stephen Holder, writing for the *EP Herald*. He wrote that although the concert was advertised as one consisting of duos, there were none on the programme at all, while the programme on sale was inaccurate, and 'the order of things was quite wrong' (12.7.89: 6). While Holder was impressed by Schwartz's 'sense of line ... beautiful sound and good diction', he wrote of Ms. Stander's delivery of three Fauré songs, 'These were stiff, with none of the flexibility required by this style. The singer had some disturbing mannerisms which distorted the voice and disrupted the flow of the melody'. Of the accompanists, he wrote that Rina Smit 'only just managed the notes required (and that not always), completely neglecting any sense of style and musical shape', while Dennis Stander 'provided an accurate but uninvolved accompaniment' (*Ibid.*).

Although the type of vocal music examined here appeared only in 1983, and then was not part of the Main programme until 1985, it displayed a general growth in size and therefore variety from 1983-89. On the whole, the programme was varied in style, with the exception of the predominantly classical programme in 1989. This genre was one of the better represented on the Festival programme, twenty-one different vocal music concerts appearing on the Main and Fringe during the 1980's. However, even then, although three quarters of the shows were classical in nature, there was great variation in the music which was performed. Attendance and audience appeal of these concerts is difficult to assess, however, because of the lack of booking records.

4.2.8 Chamber Music⁹⁰

Chamber music at the festival was a constant presence on the programme, this genre being represented by twenty-two concerts during the 1980-89 period. For Tim Huisamen, the highlights of the Festival remain the chamber music groups (Interview, 20 November 1997), while Ron Hall comments on the fact that, in the 1990's, he misses 'the really great overseas chamber groups' (*Ibid.*, 12 November 1997). The relatively large size of this genre when compared to the others could be explained by the broadness of the category, 'chamber music' encompassing a wide

⁹⁰See Appendix 9 for graph showing performance statistics.

range of types of ensembles. Thanks to the Festival, Grahamstown has seen performances both by some of the world's leading chamber music ensembles and by leading musicians in a chamber music group formed specially for the Festival in 1989.

In 1980, chamber music on the Main Festival programme received a positive start with two different chamber music ensembles, one an international group and the other Cape Town-based. The former was the **Chilingirian String Quartet**, formed by Levon Chilingirian in 1971.⁹¹ The group's two recitals were devoted to six quartets by Mozart. The first performance was a "Lecture Recital" featuring Mozart's quartets in *G major, K387; D minor, K421* and *E flat major, K428*, while the second was a conventional recital, the group playing the quartets in *B flat major, K458; A major, K 464* and *C major, K465*. Of the latter, Phoebe Lange wrote: 'From the applause it was clear that this concert was a festival highlight' (9.7.80: 2), the group having been billed as 'one of the most exciting quartets today' (*EP Herald*, 8.7.80: 8).

I Musicanti, the Cape Town String Chamber Orchestra, made up of sixteen musicians and led by Artemisio Paganini, was also on the Main Festival programme, giving two concerts. Its first, entitled *Morning Concert*, featured a variety of music. The programme moved chronologically, a common feature of recitals, beginning with a *Suite in D minor* by Corelli (1653-1713) which was followed by Albinoni's (1671-1751) *Trumpet Concerto in D minor*, featuring Janis Coffman on solo trumpet. The first half of the concert was concluded with the *Concerto Grosso No. 1* by Geminiani (1687-1762), so the programme had moved from Baroque to early Classical. In the second half, the *Concerto Grosso No. 4 in D minor* by the English composer Richard Mudge (1718-1763) was the first work played, continuing the gradual move into the Classical period. Tartini (1692-1770) was the next featured composer, Coffman again appearing to play his *Trumpet Concerto in D major* with the orchestra, while Mozart's *Divertimento KV 136* ended the concert, taking the audience into the height of the Classical period.

The orchestra's second concert featured Vivaldi's works exclusively, this performance again

⁹¹Levon Chilingirian (first violin); Mark Butler (second violin); Nicholas Logie (viola); Philip de Groote (cello).

featuring (American artist) Janis Coffman on trumpet, with the **Oriana Choir** from Durban also taking part. The orchestra opened the concert with Vivaldi's *Concerto Grosso in C minor*, Coffman was the soloist in his *Concerto for Trumpet and Strings in B flat minor* which followed. Closing the first half was the *Concerto for Two Violins and Strings*. The second half featured the **Oriana Choir** performing Vivaldi's *Gloria for Soprano, Alto and Choir* with the orchestra. Coffman was received extremely well by Festival audiences, being recalled 'again and again' with 'persistent applause' (*EP Herald*, 11.7.80: 13). The Festival of 1980 thus featured the music of a number of composers in the chamber music section of the programme.

The year 1981 saw the Main maintain the same number of chamber groups on its programme as in 1980. The first was a duo concert, given by Lamar Crowson (piano) and Nina Beilina (violin), Phoebe Lange calling this partnership 'a feast' for chamber music lovers (*EP Herald*, 13.7.81: 2). The Festival theme being "Mostly Mozart", the two musicians devoted their two programmes to a number of works by this composer. The duo programme was a series of three Sonatas: *F major, K 377* (1781); *A major, K526* (1787) and *B flat major, K454* (1784). Phrases like 'pure singing tones' and 'lyrical [and] perfectly contoured' appeared in Lange's description of this recital. She added that 'Crowson's superb 'feel' for Mozart was complemented by the clear, soaring quality of Beilina's Guadanini violin' (*Ibid.*). Jean Mierowska reviewed this concert for the *Evening Post*, and was impressed by the 'beautifully structured phrasing' and the 'music's vitality' (13.7.81: 7), but did feel that the 'overall happy impression was marred once or twice by breakneck speeds ... and [that] an un-Mozartean roughness crept in on a very few occasions' (*Ibid.*). Dr. Tim Radloff explains that it was Beilina's first encounter with Mozart's sonatas, which would possibly account for the 'roughness' that Mierowska noticed. Radloff went on to say that at times he felt that Beilina was not totally at ease with the style of the sonatas.⁹²

The second chamber performance of 1981 was the partner performance to Lamar Crowson and Nina Beilina's duo concert. For this recital, Crowson and Beilina were joined by Eric Martens on cello, for a concert on the Main simply entitled *Trios for Piano, Violin and*

⁹²Oral information, 7.1.98.

Violincello.⁹³ Again adhering to the Festival's "Mostly Mozart" theme in their choice of music, the trio played a series of five Mozart trio sonatas: *G flat, K496* (July 1786); *B flat, K502* (November 1786); *E, K542* (June 1788); *C, K548* (July 1788) and *G, K564* (October 1788). Phoebe Lange observed the following about the cello part: 'Where it should have emerged prominently, it did, but seemed to lack breadth' (*EP Herald*, 13.7.80: 2). However, Jean Mierowska, writing for the *Evening Post*, wrote that 'Eric Martens, given his less brilliant part, showed, nevertheless, how essential the base of the cello is and his solos ... were beautifully executed' (13.7.81: 7). Of the concert as a whole, she wrote that it was 'a shining example of perfect chamber music playing' (*Ibid.*). On the Fringe the chamber music offering was by the **Albany Players**, made up of flute, violin, viola and cello,⁹⁴ who gave one performance and devoted their programme to four Mozart Flute Quartets.

The year 1982 saw a drop in the number of chamber music offerings, but the attendance of the internationally renowned Medici String Quartet ensured that the quality of musicianship remained high. The Quartet presented three different programmes, not limiting all their music to the "Boldly Beethoven" festival theme, but including one quartet by this composer in each of their concert programmes. Composers of other quartets played by the group included Ravel, Mozart, Britten and Haydn, the ensemble thus presenting a stylistically varied programme. Jean Mierowska wrote: 'The varied worlds of Haydn and Mozart, Beethoven and Britten have been presented with an insight and authority which is quite superlative' (*Evening Post*, 19.7.82: 7). All of their recitals were 'packed', the group receiving 'tumultuous applause' and being called back 'again and again' (*EP Herald*, 19.7.82: 19). Phoebe Lange was impressed by their 'perfect balance' and 'matched strings producing vibrant, brilliant and gutsy tones' (*Ibid.*). At the end of their third recital the quartet acceded to the 'foot-stamping demands of a packed Canterbury Hall audience' (*EP Herald*, 22.7.82: 21) by playing the first movement of Haydn's *Op. 79 No. 1* as an encore. Lange wrote that the three performances by this young British quartet were 'the

⁹³Martens would again appear at the Festival eight years later in 1989 as part of the **Festival Quartet**.

⁹⁴Albert Honey (flute); Norbert Nowotny (violin); Elizabeth Samson (viola); Rosemary Rankin (cello).

musical highlight of this festival' (*Ibid.*), Dr. Tim Radloff agreeing with this view.⁹⁵

The slight drop from 1981 to 1982 in the number of items under the chamber music section of the Festival programme seemed to set a pattern for the following four years, each year seeing only one chamber music presentation. The standard and quality of musicians remained high. In 1983 the world-renowned **Enesco Quartet**⁹⁶ was in attendance at the Festival as part of the Main programme, this group replacing the originally expected **Glinka Quartet**, which had been forced to cancel its visit to South Africa because of political pressure in Holland where they were based (*EP Herald*, 4.7.83: 12).

The Quartet's programme consisted of Brahms's *Quartet in B flat major*, "Hunt", Op. 67, Janáček's *String Quartet No. 2*, "Intimate Pages", and the premiere performance of a new quartet, *Ciascun apra ben gli orecchi*. The latter was specially written for performance at the 1983 Festival by South African David Kosviner,⁹⁷ and dedicated to Stuart Reiner. This title coming from a poem by Lorenzo de Medici meaning "Let all open their ears wide", the work is made up of two movements and lasts approximately eleven minutes. This was the first South African work to be performed on the chamber music programme at the Festival, and was to be the only one of its kind during this period. This work will now be briefly examined.

A repeated note on the cello is the 'motif' out of which the first movement grows. The ensuing activity of theme and motifs emerging and developing leads to a climax and then a pause. Suddenly out of this pause comes a 'very simple - almost childlike - melody' (Radloff; 1983 Programme: 21), which then dies away leaving only the opening repeated note. The original themes return 'in a very compressed state', the movement ending with 'great vigour and finality'. The second movement, much slower, with a brooding theme and 'heavy' repeated notes develops slowly, reaching a climax of 'disjointed chords'. A gentler section follows, when suddenly the low, heavy repeated notes return, above which 'a flurry of activity gradually dies down' (*Ibid.*),

⁹⁵Information from Dr. Tim Radloff, 7.1.98.

⁹⁶Constantin Bogdanas (violin); Florin Szigeti (violin); Dorel Fodoreanu (viola); Liviu Stancse (cello).

⁹⁷That year's winner of the Young Artist Award for Music.

the work ending with the movement's child-like theme being played very softly on harmonics. Of this work, Phoebe Lange wrote that it was 'easy on the ear' but that it did not say 'anything startlingly new or that has not been said by composers such as Bartok or Janacek' (*EP Herald*, 16.7.83: 5). Of the rest of the concert, Lange felt that the ease with which the quartet played the very demanding Brahms was 'a measure of [their] expertise' and that the Janacek was a 'brilliant ending to the programme', while Jean Mierowska found the concert 'an evening of sheer perfection in string quartet playing' (*Evening Post*, 18.7.83: 7). For Lange, and the audience, this was 'the kind of chamber music recital which calls for more' (*EP Herald*, 16.7.83: 5).

The year 1984 also saw only one chamber offering, again on the Main, which was given by the **Borodin Piano Trio**.⁹⁸ Each was an excellent musician in his own right, and together they formed an ensemble described as 'serious and powerful, whose playing is on the grandest imaginable scale' (1984 Programme: 50). Playing two works at their single Festival performance, the trio chose to perform Tchaikovsky's *Trio in A minor*, *Op. 50*, and Schubert's *Trio in E flat*, *Op. 100*. Of the Tchaikovsky, Henryk Mierowski wrote that 'there could be no better testimony for the three artists than to say that every pulse of Tchaikovsky's heart found a deep response in the interpretation of the first movement', and that 'all the way through, the artists knew what they were playing and gave to the music breath, depth and greatness' (*EP Herald*, 12.7.84: 15). Of the concert as a whole, Mierowski declared it to be 'the most perfect chamber music performance we have heard for a long, long time' (*Ibid.*). Jean Mierowska was impressed by their 'great depth of expression' and their 'loving sensitivity', which provided the audience with an 'uplifting, exhilarating two hours' (*Evening Post*, 12.7.84: 9). This performance received a 'long and ecstatic reception' from the audience (*Ibid.*). Tim Huisamen remembers this group as being 'superb' (Interview, 20 November 1997), as does Ron Hall (*Ibid.*, 12 November 1997).

In 1985 there was only one offering, but this year it was on the Fringe, a concert presenting a number of chamber music groupings. *Classical Guitars in Concert*, presented by the **Martin Harris Ensemble**, consisted of a variety of solos, duets, trios, quartets and quintets by composers including Bach, Mozart, Haydn, Zarate and Carulli.

⁹⁸Rotislav Dubinsky (violin); Yuli Turovsky (cello); Luba Edlina (piano).

The year 1986 again saw only one offering on the Fringe, again for guitar. Presented by Howard Nock and Bryan Knowles under the title of the **Aranjuez Duo**, the programme consisted of 'duets ranging from the Renaissance to the present century' (1986 Programme: 116). An interesting addition to their programme was a piece called *Exhibition Waltz*, which was composed 'on the occasion of the Grahamstown Exhibition of 1898-9, by Basil Scholefield' (*EP Herald*, 24.6.86: 13). Having played together for a number of years, they 'once again impressed with their impeccable approach to duet playing' (*EP Herald*, 4.7.86: 11). While Pierre Malan felt that the programme could have been made more interesting 'with the inclusion of some hot-blooded and passionate music', he declared the overall impact of the concert as one of 'a superb example of chamber musicianship' (*Ibid.*). Sadly, this was one of Bryan Knowles's last performances - he died of leukemia soon afterwards.⁹⁹

The year 1987 saw a sudden increase in the number of chamber music offerings, four now appearing on the programme. On the Main the **Verdi String Quartet**¹⁰⁰ presented on performance each of two programmes. Founded only in 1983, the Quartet had already embarked upon an exciting international career by 1987, having performed all over the then West Germany, and throughout Europe (1987 Programme: 57). Each of their programmes contained music from the Classical, Romantic and Modern time periods. The first performance was opened with Schubert's *String Quartet No. 13 in A minor, Op. 29*, followed by Béla Bartók's five-movement *String Quartet No. 4*. The ensemble ended their concert with Verdi's *Quartet in E minor*. The quartet impressed festival audiences, with Henryk Mierowski writing that at the end of the concert, 'the storm of applause elicited an encore'.¹⁰¹ While he felt that the last movement of Schubert's *Op. 29* was a bit too fast, for him the most memorable part of the evening was the Bartók. The ensemble opened their second recital with Beethoven's *Quartet in F minor, Op. 95*. This work was followed by Britten's *Quartet No. 2 Op. 36*, Brahms's *Op. 51 No. 2 in A minor* ending the programme. Of this concert, Henryk Mierowski felt the Britten to be the highlight, 'a high degree of musical intensity' being retained (*EP Herald*, 9.7.87: 11). Of the group as a whole

⁹⁹Information from Dr. Tim Radloff, 7.1.98.

¹⁰⁰ Susan Rabenschlag (violin); Christian Leuken (violin); Karin Wolf (viola); Hans-Christian Schweiker (cello)

¹⁰¹The scherzo from an early Schubert quartet

he wrote, 'They take in every detail of the piece they play, every dramatic nuance, the change of tempo. It is a disciplined group, which evidently works hard' (*Ibid.*). So 1987 brought the chamber music at the Festival out of its slump with an ensemble of superb quality whose programme provided music-lovers with a taste of a number of style periods.

Also on the Main was the **Villa Lobos Ensemble**, presented by the Unisa Centre for Latin American Studies, in "A Concert of Latin American Music for Piano, Guitar and Voice in commemoration of the Centenary of the Brazilian Composer Heitor Villa-Lobos (1887-1959)".¹⁰² Featuring music by Barrios, Brouwer, Powell, Ginastera and Games as well as Villa-Lobos, the ensembles at the concert ranged from solos, to voice and piano, and voice and guitar. Henryk Mierowski declared each performer to be 'a master' (*EP Herald*, 8.7.87: 7), and wrote that 'we are glad to have heard this moving concert' (*Ibid.*).

The following two chamber concerts appeared on the Fringe. The first was presented by the **Rhodes Flute Trio**, the ensemble made up of Daniela Heunis (flute), Ishbel Sholto-Douglas (cello) and Susan Gough (piano). All three musicians were lecturers in the Rhodes University Music Department at the time,¹⁰³ their 'delicate, controlled sound' (1987 Programme: 72) having delighted 'discriminating local audiences' (*Ibid.*), their performances earning critical acclaim. Giving two performances, the trio played a programme which took their audience on a journey through trio music of various musical styles by progressing chronologically. Beginning with Haydn's *Trio in F major, Hob XV/17*, the ensemble moved on to J.C.F. Bach's *Trio in D major, BWV VII, No. 4*. After a short interval, the ensemble began with Weber's *Trio in G minor, Op. 63* ending the programme with Damase, playing his *Sonate en Concert*. The **Rhodes Flute Trio** presented an enjoyable and varied programme.

The second Fringe concert was presented by another guitar duo. This year the musicians were Avril Kinsey and John Silver, 'two of South Africa's top classical guitarists' (1987 Programme: 72) whose playing was described as 'buoyant and sensitive' (*Ibid.*), and who presented a

¹⁰²Wessel van Wyk (piano); Abri Jordaan (guitar); Ravonne Swart (voice).

¹⁰³Sholto-Douglas and Heunis are currently still lecturing in the Music Department at Rhodes University.

programme entitled *Two Guitars in Concert*. Like the **Aranjuez Duo** they chose their music from a repertoire ranging from the Renaissance to the present day, including works by J.S. Bach, Albeniz, Granados and Debussy. An exciting addition to their programme was a new work by Jorge Cardoso, *Hommage a 'F Sor*.

The year 1988 gave a significant boost to the chamber music section of the Festival programme, with the first and only **Student Chamber Music Concert Series** taking place as part of the Festival programme and running over a period of four days. This series was made up of four separate programmes, performed by music students of Rhodes University, and of the Universities of Cape Town, Stellenbosch and the Witwatersrand, in a number of ensembles. An exciting addition to these concerts was the masterclass which followed each performance, the classes given by Professors Lamar Crowson, Walter Mony and Norbert Nowotny.¹⁰⁴ This event was deemed an 'exciting venture' by Jean Mierowska of the *Evening Post* (7.7.88: 7).

With four concerts and such a large number of ensembles, it was inevitable that there would be a wide variety of music presented. Each programme was different, mostly being made up of trio ensembles, although two duets and an ensemble of seven players (conducted by Walter Mony) were also part of the overall programme. The music presented included that of Vivaldi, Mozart, Beethoven, Ibert, Ravel and Brahms, the students thus providing a 'refreshing and satisfying mixture of familiar and not-so-familiar music' (*Evening Post*, 7.7.88: 7). In the Programme Michael Tuffin wrote, 'We hope that this series of concerts and master classes will become a regular feature at the Festival, as more and more friends wish to participate as performers or audience' (1988: 20). However this concert series in 1988 was to be the first and last of its kind at the Festival, despite the success that it enjoyed. The reason for this was a simple one: it was started by Michael Tuffin in the final year of his time as Music Adviser to the Festival. It fell away simply because he was not there the following year, and because the Festivals Committee underwent a dramatic change in its composition, thus not allowing for an established member of the committee to take over the Concert Series (Huisamen interview, 20 November 1997). The students played to a 'full Canterbury Hall in the mornings ... large numbers

¹⁰⁴ Professor of Music, University of Cape Town; Head, Department of Music, University of the Witwatersrand; Head, Department of Music, Rhodes University, respectively, at the time.

returning for afternoon masterclasses' (*Evening Post*, 7.7.88: 7). The masterclasses given by Lamar Crowson made an impression on Christopher Cockburn, who said that he had very interesting things to say about interpretation (Interview, 20 October 1997).

In addition to this concert series was a total of three concerts on the Fringe. Again, the guitar was a featured instrument, but this year it appeared in two slightly different contexts. The first was its pairing with oboe. Presented by **Duo da Capo**, it was entitled *A Recital of Classical Music for Guitar and Oboe, from Baroque to Bartok and beyond...* Giving five performances of this programme were Steven Sher on guitar and Laszio Bohr on oboe. Although no detailed programme information was available, the title of the recital gives an idea of the variety of music one would have heard at this concert.

The second context in which the guitar was presented this year yielded two concerts - both for flute and guitar. *Light Ensemble Music* was presented by Amanda Bosch on flute and Charl Lamprecht on guitar. This duo gave three performances of a light classical programme, with music by Telemann, Ibert, Giuliani, Debussy, Duarte and Ponce. Henryk Mierowski called this 'an evening of delicate tender music-making' (*EP Herald*, 7.7.88: 15). He was particularly impressed by Bosch's 'full round tone', and by the fact that the two musicians were 'so well attuned to each other, so much in harmony in both the sound of their different instruments and, obviously, in their sensitivity to the music they played' (*Ibid.*). The second concert for these two instruments was presented by the **Giuliani Duo**, entitled *Music for Flute and Guitar*, and judged to be 'an equally attractive flute and guitar concert' (*Ibid.*) by Mierowski. This duo was made up of Dianne Mitchell-Baker on flute and David Isaacson on guitar, both performers being well-known Cape Town musicians. Offering a slightly more varied programme, their concert included light classical, Spanish, South American and popular music by composers including Honegger, Giuliani, Len Williams and Ibert. Mierowski wrote of this concert, 'The technical command and mastery of tone by both the flautist and the guitarist was admirable' (*Ibid.*).

In 1989 the number of performances remained at four: one on the Main and three on the Fringe. On the Main programme Gèrard Korsten (violin), Jürgen Schwietering (viola), Eric Martens (cello) and Lamar Crowson (piano) performed, these leading South African musicians

forming the **Festival Quartet**. Presented by Capab Music on the Main Festival programme, this ensemble was created especially for the 1989 Standard Bank National Arts Festival, and presented a 'most interesting programme' of a 'very high standard' (*Evening Post*, 8.7.89: 14).¹⁰⁵ The Quartet began their concert with Mozart's *Piano Quartet in G minor, K478*, written in 1785. This work was followed with Fauré's *Quartet in C minor, Op. 15*, written in 1879. The final work on the programme was Dvořák's *Quartet in E flat major, Op. 87*, written in 1889. This ensemble, therefore, presented a programme of quartets moving chronologically from 1785 to 1889, providing a good picture of the quartet's development over a period of about one hundred years.

The *EP Herald's* review of the Quartet's concert was entitled 'Exciting rendering of Fauré', the reviewer (Stephen Holder) feeling that this work was the highlight of the recital (10.7.89: 9). Of the Mozart he wrote that 'stylistically the performance seemed undecided', the opening movement lacking 'weight and conviction' and the rondo now and then 'without humour and elegance' (*Ibid.*). However, the Quartet seemed 'much more at home' with the Fauré, 'the performance convinced [*sic*] and glowing, growth and decline carefully controlled'. Of the concert overall, Holder wrote that 'there was much to enjoy in this pleasurable programme, not least the opportunity to hear an excellent ensemble' (*Ibid.*), while Howard Nock felt that 'the blending of the sound was extremely good', the concert being 'one of the special performances of the festival' (*Evening Post*, 8.7.89:14).

The first Fringe chamber music concert was presented by the Cradock Foundation and performed by the **Cradock Musica Trio**, the programme was described as 'Chamber music with a different sound: balalaika, clarinet, flute, guitar, mandolin and piano' (1989 Programme: 71). This grouping of instruments was unique for the Festival, the ensemble giving three performances in all.¹⁰⁶ Also on the Main was another recital for flute and guitar. This year guitarist Steven Sher returned, having performed at the Festival the previous year, and now playing with flautist Leslie Sheills. This duo had played to 'wide critical acclaim' (1989 Programme: 75) owing to their 'exciting and unique repertoire' (*Ibid.*). At this year's Festival,

¹⁰⁵Review written by Howard Nock.

¹⁰⁶No detailed programme information for this concert was available.

with a concert entitled “The Romance of Flute and Guitar”, they presented a programme including Piazzolla’s *Argentinian Tango Suite* and Villa-Lobos’s *Amazonian Jungle Piece*, as well as music by J.S. Bach, Schubert, Poulenc and Giuliani.

The quintet genre was one which had not been represented on the Festival chamber music programme until 1989, the Fringe now presenting one such concert. This concert was provided by the **Teljoy Festival Quintet**, presenting a recital called *A Picnic to Remember*.¹⁰⁷ The featured music was Claude Bolling’s delightful classical/jazz five-movement work *Picnic Suite*, for guitar/flute duo and jazz trio. The concert opened with Surendran Reddy playing *Hymn of Peace*, a jazz work, which was followed by part of Piazzolla’s *Argentinian Tango Suite* for flute and guitar, the *Picnic Suite* following. Howard Nock found this performance to be ‘a sheer delight’ (*Evening Post*, 12.7.89: 5).

Reviewing the Festival’s chamber music from 1980-89 it can be seen that this genre was a strong presence on the Festival programme, following closely on from the vocal music total of twenty-one, with twenty-two productions. Even in years where there was only one chamber music performance, the standard of performance was high enough to make up for the small size of this section of the programme. Great international chamber ensembles as well as very talented local ensembles were performers at the Festival, and the presence of ten chamber music concerts on the Fringe during this period shows a definite interest in the genre on a less professional level. Audience response to the chamber music on the whole was favourable. The music presented was predominantly classical, the chamber music genre not being taken into new areas like, for instance, the **Soweto String Quartet** has been doing since 1994. However there was a fair amount of light classical music on the programme, and the range of classical music presented was wide, spanning the Baroque up to the modern periods.

¹⁰⁷Steven Sher (guitar); Leslie Sheills (flute); Surendran Reddy (piano); Nippy Cridwell (double bass); Gil Anderson (drums).

4.2.9 Choral Music¹⁰⁸

Choral music was a constant presence at the Festival from 1980-89, although it took a few years to establish itself fully. Of these ten years, five saw a choral concert being presented on the Main Festival programme. 1981 was the only year in which there was no choral music on either the Main or the Fringe, but otherwise the number of choral items presented each year remained steady.

1980 saw only one item on the Main. The **Oriana Choir** from Durban, conducted by Heather Brandon, appeared with the **I Musicanti String Chamber Orchestra**. They gave one performance of Vivaldi's *Gloria for Soprano, Alto and Choir*, with soloists Colleen Philp and Yvonne Hucks, accompanied by the chamber orchestra. This was the total extent of the choir's involvement at this year's Festival, no separate choral concert by the choir being part of the programme.

After 1981 had yielded no choral music at all, 1982 and 1983 made a slow start. In 1982, there was only one choral item, and it was on the Fringe: a concert of *Musicke of Sundrie Kindes* by Grahamstown's **Pro Carmine Chamber Choir**. The choir gave one performance of a programme consisting of solo music for lute, songs with lute accompaniment and a selection of English, Italian and German *a cappella* vocal music from the sixteenth and seventeenth centuries.¹⁰⁹ Completing the concert were readings by David Bunyan from contemporary literature. Phoebe Lange reviewed this concert for the *EP Herald*, writing that it was 'a charming but too bland Festival fringe offering' (23.7.82: 14). She was impressed by the group's 'pure, clear tone' and by the fact that all the voice registers blended smoothly, but felt that it needed 'just that little bit of spice to add variety and sustain audience interest' (*Ibid.*).

Again only one choral concert was on offer in 1983, but this year it was on the Main Festival programme. Simply entitled *Choral Recital*, it was given by the **St. George's Singers**. The programme was devoted to *a cappella* music, sacred and secular, from the Romantic and early

¹⁰⁸See Appendix 10 for graph of performance statistics.

¹⁰⁹Howard Nock played the lute for this concert.

twentieth century periods, including music by Mendelssohn, Bruckner, Stanford and Elgar. This 'marvellous Cape Town choir' gave a two-hour recital which was 'as near perfect as anyone could ask' (*EP Herald*, 15.7.83: 11). Jean Mierowska called it an 'exemplary recital' (*Evening Post*, 15.7.83; 7), while Phoebe Lange called it 'heavenly', and especially liked the effects for four voices expressed in *Three Motets* by Stanford. So the choral music up to this point was classical in nature, and was still a small presence on the Festival programme.

The number of choral music items grew in 1984 to four, as compared with only one the year before. The two concerts on the Main were provided by the twenty-person **SABC Chamber Choir**. The choir, conducted by Richard Cock, presented two programmes: *Sing We and Chant It*, a 'well-balanced and entertaining' offering (*EP Herald*, 10.7.84: 15) consisting of a 'variety of madrigals and arrangements of well-known songs in a lighter vein' (1984 Programme: 45), and *A Concert by Candlelight* which included music by Monteverdi, Stanford, Purcell, Parry and Brahms. Henryk Mierowski wrote that the choir members could 'easily count themselves among some of the best singing ensembles of [their] size', commenting on their 'perfect blend of voices' and their 'sound of rare evenness and purity' (*EP Herald*, 10.7.84; 15). Of the *Sing We and Chant It* programme, Jean Mierowska wrote that she would have enjoyed 'more barber-shop stuff, with maybe some female equivalent? But this niggle aside, it was a fine concert' (*Evening Post*, 10.7.84: 7).

On the Fringe the **Stellenbosch University Choir** made its first appearance at the Festival. Conducted by Johan de Villiers, the sixty-voice choir, which concentrated mainly on *a cappella* works, gave one performance of a varied programme. Beginning with music from the sixteenth and seventeenth centuries, including songs by Byrd and Schutz, the choir moved on to works from the eighteenth to twentieth centuries, including those of Bruckner, Rachmaninov and Daniel Pinkham, the last-named an American composer born in 1923. The final section of the concert was devoted to lighter music like that of Gershwin, and to new Afrikaans compositions by composers including Hubert du Plessis and Chris Lamprecht. Thus, the choir presented an entertaining programme, its music varying widely in style and character. Tim Huisamen remembers this choir as being 'a wonderful experience' (Interview, 20 November 1997).

Also on the Fringe was another appearance by Grahamstown's **Pro Carmine Chamber Choir**. This year its two performances were part of the Winter School Interludes programme, the chamber choir presenting two different programmes. Both displayed a wide variety of Renaissance choral music, including well-known madrigals such as Thomas Morley's *Now is the month of maying* and *April is in my Mistress face* as well as works by John Dowland, Steven Paxton, Thomas Weelkes and John Wilbye, to mention but a few. In his review of one of their performances, Henryk Mierowski noted that 'this is becoming a very accomplished choir with a beautiful blend of voices and a musical approach to their work' (*EP Herald*, 6.7.84: 11). 'Their stylish performance attracted enthusiastic applause', their word painting coming over 'with a strong sense of musical wit and sophistication'. Although Mierowski felt that the group's Italian pronunciation was not good, he did write that the tradition of madrigal singing was being upheld by the choir 'most worthily' (*Ibid.*).

Up until this point, choral music on the Fringe had shown a slow but determined growth, moving from one item in 1980 to four in 1984. In 1985, however, there was no Fringe choral music concert, and only one on the Main Festival programme. The latter was *A Programme of Sacred Music* presented by the **East London Cantata Choir**, conducted by Jilly Gooud and Brian Smith. The programme was classical in nature, and included music by J.S. Bach, Mozart, Haydn, Brahms and Fauré, the concert being 'brought to a triumphant close with Parry's *Jerusalem*' (*EP Herald*, 8.7.85: 5). In his review of this concert, Norbert Nowotny observed that sometimes 'the men rather overpowered the sopranos', but apart from that noted 'good intonation, musical shaping of the phrases and agreeable dynamic changes throughout' (*Ibid.*). The choir was accompanied on the organ by Andrew Bowen and John Mitchell.

In 1986 the make-up of the programme was reversed from that of the previous year: there was now no offering on the Main and only one on the Fringe. For the first time during the period of 1980-89, an oratorio was presented at the Festival. The **Port Elizabeth Oratorio Choir** and **East London Cantata**, along with the **Port Elizabeth Orchestra** and vocal soloists Manuel Escorcio, Reneé Rakin and Colwyn Roux, performed Handel's *Israel in Egypt*, conducted by Barry Smith. Eric Alberts, reviewing this performance for the *EP Herald*, called it 'an inspired and memorable performance' (30.6.86: 9). 'The choir impressed with a well-balanced sound and reasonable

articulation', but was better in the bigger choruses - the 'more subtle parts' were less successful, while bad intonation marred some of the music (*Ibid.*). However, Barry Smith was in 'perfect control throughout', and the 'work was brought to a close in a triumphant manner - making it a performance worthy of the festival' (*Ibid.*).

1987 saw a sudden growth in the choral music on the Fringe, the number of items increasing to five. On the Main Festival programme there was one performance, entitled *A Sunday Evening Concert*, presented by the **Matthews Singers** in the Monument Theatre. Formed eight years previously, the choir had gone from strength to strength, winning numerous competitions and doing very well in a number of eisteddfods. Their concert at the Festival was not the one printed on the programme: the first half, with three exceptions, was sung in Xhosa, while the second half consisted of folk songs, some accompanied by dancing. Henryk Mierowski wrote a review for the *EP Herald* of this concert, declaring that the choir captivated the audience from the beginning (6.7.87: 7). Their conductor, Msiwandile Matthews, was a 'real live conductor, training a lively and enthusiastic body of singers' (*Ibid.*).

There was a wide variety of choral music amongst the five offerings on the Fringe in 1987. For the first time at the Festival was the **Rondebosch Boys' High School Chamber Choir**, conducted by Vetta Wise. The concert was described as an 'Outstanding choral experience' showing 'excellent singing [and] dramatic control' (1987 Programme: 73). The choir presented a programme including madrigals, spirituals, arrangements from musicals, and drinking songs. The Welsh Male Voice Choir from Johannesburg, **Côr Meibion Cymru**, was also in attendance on the Fringe this year. Described as 'A must for all choral music lovers' (1987 Programme: 71), the choir presented a variety of songs ranging from opera to folk to Welsh hymns. The **EP Children's Choir** stopped in at the Festival on their way home to Port Elizabeth from a successful tour, and gave one concert. No programme details were available about this performance.

The programmes of the three afore-mentioned choirs were predominantly light in character, while the music sung by the **Matthews Singers** was a mixture of light classical and secular music. Also in the area of lighter music was the performance by the **Sebokeng College of**

Education Choir. An internationally renowned group, conducted by Jan Badenhorst and Thabiso Mosabala, the choir presented a programme of sacred music, songs by South African composers, European folk songs, a selection from *Die Fledermaus*, songs by Brel, and traditional songs and dances, altogether comprising a varied and vibrant programme.

The final item on the Fringe in 1987 was of a more serious, classical nature. The **Cape Town Sinfonietta** and the **Port Elizabeth Oratorio Choir**, conducted by Christopher Dowdeswell, gave one performance of Mozart's *Requiem*, with soloists Manuel Escorcio, Carina Cronje, Andreas Haller and Hanneli Rupert giving 'a fitting account of this sublime music' (*EP Herald*, 11.7.87: 3). The orchestra played with 'finesse', while Christopher Dowdeswell 'maintained full control over all his forces, shaping convincingly the inherent drama of the whole work' (*Ibid.*). The review went on to say that 'Mozart's *Requiem* is seldom performed these days and one is grateful for an opportunity to hear it so well done' (*Ibid.*).¹¹⁰ This performance was the most strictly classical item of choral music presented at this year's Festival.

In 1988, as in 1986, there was no choral offering on the Main. However, the Fringe grew slightly, this year producing six concerts as compared to the five of the previous year. Making their first Festival appearance were the **Vaal Reefs Choristers**, who presented a show entitled *Choral Harmonies*. The choir was made up of miners from Vaal Reefs, who took leave specially to perform at the Festival. Unfortunately no information about the programme performed was available. The Welsh Male Voice Choir, **Côr Meibion Cymru**, appeared on the Fringe once again, conducted by Barbara Toms and this year presenting two different programmes. The first had no particular title other than the name of the choir, and was a selection of light opera, Welsh hymns, Negro spirituals, show music and popular numbers. The choir's second programme was called *That's what friends are for!*, and was described as consisting of 'Traditional songs, the shows, hymns, Negro spirituals and classical renditions' (1988 Programme: 76), presumably all the songs reflecting the theme of friendship.

The **Rondebosch Boys' High School Chamber Choir**, still conducted by Vetta Wise, was back in 1988 after a successful series of concerts at the 1987 Festival. With a show entitled *Songs*

¹¹⁰This review was written by Henryk Mierowski.

for your Enjoyment, the choir presented a programme of madrigals, spirituals, songs from the musicals, as well as sacred and popular selections. An added variation to their programme was the concert with the Bishops Old Diocesan Society, where brass and choral music, celebrating the fourth of July, was performed. The **Sebokeng College of Education** also returned to the Fringe, this year presenting *The Crusaders in Ipharadisi: A Gospel Revue*. **The Crusaders** was a group of twenty-five young men and women, all students of the College, conducted by Hannes Loubser. No details of the programme were available, but the title of the concert is enough to give one a broad idea of its musical contents.

The sixth concert on the Fringe was the only serious classical choral item at the Festival in 1988. As in 1987 it was a Requiem, this time Gabriel Fauré's, once again presented by the **Port Elizabeth Oratorio Choir**. The organist was Gerald Horner and the conductor Christopher Dowdeswell, and only one performance was given, in the Grahamstown Cathedral. The review of this performance in the *EP Herald* by Henryk Mierowski was entitled 'Requiem pleased but only in part' (5.7.88: 10). He wrote, 'Saturday afternoon's listeners received a great deal of pleasure, but also some disappointment. The Port Elizabeth Choir sang beautifully, but not with 100 per cent precision'. However, he also wrote, 'for a great part that went amiss, we blame the absence of the orchestra ... [as] it plays an important factor in the totality of the sound' (*Ibid.*).

Again there was no Main Festival choral offering in 1989, but the number of Fringe items remained more or less steady, dropping slightly from six items in 1988 to four in 1989, the music once again being mostly light in character. The Welsh Male Voice Choir, **Côr Meibion Cymru**, returned for the third year running, presenting a programme similar to the type of music it had presented the year before: 'light opera, Welsh hymns, Negro spirituals, show music and popular numbers' (1989 Programme: 71). This 'well-trained group' gave a performance with 'good diction' and 'full and rich tone', their programme having a 'good variation' (*Evening Post*, 14.7.89: 4).¹¹¹ Also returning were **The Crusaders** from the Sebokeng College of Education, with their show *Ipharadisi: An English Gospel Review*. With their directors Lynette Kellerman and Hannes Loubser, the members of the choir presented 'Songs selected from the treasure of classical gospel music, American fisherfolk gospel music and songs best described as Township

¹¹¹ Howard Nock wrote this review.

Gospel' (1989 Programme: 72). Although this was a show based on a very specific genre, it still presented a variation of styles within choral music.

For the first time at the Festival was the vocal ensemble of Wynberg Girls' High School with their concert entitled *Light, lively and lilting*. Directed by Corrie Norris, the choir presented a programme described by Bob Eveleigh as a 'highly entertaining mix of children's songs, negro spirituals, ballads and up-tempo stage and film numbers' (*Evening Post*, 8.7.89: 14). Some of the numbers had drums and bass added to their piano accompaniment, the choir presenting 'one of the unexpected delights of the Fringe' (*Ibid.*). Also presenting light music on the Fringe, although of a different kind, were the **Abazolisi Soul Singers**, who performed isichatamiya music of the **Ladysmith Black Mambazo** variety.

The presence of choral music on the Main programme from 1980-89 was erratic. Beginning with one concert in 1980, there was no choral music on the Main again until 1983. In 1984 there were two Main Festival programme choral concerts, and one in 1985, but nothing again the following year, the one concert in 1987 being the final choral event on the Main programme. The Fringe was more consistent, 1981 and 1983 being the only years with no choral music on the Fringe, while there was a gradual increase in the number of Fringe choral items, beginning with one in 1980 and ending with four in 1989. In total, the Festival programme presented twenty-six choral items from 1980-89, making choral music the second largest genre represented at the Festival. Only six of these appeared on the Main, the twenty on the Fringe programme indicating the popularity and accessibility of this genre with performers, possible reasons for this being the vast amount of choral music available to conductors, as well as the number of choirs already functioning in South Africa and the relative ease with which an amateur choir can be assembled.

4.2.10 Bands¹¹²

4.2.10.1 Introduction

This section covers a wide variety of bands, ranging from those playing folk music to those concentrating on a more pop-orientated sound. This genre was the one represented by the largest

¹¹²See Appendix 11 for graph showing performance statistics.

number of groups on the Festival programme from 1980-89. One reason for this is the diversity within the term 'Bands' - shown in the large number of types of bands to be discussed here. Another reason is the fact that music played by bands of various types is more commercially viable than classical music ensembles and orchestras, this resulting in a prodigious number of such groups forming.

4.2.10.2 Popular Contemporary South African Bands

The first popular contemporary band on the programme appeared in 1983. **Shananigan** was made up of three young men who performed folk music mainly from the British Isles. In her review of one of the band's performances Gillian Hobson wrote, 'they managed admirably to get feet tapping and spoons clinking among after-theatre diners, with their delightful English folk songs, infectious Irish pub songs and deft fiddle and banjo playing' (*EP Herald*, 12.7.83: 10). In 1984 there was a gap in the band section, but in 1985 **The Passengers** were on the programme. Playing contemporary South African music were Neil Solomon, Greg Georgiades, Steve Minchington, Dan Chiorboli and guests, the concert described as 'a kinetic musical excursion, emphasizing textures and rhythms, utilising acoustic and synthesized sound' (1985 Programme: 118). The group's music was a blend of idioms, including elements of rock, rhythm and blues, and jazz, all of which was 'nurtured and fused skilfully to create one of the most fascinating original styles in South Africa' (*Ibid.*).

The year 1986 saw an interesting band on the Fringe. Called **Aeroplanes**, it was described as 'A new frenzied sound' (1986 Programme: 101) and was made up of a number of musicians, including Carl Becker, Michael Rudolph and James Wylie. The performances included satirical sketches written and performed by people like Andrew Buckland, Sean Taylor, Nicky Rebelo, David Butler and Neil McCarthy (Andrew Buckland, E-mail to J.S. Silva: 19 August 1997). The band was recorded a number of times, 'notably on the End Conscription Campaign albums and others like it', its lyrics being 'part of that politically relevant thrust but not made banal by rhetoric' (*Ibid.*). Billed as performing their final concert before their world tour, **Aeroplanes** presented a concert which was a mixture of sketches and music.

In 1987 there were no bands at the Festival, but in 1988 there was one band on the

programme, again on the Fringe. This year it was a band called **The Believers**,¹¹³ a four-piece Cape Town band playing original material. Just prior to the Festival they had completed a nationwide campus tour with South African band **Bright Blue**, and had released a single as well as a mini-album. Their music was influenced by the sixties music style, using 'the melodic guitar styles of the Byrds and the punchy arrangements of Tamla/Motown and Atlantic soul as later influences' (1988 Programme: 76). Unfortunately, the band had to leave the festival early because of illness, but their gigs were taken over by **Candido**,¹¹⁴ the **Joburg Buskers**¹¹⁵ and **Bayete**. **Candido** was a group performing original music, consisting of a combination of 'jazz, African and soft rock' (*EP Herald*, 16.7.88: 9).

The year 1989 was an excellent year for popular contemporary bands, the programme yielding four groups of performers. The only band on the Main was **Bright Blue**¹¹⁶ with their concert series entitled *The Rising Tide*, described as a concert of Kwela-Pop music. Their eminent position in the South African contemporary music industry was shown by the fact that before the Festival the band had toured South Africa and the country's university campuses with Johnny Clegg and **Savuka**, the latter one of the country's leading bands at the time with a wide international following. The result of this tour was that Clegg (this year's winner of the Standard Bank Young Artists Award for Music) recommended **Bright Blue** to replace him and **Savuka** at the festival as they had an overseas tour in July. Known as 'one of the best and most articulate of South Africa's bands' (1989 Programme: 36) as well as for its 'socio-political consciousness and its firm stand against apartheid' (*Ibid.*), **Bright Blue** performed three concerts at this year's Festival. Their album, *The Rising Tide*, mainly consisted of kwela-township music, a more rock-oriented sound subsequently emerging from the band.

The Passengers were back on the Fringe this year, having performed at the 1985 Festival.

¹¹³Aletta du Toit (vocals); Max Mikula (guitar); Rufus Winstain (bass); Dion Slabber (drums).

¹¹⁴A six-piece Cape Town band, incorrectly advertised in the programme under Cabaret.

¹¹⁵Two buskers who had been invited off the streets to perform with other bands at the Umbiyozo venue.

¹¹⁶Ian Cohen (bass, vocals); Tom Fox (guitar, vocals); Peter Cohen (drums, backing vocals); Scorpion Madondo (saxophone); Dan Heymann (keyboards).

Presented by the **Loft Theatre Company** and featuring Neill Solomon and Stuart Wood, the concerts featured songs off the five-piece band's new album *Rule of the Swallow*. The group's sound was described as 'a blend of jazz-pop-rock' (1989 Programme: 74), and audiences were encouraged to 'Mellow out/relax/enjoy...or even jive' (*Ibid.*) to this original music.

Next on the programme was a band called **Good Thing**, also on the Fringe. Although no programme details were available, this four-piece band provided music to dance to at the Hotel Goodwood. The final band concert on the programme was entitled *G-Town Groove*. The performers in this concert consisted of a selection of top bands and voices from Grahamstown, and were presented by the **Grahamstown Arts Initiative**. Some of the featured bands were **Love Brothers**, **Mayibuye Marimbas**, **Sivile** and **Abonwabisi**. Although no programme details were available for the bands in this concert, a variety of sounds were presented. For example: with **Mayibuye Marimbas** were **Sivile**, a jazz band, still performing and based in Grahamstown today; while **Abonwabisi**, (discussed under African Music, section 4.2.10.6) performed original African songs.

Thus, the popular contemporary section featured a wide variety of music, ranging from British folk music to Kwela-pop to a jazz-pop-rock blend. Most of the music in this section was original material, the only known exception, in fact, being **Shananigan**, the folk music group at the 1983 Festival. Although detailed programme information was not available for the *G-Town Groove* concerts, some of the music performed was definitely original, such as that by **Abonwabisi**.

4.2.10.3 Steel Band

This section was a small but significant one at the Festival during the 1980-89 period, featuring only one band: **Andrew Tracey's Steel Band**, founded and led by the world-renowned ethnomusicologist who gave his name to the group. Although not on the official programme every year, the Steel Band played at every Festival from 1980-89 (Dr. Andrew Tracey, E-mail to J.S. Silva: 18 August 1997). The group consisted of eight members - five playing pan while two played percussion and one doubled on wind (flute, piccolo or saxophone) and percussion (*Ibid.*). In the early years, performing at the Rhodes Club independently of the official Festival

programme, the band organised their own publicity before the Festival, and their own venue details, such as the door, and lighting (*Ibid.*). In 1980 the members played at 22h00, being one of the few events (if not the only event) on offer after an official evening performance (*Ibid.*). Initially the Band's performance was an occasion for dancing rather than listening, while later it became more of a listening event (*Ibid.*).

In 1982 the Band appeared on the official programme for the first time, performing nightly at the Rhodes Club between 17h30 and 18h30, providing 'Cocktail Hour Music' (1982 Programme: 59). As well as giving these performances, the Band made guest appearances at two of the Rhodes University Jazz Ensemble's shows, also at the Rhodes Club, later in the evening. The Steel Band was on the official programme again in 1983, again appearing on the Fringe, playing its trademark 'lively entertaining rhythms and melodies from the Caribbean and all around, played on steel drums - the 20th Century's most successful, new, non-electric instruments' (1983 Programme: 65). Now playing in a later slot than the year before, at 22h15, the Band was still performing at the Rhodes Club. 1984 again saw the Band appearing on the official programme. By this time they had achieved success in the Eastern Cape, Durban, and Johannesburg, with a television appearance adding to their success.

In 1985 the Steel Band appeared again on the official programme, not under 'Music', but under 'Poetry and Dinner Theatre'. In 1986 the Band again appeared 'unofficially', doing all its own organisation, but in 1987 it was on the Fringe again, its music being described as having a 'rolling African beat coupled with the wit of Calypso and the sheen of jazz' (1987 Programme: 70). This year it played at two venues: for its late 21h30 slot at the Rhodes Club, and for a 13h00 lunch-time slot at Cuyler Street. Food and drinks were available at these venues, contributing to the mood of the concerts moving from being a dancing occasion to more of a listening one. 1988 and 1989 saw the Steel Band appearing 'unofficially' again, by now having made a name for itself throughout the country as well as at the Festival.

Thus, the Steel Band section at the Festival was kept alive by this one band, the genre not being attempted by any other group during these years, but not being allowed to die either thanks to **Andrew Tracey's Steel Band**. Original music made up approximately ten percent of the

Band's programme over the years, but all the arrangements were original, by Tracey and occasionally by one or two other members of the Band (Andrew Tracey, E-mail to J.S. Silva, 18 August 1997). Its sound was different from that of any other band at the Festival, providing audiences with great entertainment and enjoyment.

4.2.10.4 Jazz Bands

Jazz was a genre which was well-represented at the Festival from 1980-89, the momentum of this section on the programme during these years laying a foundation for the significant success jazz was to have during the 1990's. While the years 1980-82 remained stable regarding the number of shows on the programme (followed by three years of an absence of jazz altogether), from 1986 this section began to expand and diversify.

The **Rhodes University Jazz Ensemble** was the first jazz band to perform during this 1980-89 period, appearing on the Fringe in 1980 after being founded by Norbert Nowotny in 1979 (1982 Programme: 59). Led by Nowotny of the Rhodes University Music Department, the ensemble played a 'selection of mainstream jazz tunes' (1980 Programme: 50) in two different time slots: 13h00-14h00 and 19h00-20h00. Jazz, therefore, was still a small voice at the Festival, with hour-long slots having to suffice for both the audience and the band. In 1981, however, these slots were increased to one-and-a-half hours, the **Rhodes University Jazz Ensemble** again being the only jazz item on the programme, and appearing again on the Fringe.¹¹⁷ Sponsored this year by Diners' Club, the ensemble played similar music to the year before: 'a selection of mainstream jazz tunes' (1981 Programme: 55).

Once again, in 1982 the **Rhodes University Jazz Ensemble** was the only jazz group on the programme. The ensemble had changed and grown to incorporate three new members, and their programme and nature of performances had changed and grown too. Performing at the Rhodes Club, the ensemble presented the second of two programmes offered at this venue, the first provided by **Andrew Tracey's Steel Band**. The jazz ensemble's programme was billed as 'Jazz and Jazz rock repertoire' (1982 Programme: 59), the group having expanded its style to

¹¹⁷ Norbert Nowotny (piano); Rick van Heerden (saxophone); Thomas Nowotny (bass guitar); Brian Boshoff (drums).

incorporate jazz rock. The ensemble gave a performance every evening of the Festival from 9:00-11:30pm, their performance time having been increased by an hour from the previous year. This was to be the final year in which this ensemble performed at the Festival.

As has already been mentioned in this section, the 1980-82 period (which was stable regarding the expansion in the numbers of shows offered), was followed by three years of no jazz on the official programme. However, 1986 made up for this by providing Festival audiences with the talent of gifted jazz pianist Surendran Reddy. He played in two shows on the Fringe - *Homage to Oscar Peterson* and *Selections from Oscar Peterson* - along with Rob Skae on bass and drummer Phil Black. This addition to the programme was an exciting one in that it provided a more 'intimate' kind of jazz, as opposed to the bigger sound of the **Rhodes University Jazz Ensemble**. On the Main programme in 1986 there was an exciting jazz component in the form of a *Gala Evening* by the **Darius Brubeck Quintet**.¹¹⁸ The performance consisted of American as well as South African jazz, improvisation and 'contemporary trends in jazz' also being included in the programme (1986 Programme: 34).

1987 saw two productions on the Festival programme. **Zim's Jazz Band** appeared on the Fringe led by Zim Ngqawana, who was returning to Grahamstown with his 'hot jazzy group for a special Festival season' (1987 Programme: 74). **Sabenza** was the second band on the Fringe, the group playing 'jazz with an African flavour'.¹¹⁹ Their performance was advertised as being for 'Everyone with stamina...' (1987 Programme: 73), so it was undoubtedly an energetic sound.

In 1988 the jazz section of the programme was bigger than it had ever been, with three performances on offer, all on the Fringe. **The Fat Sound** was a seven-piece band playing the music of the jazz greats including Ellington, Basie, Herman and Miller. The band, led by Jake Pressley, gave four performances at the Monument Restaurant, providing dinner music for the Restaurant's guests. Also on the programme this year was a light music ensemble from Technikon Pretoria. The Programme book details do not make it clear whether the group or the

¹¹⁸Darius Brubeck (piano); Rick van Heerden (alto saxophone); Sandile Shande (guitar); Marc Duby (bass); Lulu Gontsana (percussion).

¹¹⁹Information from Mike Skipper, 3.1.98.

programme it was presenting was called 'Mainstream Jazz', but the music was presumably similar in style to the performance by the above-mentioned **The Fat Sound**. Appearing at the Cathcart Arms Hotel, the group performed five times for approximately an hour every time. Norbert Nowotny of the **Rhodes University Jazz Ensemble**¹²⁰ was back at the Festival in 1988, with the **Rhodes University 'Glen Miller' Band**. Made up of 'students, lecturers, music teachers and keen musicians' (1988 Programme: 74) it had been founded three years previously and had performed at Rhodes University Graduation ceremonies in Grahamstown and East London, as well as at dinner dances and concerts. Their repertoire included 'Glen Miller standards and well-known numbers from the 'Big Band' swing era' (1988 Programme: 74). Performing at the Grand Hotel, the band gave five concerts, playing 'into the small hours...' (*Ibid.*).

The following year, 1989, the **Rhodes University Glen Miller Band** was back on the Fringe, the fourteen-piece band playing 'Until midnight and beyond' (1989 Programme: 74) at the Graham Hotel. Their repertoire was similar to that of the previous year - Glen Miller standards and 'Big Band' swing music, the latter including Benny Goodman, Mancini and Ray Anthony. Bob Eveleigh wrote that the band made 'some of the finest big band sounds I have heard in years' (*Evening Post*, 11.7.89: 5). This year the band was led by saxophonist Jeff Judge, and they were performing to 'packed out houses - and deservedly so' (*Ibid.*).

The Pretoria Technikon group was also back on the Fringe this year, now calling themselves **Jazz Axis**. As well as performing jazz standards, the group included a number of original compositions in its repertoire, a welcome addition to the largely mainstream jazz being played each year by other groups. The **Robbie Jansen Band** was the third group on the Fringe, performing contemporary Cape jazz, a style different from that played by the other groups on the programme. This band played at the Graham Hotel over lunchtime and in the Monument Restaurant nightly.

The year 1989 had three jazz productions on the Fringe. However, it was in this year that jazz at the Festival received a large and welcome boost with the first **Smirnoff G-town Jazz Fest**. There was a series of performances every day of the Festival in three venues, the featured

¹²⁰This group appeared on the official programme from 1980-82.

personalities being Thandi Klaasen, the **Melvin Peters Trio**, the **Brubeck and Ntoni Quartet**, and Basil “Mannenbergh” Coetzee and **Sabenza**. The performances began at noon every day at the Grand Hotel, the final show beginning at 11:15pm at the same venue, one show a day also taking place at the Noluthando Hall. Only one performance of this jazz festival was given in the Monument Theatre. The **Brubeck and Ntoni Quartet** received a positive response from Howard Nock of the *Evening Post*. He wrote that they had ‘a good feeling for ensemble’, and that ‘all aspects of their show reflected a professional attitude’ (8.7.89: 14).

Thus it was not until 1989 that jazz was really established at the Festival, thanks to the Smirnoff initiative. 1988 was a good lead-up to the ‘jazz explosion’ however, and the genre was consistently represented at the Festival from 1990.

4.2.10.5 Brass Bands

This section was a small one on the Festival programme, consisting only of three different sets of performances during the 1980-89 period. The first brass performance was in 1985, and was provided by the **Rand Mines Brass Band**, who were part of the Main programme. The band, formed in 1981 and led by bandmaster Captain J.A Saude, gave four performances: the first two were marches along two different routes, the third was a performance at the Monument, while the fourth was a concert in the Botanical Gardens. Consisting of forty-four members, most of whom had joined the band knowing nothing about music, the band played a repertoire including African jazz pieces which had been arranged by Capt. Saude.

The year 1988 saw the next brass concert on the programme, after a break of two years. The concert was given by the **Bishops Old Diocesan Brass Society**, which presented a performance entitled *Brass, Voices and Old Glory* in conjunction with the **Rondebosch Boys High School Chamber Choir**. Billed as an ‘All Brass Ensemble in bid to banish popular misconception that brass groups are limited to John Philip Sousa and Bier-festmusik’ (1988 Programme: 70), the ensemble performed two programmes with the choir: one of serious music and one of light music, also giving a Sundowner concert at the Monument. Reviewing their concert of light music, Henryk Mierowski wrote that the choir struggled to produce a sound to match the volume of the brass instruments. ‘Despite the visible efforts of their conductor, Vetta Wise, the voices

could give only just so much, and this is what they offered with enthusiasm' (*EP Herald*, 6.7.86: 9). 'The brass ensemble was much more impressive: they played well, the intonation was always correct and, even more important, the various instrumental parts came out clearly and precisely'. The programme included the music of Gershwin, Rodgers and Holst, Mierowski finding the concert a 'real pleasure' (*Ibid.*).

In 1989, the final year of our period of focus, the **CTSO Brass Quintet** was the featured brass ensemble.¹²¹ Although no programme details were available, the ensemble had been billed as 'The finest ensemble of its kind in the country' by Peter Klatzow, South African composer and music critic for the then *Weekly Mail*. Howard Nock listed this group as one which provided music of a high standard at this year's Festival, commenting on their 'excellent feeling for ensemble' and 'tight sound' (*Evening Post*, 14.7.89:5).

Thus, the brass section at the festival from 1980-89 was not a section which was prominent on the programme, perhaps because of its specialised nature. Because of the unavailability of programme details it is difficult to ascertain exactly what types of music were performed. However, there appears to have been a variety of approaches and music offered.

4.2.10.6 African Music - traditional and non-traditional

This section would seem to be a logical one at an arts festival in Africa. However, the large African music industry was not well represented at the Festival from 1980-89, as shall now be shown. Despite the relative smallness of this genre on the programme, the music that was performed demonstrated great variety.

The Swallows of Grahamstown, also known as **Izinkonjane zaseRhini**, were the first on the programme to fit into the African music section. The group originated in 1977 when Abel Ndlovu and Chris Mann 'gathered together a group of friends interested in performing traditional Zulu and Xhosa songs' (1980 Programme: 50), thus forming **The Swallows**.¹²² The group made

¹²¹Two trumpets, horn, trombone and tuba.

¹²² Abel Ndlovu (leader); Lulama Ncapyi (vocalist); Misumzi Fatyi (main vocalist); Mzwandile Fatyi (vocalist); Mavis Ncpayi (vocalist); David Bikishe (bass guitar); Mongesi Kondele

up their own songs, using street guitars and boxes for drums (Mann, 1992: 6). 1980 was the group's first official Festival appearance on the Fringe, their programme encompassing traditional African choral music as well as dancing and township music, accompanied by guitar, traditional drums and a piano accordion. All the songs were arranged for the group by Abel Ndlovu.

Following **The Swallows'** appearance in 1980, there was an absence of African music on the official programme for two years. However in 1983 there were African music performances on both the Main and the Fringe. Interestingly enough, two of these performances were presented by the same group, **Amampondo**. Formed in 1982 by Dizu Plaatjies, the group consisted of seven musicians and two dancers, performing 'a synthesis of sounds and songs rooted in musical traditions from all over Africa' (1983 Programme: 7). All the material was original, written by various people including Andrew Tracey, the group using only traditional instruments such as marimbas, mbiras, horns, a Chopi xylophone, and rattles and whistles. By appearing on both the Main and the Fringe, the group made their music accessible to a bigger proportion of the Festival audience that year, and it was very well-received. Gillian Hobson of the *EP Herald* wrote, 'Foot-tapping audiences are being hypnotised by the raw polyrhythmic sounds of Africa, by the Cape Town group Amampondo' (13.7.83: 12).

However, due to 'last-minute planning and inadequate publicity'¹²³ (*EP Herald*, 14.7.83: 10), one of the group's performances was set to be a disaster, with very few tickets having been booked. With the permission of the Festival organisers, the group and their promoter allowed township people entrance free of charge, in the end playing to an audience of 500 people. Ron and Priscilla Hall felt that the group was 'absolutely dreadful' (Interview, 12 November 1997), but did acknowledge that such a concert was 'a wonderful way to get things going' (*Ibid.*) in the township, and to involve an audience which usually was not involved in the Festival at all. Certainly, with this concert the group was able to share their music with a much wider audience at this year's Festival.

(drummer).

¹²³A quote from the group's promoter, Mic Mpehlo.

The second show on the Fringe in 1983 was **Zabalaza**, another group formed by Chris Mann and Abel Ndlovu, who were now both living in the Valley of a Thousand Hills, Natal.¹²⁴ The group had been a great success, playing all over Durban, and appearing on television a number of times. Presenting a show at the 1983 Festival entitled *Chris Mann and Zabalaza*, this seven-member band played their variety of Zulu and Western music. The singing of Chris Mann on lead vocals was accompanied by drums, keyboard and guitars. Much of the band's music consisted of Mann's poetry set to music, while the members also performed Ngomo traditional numbers accompanied by Zulu dancing. Gillian Hobson of the *EP Herald* wrote, 'The group's crisp electronic sounds capture many tribal nuances while Mann's melodious circus song and "The last Ducheese ducktail" [*sic*] give colourful glimpses of SA life' (12.7.83: 10).

In 1984 there were two African music productions on the Fringe and one on the Main. **Abonwabisi** was a Grahamstown-based group, formed and led by Monwabisi Sabani. With a talent for composing songs, Sabani drew inspiration 'from all around him, from traditional Xhosa, from the radio, as well as from what he calls "English" music' (1984 Programme: 86). With a number of Grahamstonian musicians backing him, including Andrew Tracey, Sabani and **Abonwabisi** presented a programme of African-style songs.

There was a repeat this year of the situation in 1983 when **Amampondo** appeared both on the Main and on the Fringe, when the **Zamani Arts** group presented a combination of songs, short stories and poems on the Main and the Fringe. The group, formed in 1976, gave a concert on the Main entitled *Poems of the Re-Awakening*, which did include music despite the misleading title. Most of the poems and stories were written by the three members of the group, and were interspersed with musical items on drums and flute. The group presented the same programme on the Fringe.

1985 was to be one of the two most prolific years for African music during the 1980-89 period, three different performances appearing on the programme. Appearing on the Main was **Timbila ta Veltebisi**, the Chopi Xylophone orchestra and dancers of Wildebeesfontein North

¹²⁴ Zabalaza was Chris Mann, Abel Ndlovu, Khehla Gasa, Bheki Dlala, James Edward, Christine Lucia and Somfana Mchunu.

Mine in the then Transvaal. The musicians, led by Venancio Mbande, and the dancers led by Tafulani Nyakuwonge and Hembiane Ngilandi, gave two solo performances, as well as two with the **National Symphony Orchestra** to perform Roosenschoon's *Timbila*. The group's solo performances comprised a number of 'orchestral introductions' and a series of 'dance movements'. Barbara van Wyk attended one of these performances, and wrote, 'The characteristic self-expression of African music and dance find their culmination in the high standard of this vibrant and sometimes awe-inspiring performance', going on to write that 'after this performance, no-one will ever regard these dancers as a mere tourist attraction. It is a skilled and worthy heritage to be cherished and nurtured' (*EP Herald*, 15.7.85: 6).

While **Timbila ta Veltebisi** was the only African music group on the Main Festival programme, there were two African music shows on the Fringe. **Abafana Bomora**¹²⁵ was a group presenting 'a range of Zulu folk music, song and dance, presented with guitar, violin and vocals' (1985 Programme: 118). This folk music originated in the rural areas of Kwazulu-Natal, being closely associated with the life of the Zulu migrant worker (*Ibid.*). So this group presented traditional Zulu music, song and dance. Original music with an African feel was presented by the final group on the Fringe, **Nude Red**. They were described as 'a Johannesburg group bringing ethnic African funk on sax, guitars, keyboard and drums' (1985 Programme: 118), thus providing music that was stylistically different to anything before it in this section, but nevertheless still based on an African music sound.

In 1986 the number of African music shows dropped to only one: **Amampondo** was back on the programme, this year appearing on the Fringe. Sponsored by the Standard Bank, the group was one resisting the constant societal pressure on traditional culture to become westernised. Showing a new musical trend, the group continued to play tribal music from all over Africa, its songs being written by all its members and people like Andrew Tracey.

The years 1987 and 1988 yielded one and three productions respectively, while there was no African music on the programme in 1989. On the Fringe in 1987 was *Marimba Madness*

¹²⁵ Presented by Jeff Thomas, George Bhengu, Madabule Mkhize, John Ngcobo and Mboniseni Mkhize.

presented by the **Amajingqi Musical Group**. The group consisted of teenage marimba players from the Cape 'with loads of energy and spirit' (1987 Programme: 70), the performance also including traditional African drum playing with gumboot dancing. In contrast to this purely traditional African music was the 1988 African music production, on the Main. Entitled *Conversations* and presented by the **Market Music Platform**, this show presented eminent South African musicians Bruce Cassidy and Barney Rachabane, who were backed by Rashid Lanie, Peter Sklair and Ian Herman.¹²⁶ The programme was mainly African jazz, providing a contrast to the rest of the African music thus far, and therefore included in this section. Don Albert, music critic for *The Star Tonight*, wrote of this concert, 'The combination of Rachabane and Cassidy is one of the best on the local scene and should not be missed. These two pull the carpet out from under those who think South African jazz is all mediocre. There are sparks of brilliance here' (1988 Programme: 14). I attended this concert, and although I was only fourteen at the time and therefore have only vague memories of the music, I still remember the wonderful atmosphere created between Rachabane and Cassidy.

Also on the programme in 1988, but on the Fringe, was the group **Bayete** - a 'highly popular' (*EP Herald*, 7.7.88, 1) group. Because the musical backgrounds of its members were so diverse, the group's music contained hints of scatamiya, mqashiyo and mbaqanga, other influences being jazz, fusion, Afro-Rock and township disco. The programme said, 'Their music stabs with nostalgia however danceable the rhythms. There should be more like Bayete, standing up to exult the spirit, the life, the music of Africa' (1988 Programme: 76). So while this was not pure traditional African music, the group's sound combined various genres which contained elements of African music, thus producing an African music sound. **Bayete**, along with Cassidy and Rachabane's *Conversations*, made for an African music section of a very high standard on the programme.

The third item on the programme, also on the Fringe, was an *After Dinner Show* presented by Monwabisi Sabani and his Band. Sabani had appeared on the official Festival programme for the first time in 1984. Having composed more than 400 songs in styles ranging from Reggae to gospel to traditional (1988 Programme: 70), this talented composer and performer, along with

¹²⁶ On trumpet and E.V.I., saxophone, piano, bass and drums respectively.

his six-member band, gave four performances of a number of his songs.

From 1980-89, then, the African music on the Fringe programme was varied and stimulating. It ranged from traditional music arranged for a specific ensemble to music of a particular genre like jazz or funk, but with a uniquely African style and flavour, exposing Festival audiences to a variety of programmes. While African music was never a prominent force on the programme during these ten years, it was a constant presence at the Festival, its longest period of absence being two years. Reaching its first peak in 1985, it continued to exert a presence on the programme until 1988, the three 1988 shows ending the African music at the Festival on a very strong footing.

4.2.10.7 Rock and Blues

This section was a very small one at the Festival from 1980-89, only two shows on the official programme and one 'unofficial' one fitting into the genre. The reason for the inclusion of such a small section is that the genre is so specialised that these three concerts only fit into this category.

The first show on the official programme was part of the Main programme in 1988 and was entitled *Vinnie and the Viscounts in Second Session: The Inaugural Concerts*. Starring South African actors and entertainers like Bill Flynn and Bobby Louw, the show was about one Vinnie Dushane's revival of his old band Vinnie and the Viscounts. The programme said, 'These are the Inaugural Concerts during which they relate stories about the old days, tell the history of the band, the history of Rock and Roll in South Africa and most of all play Fifties and Sixties ROCK AND ROLL...!!' (1985 Programme: 19). The ten-member cast took their audiences on an energetic and entertaining journey back into the height of the "rock 'n roll" era. No reviews of this concert were found, but Tim Huisamen felt that it was 'the flop of the season' (Interview, 20 November 1997). There was one concert on the unofficial programme of which evidence has been found, by a band called **Suffer the Buffalo**. This was a 'homegrown band' (*EP Herald*, 16.7.88: 9), consisting of two Rhodes University students and a lecturer, who played 'a combination of rock and blues' (*Ibid.*).

The last production in this section appeared on the Fringe the following year, in 1989. The **Backwater Blues Band** played at the Goodwood Hotel every day of the Festival, 'just playin' the blues!' (1989 Programme: 70). Their performances were of no set length, the audience determining how long the band played. No programme details were available, so it is not clear whether their music was original or not.

Even though this section was a very small one, there was variety between the two documented shows - the first being rock and roll while the second was pure blues. The limited number of shows in the rock and blues genre, though, meant that Festival-goers who were looking for music of this nature were disappointed most years at the Festival.

4.2.10.8 Combinations

In 1986 the group **Twelve Bars Later**¹²⁷ gave a series of performances on the Fringe. Their programme was described as 'A delightful bag of blues, rock, seventies music and original matter with excursions into jazz' (1986 Programme: 121), this item on the programme thus consisting of a mixture of various musical genres. The year after this, in 1987, Pat Berning and Lindsay Reyburn starred in an **ADAM** production called *Apples of Gold: Songs and Poems*. The show was described as 'A pastiche - effervescent, poignant, caustic and spirited, of poems and songs dealing with the things which touch all human beings' (1987 Programme: 71), this production consisting of a combination of spoken and sung words.

These shows consisting of a mixture of genres, and of a mixture of spoken and sung words, added variety to the programme when considered with the more specific, clear-cut genres already discussed.

4.2.10.9 Conclusion

Bands at the Festival from 1980-89 had the largest representation on the programme when compared to the other musical genres examined in this chapter, presenting a total of forty-eight shows during the ten years of this chapter's focus. Beginning as a small component of the

¹²⁷ Philip Donaldson (guitar, vocals); Louis du Plessis (guitar, vocals); Felix Myburgh (bass); Gerald Johnson (drums) and others.

musical programme in the early 1980's, this genre showed a marked growth from 1986, becoming the largest musical component on the programme by 1989. The variety of musical styles within this genre was considerable - something indicated by the six different sections under the 'Bands' title, ranging from very specific genres such as steel bands, to popular contemporary South African bands which showed a wide variety of musical styles.

Conclusion

In conclusion: the Grahamstown Arts Festival has undergone a remarkable growth and development process since its inception. It is difficult to date its inception as there are differing opinions on this issue. Most people see the first Festival as having taken place in 1974, linking it with the opening of the Monument. According to Tim Huisamen, who has been on the Festivals Committee since the 1970's, the Standard Bank sees 1974 as the year of the first Festival, because 'it suits [them] for a marketing exercise to have a specific year to, as it were, draw attention to the Festival' (Interview, 20 November 1997). Huisamen points out that 'a lot of Festival old hands' do not accept 1974 as the first Festival, feeling its history to be longer. However Guy Butler sees 1974 as the year of the first Festival, distinguishing between this Festival and 'the Festival before the building [of the Monument]' (Interview, 3 November 1997). Nevertheless, whether one sees the inauguration of the Monument as the Festival's beginning point, or the 1970 Festival as the birth of the annual event, this artistic celebration has grown and developed remarkably.

Despite the initial belief by many that such a venture would not work in Grahamstown for a number of reasons, the town proved to be a suitable place for such an event, one of them being the already-existing musical and festival history of the settlement during the 1800's and early 1900's. In its early years Grahamstown's inhabitants had enjoyed a rich musical life, while numerous festivals took place in the town from 1887.

The growth of the Festival from the initial idea of Leslie Hewson and Guy Butler is a fascinating story, evolving out of the desire for a monument commemorating the 1820 Settlers. From a festival in 1970, which contained two musical and two dramatic items, grew the 1979 Festival, with its six musical presentations and over twelve dramas on offer. The number of people it attracted grew too, as did media interest in the event, the latter shown by more evidence of reviews and Festival articles in newspapers and journals by 1979. The development of the programme during the 1970's was not marked, however. The items on offer remained Eurocentric in their content and approach, the music being largely classical, and light music not yet exerting a strong presence on the programme. As Roy Sargeant writes, 'The weakness of the

'70's musically was an almost total lack of South African light music, jazz, etc.' (Fax to J.S. Silva, 5 December 1997). African music had also not been represented, except for the performance by the **Edward Cook Methodist Choir** in 1977.

The 1980's saw more growth and development. Now that the 1970's had seen the Festival grow large enough to be of national importance and interest, and to attract a large number of visitors every year, there was scope for the event to grow and change even more. The 1980's saw a growth in the number of shows presented at the Festival and in the number of people the event attracted. Therefore there was a growth in the amount of money that the Festival generated, which in turn enabled it to grow larger.

They were not easy years, however. As Tim Huisamen says, 'the great isolation ... the old cultural isolation of South Africa' made things very difficult (Interview, 20 November 1997). In addition to this, despite the larger income generated by the larger audiences, the 'crunch on money' caused by inflation and a rise in the cost of living made these years 'tough for the box office' (*Ibid.*). The sponsor's role here has been invaluable, the Standard Bank 'picking up so many tabs that they're not really responsible for' (*Ibid.*). This 'crunch on money' was responsible for a predominant development in the programme which emerged during the 1980's: the emergence of lighter entertainment, which eventually exceeded the size of the more serious, classical entertainment offered on the rest of the programme.

Reasons for this growth are difficult to ascertain. Christopher Cockburn, in his interview (20 October 1997) explained it in the following way:

I think that does reflect a more general broadening of the idea of what the arts are in the country. The arts, say until 1990, the kind of ... broad perception would be that they were classical music, and fine art - in the sense of exhibitions and paintings - [but] let's stick to music. It would have been classical music and jazz, really. But now, "arts" - I mean any kind of music fits there, it doesn't matter what it is. The definition of what arts are has changed quite drastically, I think (*Ibid.*).

Another reason for this growth could be the increasing change in lifestyle which many people have experienced. People are living busier and more stressed lives, and so an event of the nature of the Grahamstown Festival is often seen as an opportunity to relax. Many people do not want to be challenged by what they see at such an event, resulting in a decrease in the popularity of more serious, classical offerings and a growth in that of light, popular-style entertainment. General changes in the way society functions would probably be another reason for the growth in the Fringe and light entertainment, numerous boundaries and prejudices in society being broken down, resulting in a more experimental and adventurous environment for the arts.

A further reason for the growth of the Fringe could be attributed to the fact that the Grahamstown Arts Festival was the first event of its kind to provide a platform of any size for artists in the country. Focusing on music and musicians, as this thesis does, it may be seen that until the emergence of the Festival Fringe as a viable platform on which musicians could perform, there was no other event like this. The Fringe is an event which encouraged ingenuity and independence on the part of the musician: he could choose his own programme, but had to make it attractive to an audience. Thus it is not surprising that musicians all over the country used this opportunity to display and develop their talent, whether it was in performing, composing, or directing musical productions.

The musical section of the Fringe during the 1980's shows a similar development to that of the broader Fringe mentioned above: a growth in its size, and a development in its content - the latter being the emergence of light, popular music. While this style hardly appeared at the Festival of the 1970's, the programme during the 1980's began to include more and more music of this style, and less classical, 'serious' music. Along with the growth of the Fringe, and thus of the amount of light entertainment on offer, was the constant nature of the musical offerings on the Main programme: they remained predominantly classical in focus. The growth in size of the musical component at the Festival was evident by the end of the 1970's. In 1970 there were two musical items on offer, while the 1979 programme had six musical components.

As has already been mentioned, the development of the type of music presented during the 1970's was not as marked as its physical growth. Because the Festival began as a

commemoration of the 150th anniversary of the arrival of the 1820 Settlers, it was Eurocentric in its vision. It was therefore focused on those who would have cause to celebrate the Settlers' arrival, and offered music and drama which would appeal to such an audience. For this reason there was no light music, and no music of an African character. In the following years, the focus of the music became more classical, including works by composers including Handel, Ravel, Mozart and Beethoven. 1974 saw light music for the first time, with *Joseph and His Technicoloured Dream Coat*, and a concert by Des and Dawn Lindberg. The first concert of African music was in 1977, with the attendance of the **Edward Cook Methodist Choir**, while light music in the form of jazz appeared on the programme in 1978, Judith and Peter Krummeck supplementing the light music programme this year with their concert. 1979 saw a further two light music presentations, but up until that year the largest proportion of the programme consisted of classical music, thus continuing the Eurocentric focus of the Festival programme.

The 1980's saw a development in the programme, with the general trend being a growth of the Fringe and a decrease in the size of the Main.¹²⁸ As Pieter-Dirk Uys describes it in the 1990's: 'The fringe is like an old hairstyle, no longer above the eyes, but now well below the waist. The main festival is only "main" because people with credit cards get in first and book via the Internet' (*Mail and Guardian*, July 1996: 4). In many musical genres the move towards lighter, more popular music resulted in a decline in the amount of classical music on offer. The orchestral genre remained more or less constant in size during these years, reaching its peak in 1983 and 1984 with two orchestras on offer each year. Regarding the development of the orchestral programme, the large majority of the music on offer remained classical, very little 'light classical' being played. This trend was to appear in the 1990's, as Christopher Cockburn acknowledged:

I have felt - this is probably just [in] the last three to five years - [that] the Main Festival programme has become very conservative, in a sense, or even popular. I mean, the symphony orchestra comes here and plays Viennese Classics or Mediterranean Pops. But I can see that they feel they've got to fill the auditorium and this is what will do it (Interview, 20 October 1997).

¹²⁸See Appendix 12 for table showing these statistics.

Tim Huisamen supports this view, saying that the symphony orchestra has become ‘increasingly “popular” in the sense of very light programmes: Strauss waltzes, short items’ (Interview, 20 November 1997). He goes on to say, ‘I don’t like that but you know, granted, it draws in audiences’ (*Ibid.*). By observing that the orchestral programmes of the 1980’s remained predominantly classical, it seems that the problem of drawing audiences to these concerts was not yet being experienced.

Chamber music remained remarkably constant in the type of music it presented. The number of Fringe chamber music concerts equalled the number on the Main, both presenting eleven programmes. However, most of the music in this genre was classical, all the Main offerings and a number of those on the Fringe being classical in character. Most of the Fringe chamber concerts presented light classical programmes, featuring instruments such as guitar and flute. Regarding the size of this genre, the growth of the Fringe and relatively stable size of the Main is made clear by looking at Appendix 9.

The opera genre never offered any of the traditional classical operas which the Festival of the 1990’s has seen. The 1980’s seemed to be a testing ground for opera, the programme presenting only two full operas and the classical *Too Many Notes* production, while the other offerings comprised chamber operas and experimental operas. The latter were presented on the Fringe, the operas here emerging towards the late eighties, overtaking the Main in size at the 1986 Festival, and remaining constant for the following two years.¹²⁹

The solo instrumental recitals of the 1980’s show an interesting trend: by 1989 only the Fringe was presenting such recitals, the last ones on the Main being in 1985.¹³⁰ The nature of the music presented in this genre showed the change to a lighter classical style, the cello and violin recitals of the early 1980’s giving way to mostly guitar recitals by 1989. The reason for this may have been the financial difficulties experienced by the Festival organisers during this time, resulting in the choice to spend the limited money that they had on the popular orchestral concert most years, and on the chamber music groups which were always supported by audiences,

¹²⁹See Appendix 4.

¹³⁰See Appendix 5.

leaving the solo instrumental genre to be filled by Fringe artists.

Both the vocal music and the bands genres show an interesting trend: the first concerts offered in both genres appeared on the Fringe, the Main offerings coming later. In the vocal music category the Main only featured in 1985, twenty of the twenty-one vocal music offerings being on the Fringe - perhaps showing the lack of appreciation of singing on the part of the Festivals Committee. This genre illustrates very clearly the growth in the proportion of the Fringe up until 1986, and then the slight decrease in size of this genre for the remainder of the period.¹³¹ Regarding the development of the programme, the majority of the vocal offerings were light or light classical, more classical recitals beginning to appear towards the late eighties, a trend opposite to the one shown in the other genres.

The first Main Festival offering in the bands genre appeared in 1983, only seven of the forty-eight band productions being on the Main. This supports the fact that the predominant focus of the Main Festival programme was classical in nature, the lighter entertainments being presented on the Fringe. By looking at the graph on page 191 (Appendix 11) the growth of the Fringe, and the slight growth and then decline of the Main, is very evident. Regarding the nature of the music in this genre, the large majority of the offerings could be classified as light music, with the possible exception of some of the African music offerings. Possible reasons for this growth have already been discussed. A definite reason for the growth of light music, however, was provided by Tim Huisamen, who pointed out that in 1984, Festival Officer Paul Regenass was replaced by Miggi Lorraine, who was far more sympathetic to light music, and therefore encouraged its growth.

The keyboard recitals of this period presented mainly classical programmes, but the Fringe offerings generally grew in number towards the end of the 1980's, before dropping slightly in number in 1989.¹³² The only lighter programmes were provided by the two-piano recital in 1988, and Surendran Reddy playing original jazz arrangements in 1989. Choral music was a well-represented genre at the Festival, with twenty of the twenty-six presentations appearing on

¹³¹See Appendix 8.

¹³²See Appendix 7.

the Fringe. By 1989, choral concerts were only offered on the Fringe, a possible reason for this already having been discussed in 4.2.9: that the availability of choral music, as well as the relative ease with which an amateur choir could be assembled, resulted in numerous choirs performing at the Festival. Another possible reason for this would be the great South African choir tradition, choirs being a part of both the black and white musical cultures. Since 1981, the size of the choral component on the Fringe grew, but there was a small decline from 1988 to 1989, while no choral concerts were offered on the Main from 1988. The choral music at the Festival was of a very varied nature, ranging from traditional African music to oratorios.

Thus the character of the musical development depends on the particular genre. While chamber music, keyboard recitals and orchestra tended to remain classical (and thus Eurocentric) in their programme content, the other genres examined here showed the general trend of becoming lighter in their focus. Christopher Cockburn also feels that, in the 1990's, music has not been 'adventurous' enough, saying that 'drama perhaps might be quite different - drama and dance, people might come in and see this creative idea and this new form of theatre. But as I say, the music seems to me to be becoming more conservative and more popular' (Interview, 20 October 1997). The 1980's, however, although showing the trend of the music becoming more popular, still seemed to offer challenging music, and music of varying natures and styles.

Looking at the size of each genre, the Fringe of the 1989 Festival displayed growth when comparing it to the size of the 1980 Fringe. However, when looking at all the genres, the general trend was a decrease in size of both the Main and the Fringe. As Tim Huisamen has already said, the 1980's were difficult years financially for the Festival (Interview, 20 November 1997), added to which was the uneasy political atmosphere in the country. When considering these two issues, the fact that the Festival simply survived is remarkable. Although there was a slight general drop in its size from the mid-eighties, the Festival was larger, more diverse and attracting more people than ever before.

The music at the Festival from 1980-89 showed growth in size, increasing from seven offerings in 1980 to thirty in 1989, building on the firm musical foundation laid by the Festival

of the 1970's.¹³³ The increase in musical presentations from thirteen in 1985 to twenty-three in 1986 might have had something to do with a slight improvement in the political atmosphere in Grahamstown. 1985 was fraught with political tension, gunshots being heard from the township, and a heavy police presence amongst the Festival-goers. 1986 was far more peaceful, the political tension of the previous year being transferred into the protest theatre that characterised this Festival. The decrease to only eighteen musical items in 1987 may have been connected with the boycotts which the Festival suffered, which led to the event's gaining a negative image for a while, a number of people and political and cultural bodies complaining about its Eurocentric image. However it seemed to recover by 1988, the musical items then totalling thirty-one. Tim Huisamen sees the 1980's as 'very much a consolidation period' (Interview, 20 November 1997). The foundation for a successful festival had been laid down by the Festival of the 1970's, and the eighties took this and built on it, gradually expanding and broadening the venture.

Having looked at the growth and development of the music then, we need to assess the impact of the Festival. This is difficult to do, as impact is a subjective topic, and not easy to measure. However, the people I interviewed had a number of ideas about this issue. Tim Huisamen feels that the event has a 'huge impact on theatre' and on 'small cabaret people' (Interview, 20 November 1997). He points out that 'if [a drama] is successful at the Festival, you will make it in the other centres', and that cabaret artists 'can try out things [at the Festival]' (*Ibid.*). However, he feels that 'when it comes to [classical] music [the Festival] has less of an impact' (*Ibid.*), and that 'South African composers and musicians have had some exposure - [but] I don't think enough' (*Ibid.*). As he says, 'classical music is the step-child [of the arts] in many ways' (*Ibid.*). However, he does make the point that

in some respect the Festival has had an impact in the sense of new music being performed, [and] South African composers getting some[thing] here of which they get very little in South Africa ... and in another way [the Festival has had an impact giving] some classical South African musicians a chance to be heard (*Ibid.*).

¹³³See Appendix 13.

He does feel, though, that 'in light music it has had a major impact in the sense that by coming here and drawing an audience, people are proving themselves - if you're a pop group or a jazz group, you do have an attraction, and that's important' (*Ibid.*).

Priscilla Hall feels that an important part of the Festival's impact has been the result of the scope it gives people to test out their compositions, feeling that credit must be given to the composers and performers even if the work is not entirely successful (Interview, 12 November 1997). New music was performed on both the Main and the Fringe during the 1980's. However she says, 'I don't know how much it changes peoples' lives. For instance, I don't know that when people hear something, do they go off and try and do the same thing, or listen to it again?' (*Ibid.*). She makes the point that the Festival offers people the opportunity of taking the experience of a performance away with them, and having this make a difference to their lives in some way. However, there is no way of evaluating or monitoring this. Ron Hall says that the effects of the arts on people 'are very personal and they're very individual. One can't generalise about them. There are moments of truth in peoples' lives - you can't generalise about them' (*Ibid.*).

Priscilla Hall makes an interesting point when responding to this, saying: 'But I think that's what the Festival is also there for. Of course it's there for the things that are going to attract mass interest, but ultimately it lies with individuals what it means, and where it goes from there' (*Ibid.*). She recounts a Festival experience of attending a recital by Surendran Reddy, where there were only two people in the audience besides her. Reddy's response to this was to tell them not to be embarrassed about being one of only three in the audience, because for him it was enough to play to only one person. Her response to this is to say:

I feel that there is an element of truth to [this] too - that it's a matter of connection, ultimately on an individual level, and that I think that this is a difficult thing [to] assess: the impact. How do you do that in terms of ... what it's meant to people, what's changed them, what's stayed with them. Because it's so individual. Some people are just swimming along in it, and other people are actually - their lives are going to be shifted, and there's more vision, and something that is actually transmitted is going to change them. (*Ibid.*).

Ron Hall says that 'you can't expect festival events to act like evangelists', making the point that 'people don't come out of events saying "I'm saved"' (*Ibid.*). Priscilla Hall agrees with this, saying that 'for most people it isn't like that, actually, to tell the truth' (*Ibid.*). However, she does acknowledge that 'for some people it is [like that]' (*Ibid.*).

This is precisely the problem confronted when attempting to assess the impact of the Festival. There is no way of making a generalised statement about the individual impact that the event makes on people. Having performed at the Festival for the last three years, I can say that each performance has made an impact on me as a person and as a performer in a number of ways, while having experienced the Festival as a spectator for many years, there *have* been performances that have had a profound impact on me for a number of reasons. Some of them *have* changed my life, making me see things differently, making me think about new things, challenging my perceptions and beliefs. Others have simply been enjoyable, and have exposed me to media of which I had had no experience before.

Christopher Cockburn says that he is 'tempted to say that it should make more of an impact that it does' (Interview, 20 October 1997). He goes on to say, 'if I think about it, in theory I would think that as a performer seeing what other people are doing and so on is important, and we learn things from it. I'm not sure that's actually happened a great deal for me' (*Ibid.*). He explains this by saying that

maybe it's just that so much comes in. It's difficult to go to everything, and really get anything other than a selective impression of what's available. I always have the feeling, in principle, [that] it should have an impact, but I'm not sure that for me it does actually' (*Ibid.*).

He stresses that he is referring to the educative value of the Festival, saying that it doesn't make much difference to his own practice of what he does, but goes on to say that 'It is ... quite exciting when all these things come in and you can go to them. I think I would miss it if it wasn't here, actually' (*Ibid.*). He does feel that the Festival is now too large to make any significant

impact on one's understanding of 'where the arts are in South Africa', which he sees a lot of people trying to do (*Ibid.*). Priscilla Hall feels that despite the almost unwieldy size the Festival has reached, the fact that it offers shows for both large and small audiences shows part of its successful impact, saying, 'I think that a good festival should - if it's of a size to do this - be the sort that can cater for small audiences as well as very big ones. I don't think that's a sign of failure. I think that's just a case of the spectrum at work' (Interview, 12 November 1997).

By considering the comments of the people mentioned above, it is clear that the event makes an impact on people simply by being an event which they attend. As Roy Sargeant writes: 'More and more people seem to go every year, glut themselves on culture and then complain bitterly that they overdid things, then return for more of the same punishment the next year' (Fax to J.S. Silva, 5 December 1997). It is very unlikely that someone will attend the Festival and come away with no impressions of it whatsoever. Even if it makes very little difference to them and their lives, there is still an impact. It is impossible, however, to assess exactly what kind of impact the Festival has on people, because this is such an individual matter, with people arriving holding different expectations, goals, and ideas about the event. However, it is safe to assume that the impact on visitors to the Festival is significant. The Schools' Festival has been mentioned in this thesis, and this is an event which makes a definite impact on its participants. Ron Hall testifies to this, saying:

The Schools' Festival has an *enormous* effect on people. Every now and again I ask some student, "You're from Joburg" or "You're from Durban". "Why do you come to Rhodes?". "Oh well, I came to the Schools' Festival and I decided..." you know. It's interesting how often that comes up. The School's Festival does enormous things for kids, it really does. One has no idea of the impact it's having (Interview, 12 November 1997).

Having chaperoned the Top 15 of the English Olympiad at the Schools Festival for the past two years, I have had some exposure to the kind of impact the event has on the young people attending it. They make new friends, and are exposed to a variety of thought-provoking

experiences which challenge them in a range of ways. One young girl who was in the Top 15 in 1997 had never been to the theatre before, and had never see live drama. Seeing it for the first time made a significant impact on her, and she left Grahamstown determined to experience it again, and to make sure her younger sister received exposure to the arts. So the Festival's connection to this festival, by providing the shows chosen for it, is a very important one.

The impact the event makes on Grahamstown is significant, the mass of activity and people bringing the town to life once a year. Financially, the Festival gives Grahamstown's economy a very necessary boost, although a lot of the money made at the event ultimately flows out of Grahamstown.¹³⁴ For people living or studying in Grahamstown, it is an opportunity to make money, to perform, or simply to enjoy the sudden influx of music, art, drama and dance. As Christopher Cockburn says, 'For me Grahamstown is a small place. I have to get out every so often, either to play, or to go to things, and the Festival is one time when it all comes here, and that's very nice' (Interview, 20 October, 1997). The event gives locals the opportunity to perform, which they might never have the chance to do otherwise. Having been a performer at the Festival, one could say that it is very convenient having such an event come to you, as it were, and to not have to travel great distances in order to take part in it. Many Grahamstonians complain about the influx of people during the Festival, but as Ron Hall points out, 'Grahamstown *has* to change its character for two weeks because it's that size. To have a thing in a small place, that's the price you pay' (Interview, 12 November 1997). Perhaps part of the impact that the Festival makes on people, and on Grahamstown, is connected to the size of the town. Because Grahamstown is a small place, the atmosphere created by such a large number of people being together for similar reasons is that much more tangible, making that much more of an impression on Festival-goers and townspeople. As Ron Hall says, 'taking [the Festival] to a big place would be disastrous. It would just disappear', Priscilla Hall adding that 'it wouldn't have a geography of its own' in a large city (*Ibid.*).

The Festival has not only had an impact on Grahamstown, but on the whole of the Eastern Cape. During the days when Capab used to serve the entire Cape Province, Grahamstown and

¹³⁴The Economics Department at Rhodes University, Grahamstown, has done an in-depth study of the economic impact of the Festival.

its surrounding towns would be visited by a great variety of shows and productions. However, when Capab ceased to exist there was no longer an artistic body which served the Eastern Cape, problems with the availability of money and the 'out-of-the-way' nature of Grahamstown making it difficult for independent groups to visit the area, these groups tending to concentrate on performing in the Southern and Western Cape. The inception of the Festival ended this problem, however. Not only was there now one period of time every year for people living in the Eastern Cape to attend music and drama, and to see art of various kinds, but the Monument Theatre was opened in 1974 in order to make large productions possible (primarily during the Festival), providing a venue of unusually high quality for a town of Grahamstown's size. The Festival provides an annual artistic experience for people from larger cities like Port Elizabeth and East London, as well as smaller places like Port Alfred, Bathurst and Kenton-on-Sea.

It is difficult to assess the impact the Festival has on the arts in the country. During the 1980's, the event had an impact on drama in general when it provided the platform for the expression of peoples' political frustrations, resulting in a large amount of protest theatre. The Festival, from its inception, also provided a place for people of all races to come together and share their ideas, and their art and music during this politically difficult time in South Africa. Although it took a number of years before people of all races began attending the event, the opportunity was there from the beginning. The Festival is certainly an event which the country's artists plan for, and use as a platform for their productions, in this way making an impact on the arts in the country. The event also provides a place for artists to see their colleagues' work in one place over one period of time, and ensures that the arts are offered to the usually culturally 'dry' Eastern Cape - even if it is only once a year.

As the audience which the Festival attracts changes, so too does the type of production offered at the Festival. This would probably be another reason for the growth of light entertainment on the Festival programme: as the audience has become younger, the material on offer has changed to suit this. However, one could argue that the changing material was the thing that attracted a younger audience - something of this nature is difficult to assess. A definite sign of the impact of the Festival, however, has been the establishment of other festivals of a similar nature in the country during the 1990's, which are beginning to compete with their Grahamstown

counterpart.

It does however seem to be felt that the Festival could do more to have a greater impact. For instance, Priscilla Hall suggests that the event could 'to some extent act as a kind of recycling, or resonating, chamber almost, for people who are attracted to things, really introduced to new things that mean a lot to them', by providing some way in which that interest could be indicated and catered for (Interview, 12 November 1997), saying that 'we would then really be on to a whole new thing' (*Ibid.*). The Halls also expressed a wish for the Festival to be more involved in acting as a vehicle for people to test out their compositions. The 1980's did see a certain amount of this, especially in the orchestral genre, and in the chamber music genre with Kosviner's quartet. Then of course there was a large quantity of original music on the Fringe, most of which has been examined under the 'Bands' title.

Nevertheless, the impact of the Festival has been significant, and far-reaching. It is an important cultural event, and provides a platform for interaction between all people - something which is rare in South Africa. As Guy Butler says, 'People come together and exchange ideas. It [brings] the community of artists in touch with each other' (Interview, 3 November 1997) - a point which touches on part of the Festival's impact discussed above: artists have the opportunity to see the work of other artists, and thus to learn, and gain ideas, from them. The Festival is also a place for South Africans to be exposed to international talent, and for international artists to experience the arts in this country. Music has always been an important component of the event, as Guy Butler says: 'Well, all the Festivals have always had music - it's such a natural way of celebrating anything' (*Ibid.*). David Williams writes in the *Financial Mail*, 'The value of the festival is in what it offers as a total experience. It is a week in which you can listen to the country talking to itself - a rare freedom - and have a lot of fun and fellowship into the bargain' (15.7.88: 20). It has grown and developed remarkably since Guy Butler organised the initial 1970 celebration to commemorate the anniversary of the arrival of the Settlers. He remembers when he realised that the Festival had 'really got going' (Interview, 3 November 1997):

I wish I could fix a date to this. I'd ceased to be running it - I think Roy Sargeant was then running it. I was in a pub somewhere at the end of the Festival, and there was a group of actors and producers there. ... And one chappie said, "Well, okay fellows - same time, same place next year!" And I knew we were through, because once it started ... performing that kind of function ... it had the interest of the creative people, and this goes right back to the taproot of my thinking about it (*Ibid.*).

Beginning as a celebration of the English culture, it metamorphosed into 'a festival of the *arts*', and has continued to grow and develop. As Pieter-Dirk Uys writes, 'The festival was about the English Language, as she was spoke. Twenty years later, the good old days of English is went' (*Mail and Guardian*, July 1996: 4). Butler related a wonderful story involving Lamar Crowson and showing one aspect of the growth of the Festival: 'Crowson, standing down there near the fountain [in the Monument] and you couldn't move it was so thick with all these people. And I said, "What do you make of this?". And he said, "I prefer the vacant streets of Calcutta!"' (*Ibid.*).

But the Festival continues each year, with its 'unique spirit' (*Financial Mail*, 15.7.88:20). Pieter-Dirk Uys feels that 'The Grahamstown festival can become the Supermarket of the Arts' (*Mail and Guardian*, July 1996: 5) while Butler makes the point that

The Festival doesn't produce anything. What it does is look for the best stuff that it can find and afford, and that the talent of the country is producing. That's very important. ... We are looking for things to put together. One provides a venue and facilities' (Interview, 3 November 1997).

Part of its success, too, is that from the beginning the Festival organisers 'reached out' and used the expertise and knowledge of professionals outside Grahamstown,¹³⁵ as well as those based in Grahamstown,¹³⁶ in order to ensure that the event went in the right direction (*Ibid.*). The Festival

¹³⁵Including Donald Inskip and Dulcie Howes from the University of Cape Town, Heads of drama and ballet respectively.

¹³⁶Including George Grüber and Percival Kirby.

has proved its importance by its growth, and its impact as assessed here. Roy Sargeant sums up the necessity for the Festival when he writes: 'The fundamental *raison d'être* for the Festival still exists: it is a huge platform of opportunity for both South Africans and international performing and visual artists, and as such is a national treasure' (Fax to J.S. Silva, 5 December 1997). Perhaps the last word should go to Guy Butler. Of the Festival he says, 'It was an act of faith. It was an alternative. The idea [was] a good one' (Interview, 3 November 1997).

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SA Digest	1979 edition
SA Panorama	November 1979
The Star (and Star <i>Tonight</i>)	July 1979 March 1985; July 1987; May, July 1988; January, July 1989
Sunday Times	July 1979

Festival Programmes

1980-89

Young Artist Awards

1981	Music	John Theodore (Performance)
	Drama	Richard Grant
	Fine Art	Jules van de Vijver
1982	Drama	Janice Honeyman
	Choreography	Lindy Raizenberg
	Fine Art	Neil Rodger
1983	Music	David Kosviner (Composition)
	Drama	Paul Slabolepszy
	Fine Art	Malcolm Payne
1984	Drama	Ken Leach
	Music	Lamar Crowson (Special Award: The Standard Bank 1820 Foundation 10th Anniversary Award for Music)
	Fine Art	Peter Schütz
1985	Drama	Maishe Maponyana
	Music	Sidwill Hartman (Performance)
	Fine Art	Marion Arnold
1986	Fine Art	Gavin Younge
	Drama	Andrew Buckland
1987	Fine Art	William Kentridge
	Music	Hans Roosenschoon
1988	Fine Art	Margaret Vorster
	Drama	Mbongeni Ngema
1989	Music	Johnny Clegg (Performance and composition)
	Drama	Marthinus Basson
	Drama	Pieter-Dirk Uys (1820 Foundation Special Award for Drama)
	Fine Art	Helen Sebedi
	Dance	Gary Gordon

APPENDIX 2

Music On the Main and Fringe 1980-89

Year	Main	Fringe
1980	5	2
1981	5	2
1982	5	3
1983	7	8
1984	9	8
1985	8	8
1986	2	16
1987	4	17
1988	4	29
1989	6	23

APPENDIX 3

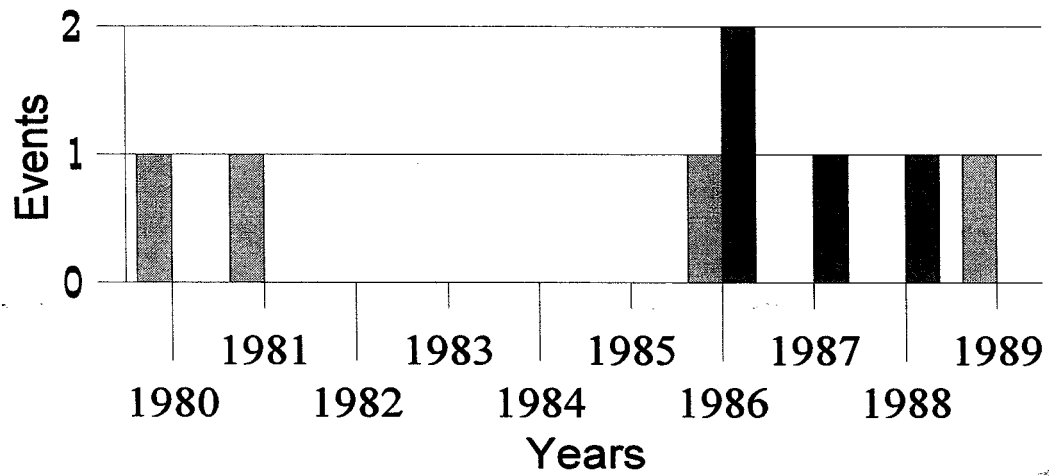
Musical Events by Genre 1980-89

Main and Fringe

Genre	Number of items on programme
Miscellaneous productions	5
Opera	8
Solo Instrumental Recitals	10
Orchestra	10
Keyboard Recitals	19
Vocal Music - solo and ensemble	21
Chamber Music	22
Choral Music	26
Bands	49

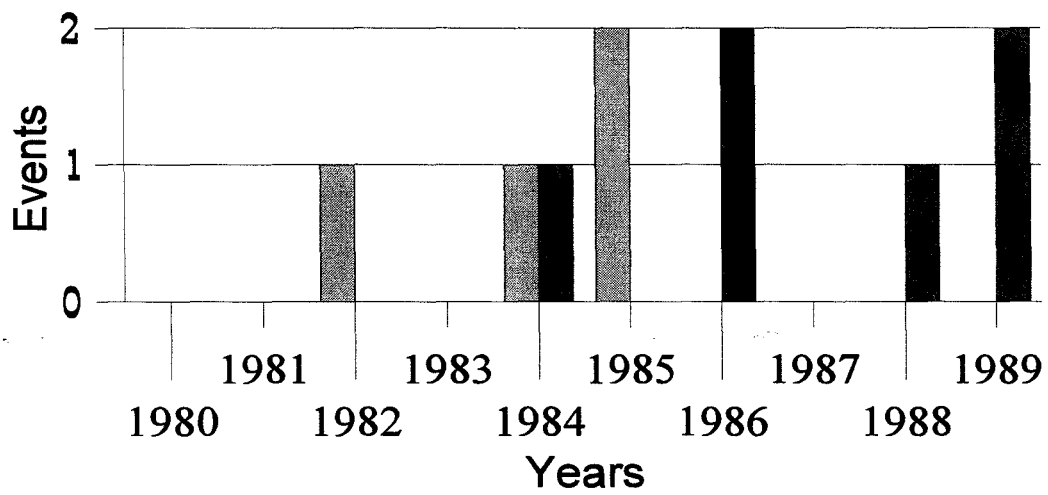
Opera

1980-89



Solo Instrumental Recitals

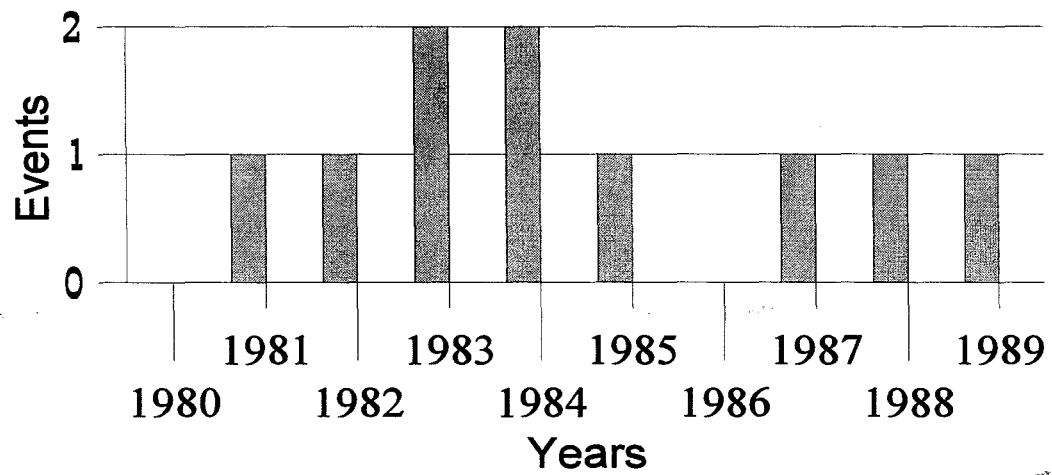
1980-89



 Main
 Fringe

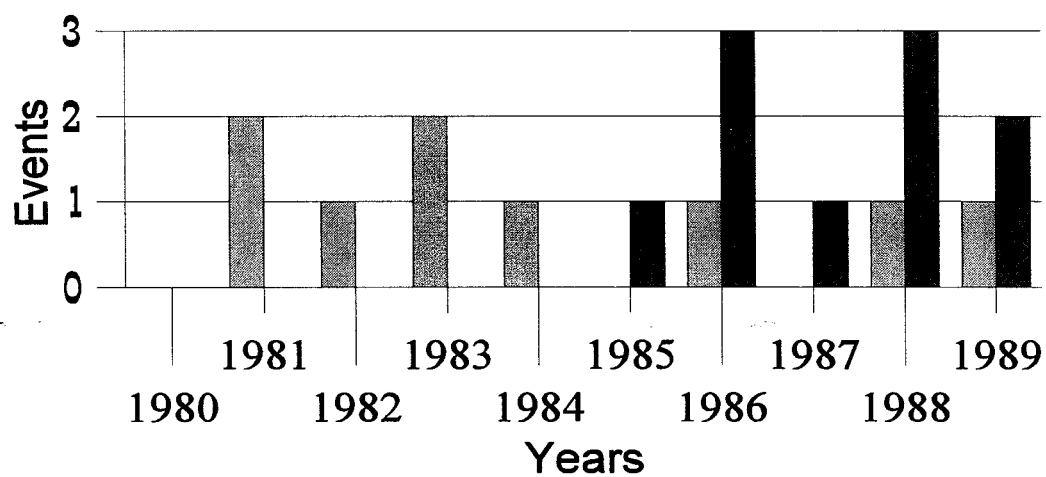
Orchestra

1980-89



Keyboard Recitals

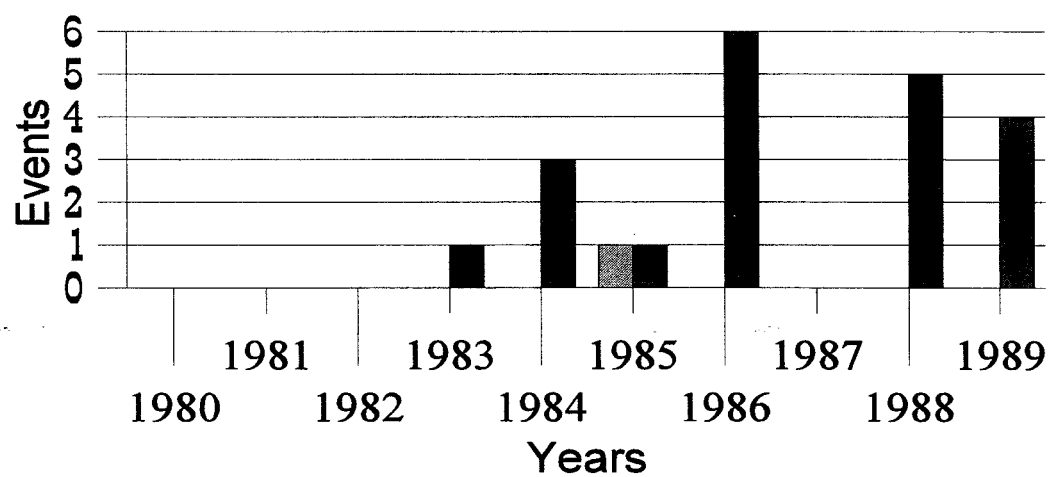
1980-89



■ Main
■ Fringe

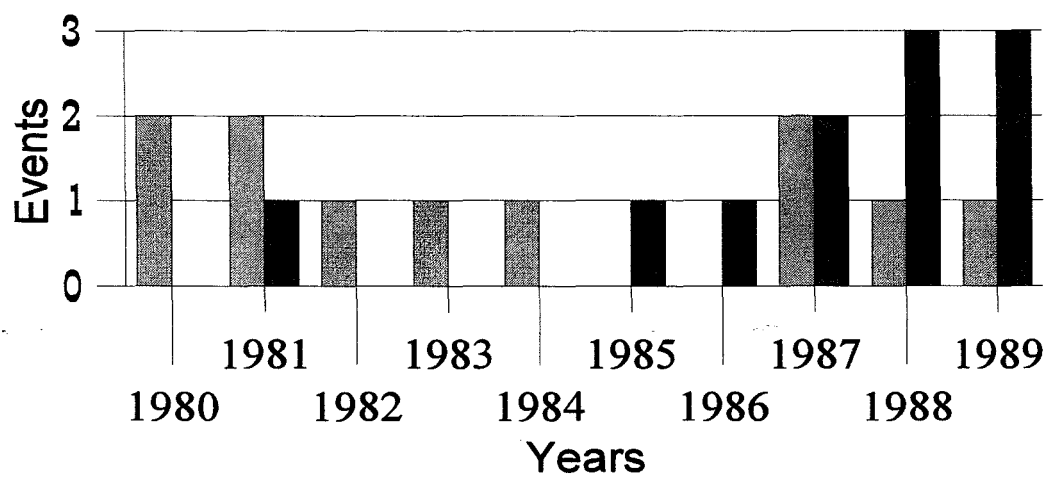
Vocal Music

1980-89



Chamber Music

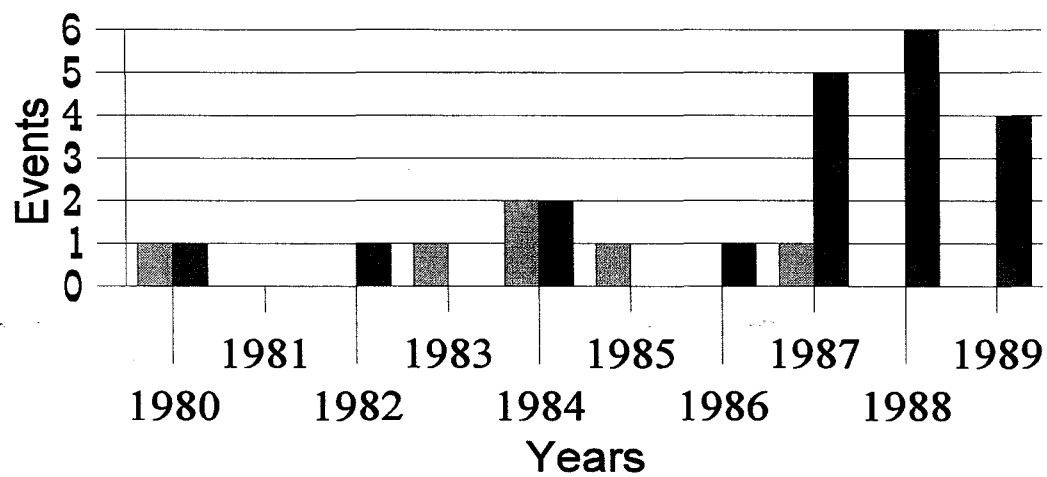
1980-89



■ Main
■ Fringe

Choral Music

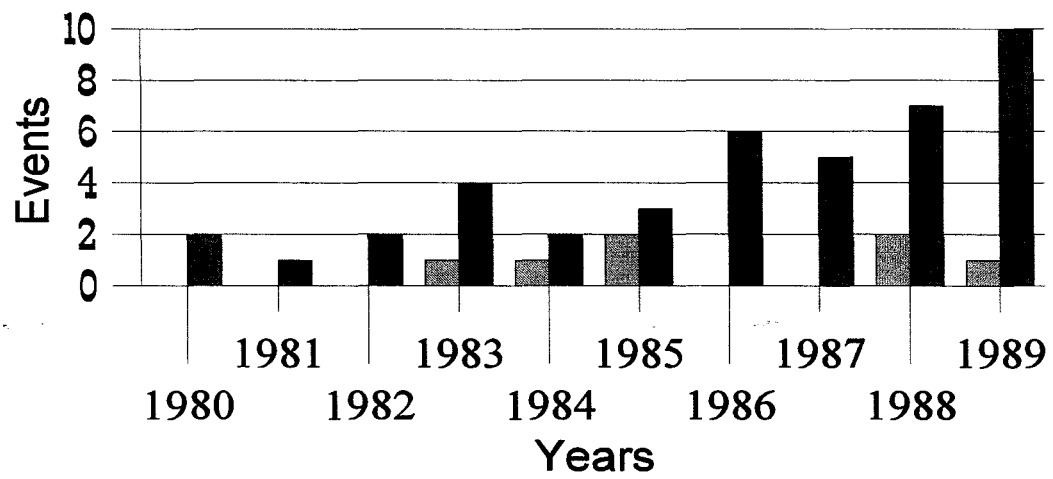
1980-89



■ Main
■ Fringe

Bands

1980-89



Main
Fringe

Music at The Festival 1980-89

By Genre with Main and Fringe Distinction

Year	Opera	Solo Instr.	Orchestra	Key-board	Vocal Music	Chamber	Choral	Bands
1980	1 (M)	None	None	None	None	2 (M)	1 (M) 1 (F)	2 (F)
1981	1 (M)	None	1 (M)	2 (M)	None	2 (M) 1 (F)	None	1 (F)
1982	None	1 (M)	1 (M)	1 (M)	None	1 (M)	1 (F)	2 (F)
1983	None	None	2 (M)	2 (M)	1 (F)	1 (M)	1 (M)	1 (M)
1984	None	1 (M) 1 (F)	2 (M)	1 (M)	3 (F)	1 (M)	2 (M) 2 (F)	1 (M) 2 (F)
1985	None	2 (M)	1 (M)	1 (F)	1 (M) 1 (F)	1 (F)	1 (M)	2 (M) 3 (F)
1986	1 (M) 2 (F)	2 (F)	None	1 (M) 3 (F)	6 (F)	1 (F)	1 (F)	6 (F)
1987	1 (F)	None	1 (M)	1 (F)	None	2 (M) 2 (F)	1 (M) 5 (F)	5 (F)
1988	1 (F)	1 (F)	1 (M)	1 (M) 3 (F)	5 (F)	1 (M) 3 (F)	6 (F)	2 (M) 7 (F)
1989	1 (M)	2 (F)	1 (M)	1 (M) 2 (F)	4 (F)	1 (M) 3 (F)	4 (F)	1 (M) 10 (F)

Music at the Festival 1970-89

Totals Per Year

Year	Total number of musical presentations
1970	2
1971	1
1974	9
1975	1
1976	5
1977	1
1978	4
1979	5
1980	7
1981	8
1982	7
1983	8
1984	16
1985	13
1986	23
1987	18
1988	31
1989	30