

University of Cape Town Libraries Music Archives: A reflection of the Music Collections

Tuesday, 25 June 2024

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UNIVERSITY OF CAPE TOWN
IYUNIVESITHI YASEKAPA • UNIVERSITEIT VAN KAAPSTAD

LIBRARIES

Purpose

To describe and assess the holdings of the music archives housed in the University of Cape Town's Special Collections and to demonstrate the extent to which they do or do not reflect the diversity of South Africa's heritage.



Overview

- Background
- Archival Formats
- Western Classical Music Collections
- Other Genres
- Jagger Fire
- Conclusion



The College of Music before it joined the University of Cape Town

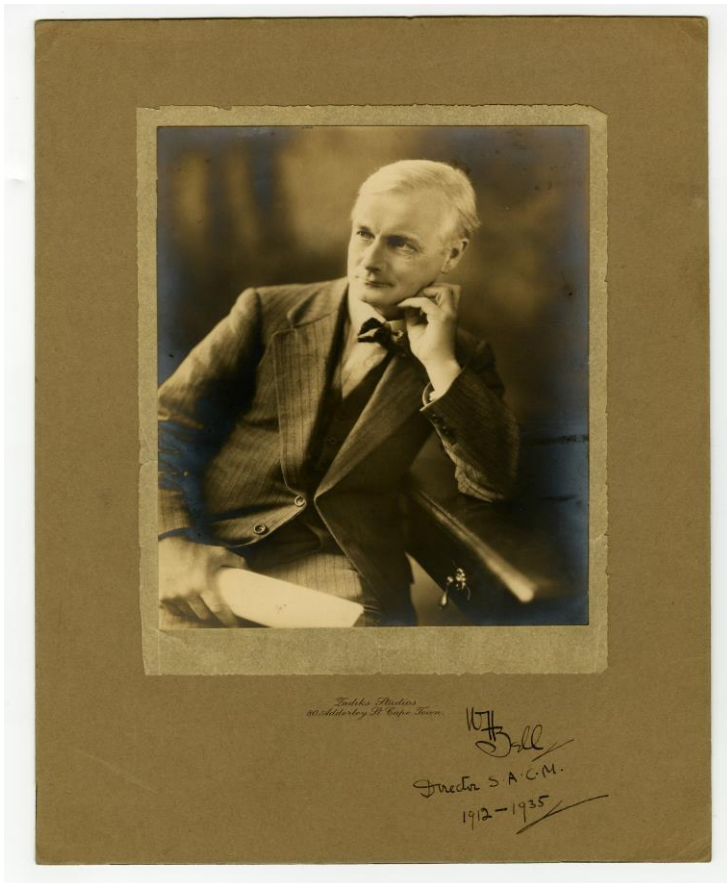


All things UCT Collection: BUZV



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LIBRARIES



WH Bell Papers: BC212 & TPA



Erik Chisholm Papers: BC129 & TPA

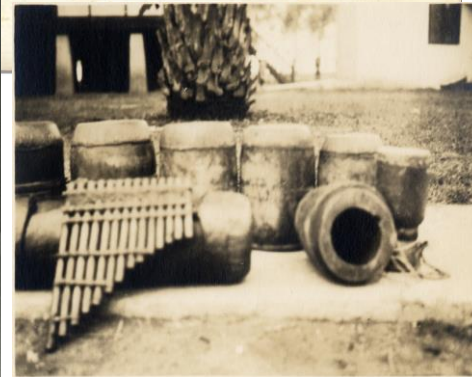
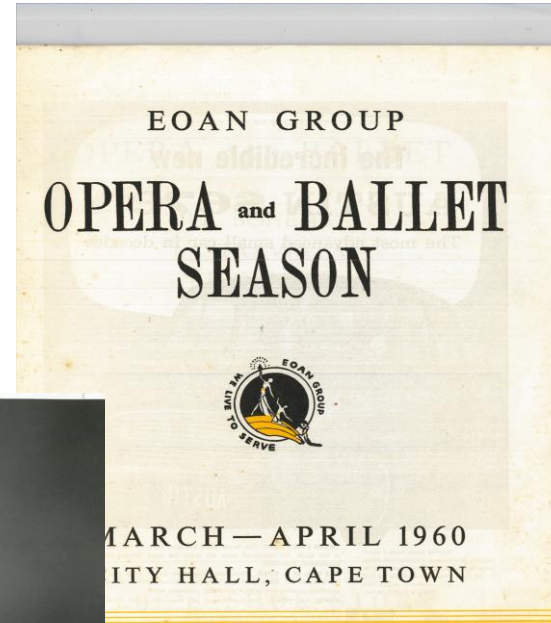
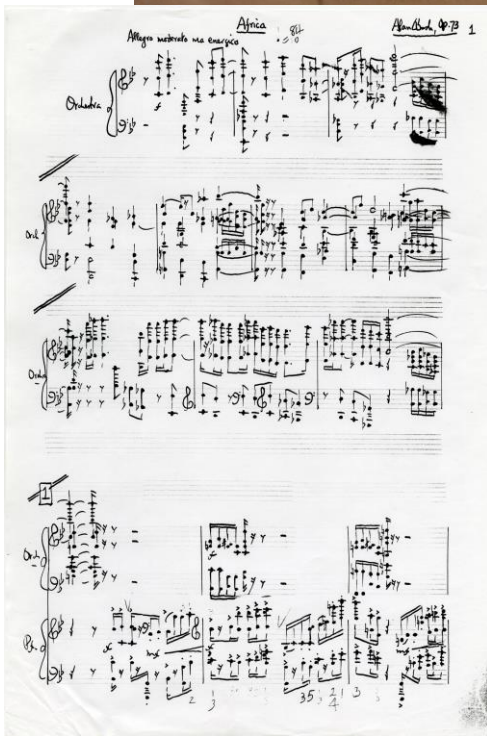
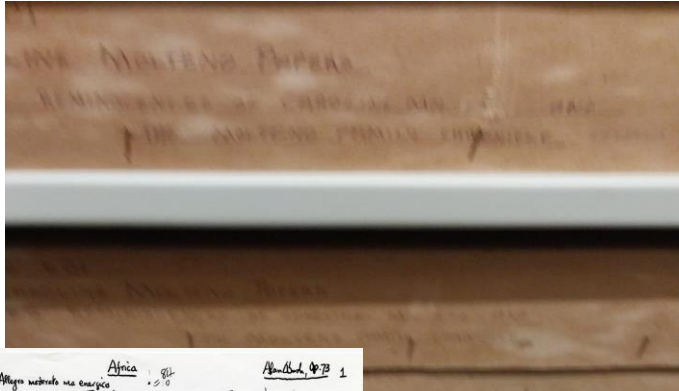
First conductor of the Cape Town Orchestra



Cape Town Orchestra in 1918 with its first conductor Theo Wendt.

Theo Wendt Papers: BC723





Started the first music school in Cape Town



Apolline Niay-Darroll: BC656

Niay-Darroll's
first Student
Concert program



First dance teacher at the South African College of Music

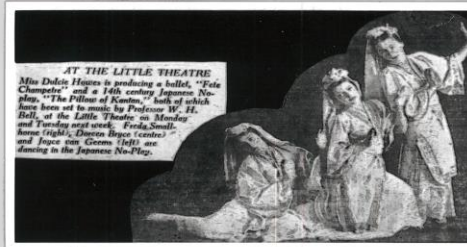


Helen Webb Papers: BCS30



Dance school became part of the University of Cape Town, 1934

Dulcie Howes
teaching a dance
class at UCT



Dulcie Howes



All things UCT Collection
(Dance): BUZV



SACM staff member



Colin Taylor



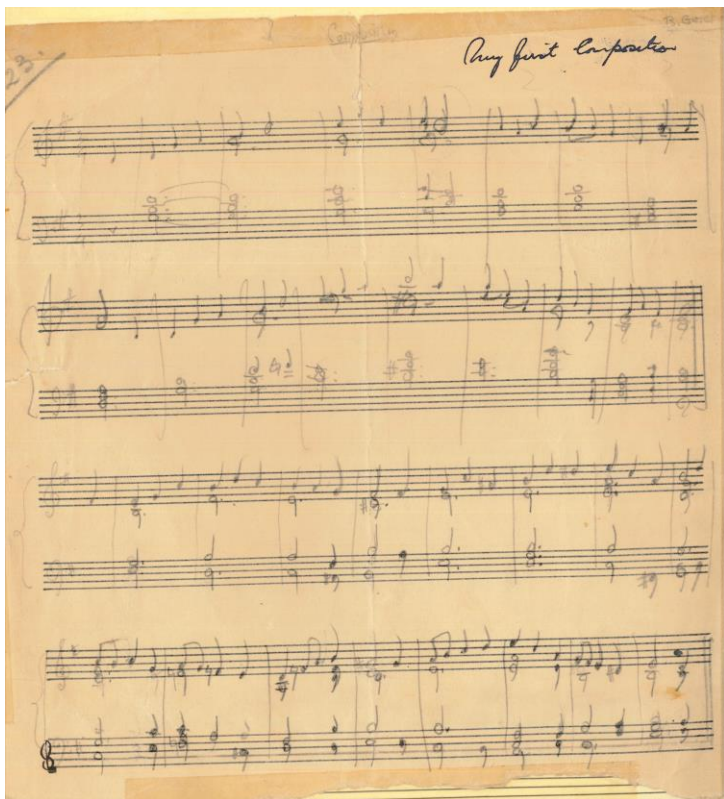
As we have some tape left I will add a short tribute to W. H. Bell, South Africa's first Professor of Music. It was his dynamic personality which laid the foundations on which subsequent builders have created Cape The University of Cape Town's College of Music as we know it today, in 1972. This five minute tribute was delivered at a Music Teachers Congress in 1962. ~~It is a small tribute with~~

Handwritten tribute to WH Bell

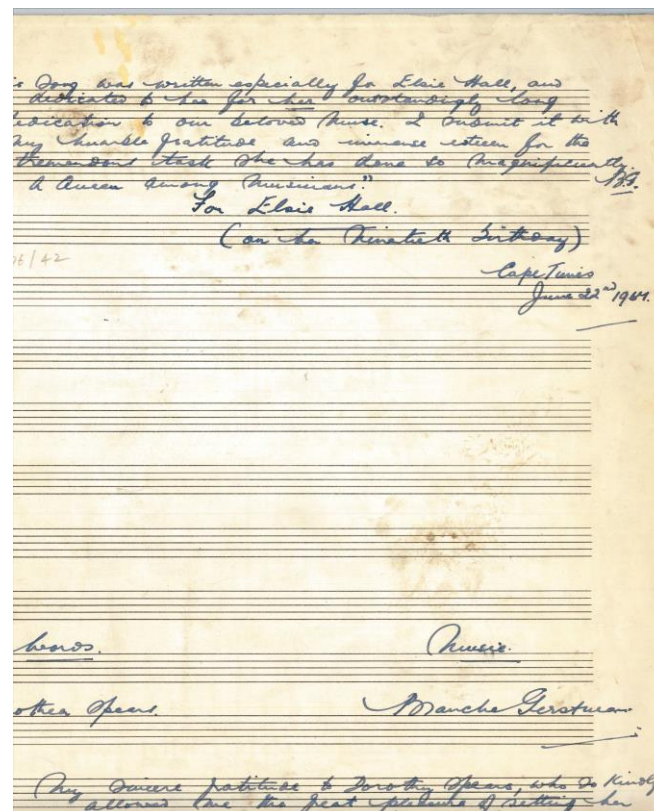
Colin Taylor Papers: BC76



Blanche Gerstman Papers: BC673 & TPA



Gerstman's first composition



Gerstman's composition dedicated to Elsie Hall's 90th birthday

Blanche Gerstman – Performing Rights, 1965

THE PERFORMING RIGHT SOCIETY, LTD.
AN ASSOCIATION OF COMPOSERS, AUTHORS AND PUBLISHERS OF MUSIC
COPYRIGHT HOUSE, 11, MARGARET STREET, LONDON, W.1

NOTIFICATION OF WORKS
(Please use Block Letters)

1	2	3	4	5	6	7	8
TITLE OF WORK	DESCRIPTION	INSTRUMENT OR COMBINATION	Duration of Performance	COMPOSER OF THE MUSIC	AUTHOR OF THE WORDS	ARRANGER OF THE MUSIC	PUBLISHER (If in manuscript state in "M.S.")
"HELMS"	CHORAL	FEMALE CHORUS Solo Organ ORCHESTRA	7' 30"	Blanche Gerstman	SHEKLEY	-	M.S.
THE LORD'S PRAYER	CHORAL	FEMALE CHORUS (UNACCOMPANIED)	2 min	BLANCHE GERSTMAN	THE BIBLE	-	M.S.
LORD GOD OF ISRAEL	CHORAL	2 or 3 PART SOLOS, ORGAN OR C. 5' 30"		BLANCHE GERSTMAN	THE BIBLE	-	M.S.
SONG FOR ST. CECELIA'S DAY	WOMEN'S VOICES	CHORAL	6 min	BLANCHE GERSTMAN	JOHN DRYDEN	-	M.S.
THE GOOD SHEPHERD MARIA	CHRISTMAS	Solo MESSIA	4 min	BLANCHE GERSTMAN	M.P. VAN WYK LOUW	-	M.S.
MARIA	CHRISTMAS	MEZZO - SOP. ORCHESTRA	3' 30"	BLANCHE GERSTMAN	W.E.G. LOUW	-	BOSWORTH
MARIA	CHRISTMAS	ORCHESTRA	4 min	BLANCHE GERSTMAN	ELIZABETH EYBERS	-	BOSWORTH
HEILIGE NAG.	CHRISTMAS	FEMALE CHORUS	4 min	BLANCHE GERSTMAN	ELIZABETH EYBERS	-	M.S.
UIT DIE PASSIE	CHRISTMAS	SPRINGE STAP	3 min	BLANCHE GERSTMAN	W.E.G. LOUW	-	M.S.
ODE TO SOUTH AFRICA	CHORAL	SOLO ORGAN ORCHESTRA	2 min	BLANCHE GERSTMAN	I. D. DU PLESSIS	-	M.S.
THUISMAATSEN	CHORAL	SOLO ORGAN ORCHESTRA	3' 30"	BLANCHE GERSTMAN	HEURKES	-	M.S.

I hereby notify the Performing Right Society, Limited, pursuant to Rule 2 (a) of the Society's Rules, that I am the *Composer *Author *Arranger of the *music *words of the works set forth above.

Pursuant to the covenant for further assurance contained in my general assignment to the Society executed on or after my election to membership, I hereby assign to the Society the performing right in the said work(s) as defined by Rule 1 of the Society's Rules.

Dated 1 JUN 1965

Signature of Member *Blanche Gerstman*

South African Society of Composers, Authors and Music Publishers, Limited (S.A.S.C.M.)

1209 CAVENDISH CHAMBERS, JEPPE STREET, JOHANNESBURG.

P.O. Box 9292 Telephone: 23-4028 Cable & Telegraphic Address: "ALCIBURN"

YOUR REF: M/G.3

8 June, 1965.

Miss Blanche Gerstman, 1A, Langholm, Kloof Street, GARDENS, CAPE TOWN.

Dear Miss Gerstman,

Notification of Works.

As promised in our letter of the 27th April of this year we now attach hereto photo copies of all the Notification forms which you sent to the P.R.S. during your term as a member of that Society. Please be so kind as to check through these Notification forms and if there should be any of your compositions which do not appear thereon we shall be pleased to receive Notification forms from you in respect of such works. We attach hereto, for this purpose, a number of fresh forms.

Under cover of our abovementioned letter of the 27th April we sent you two Deeds of Assignment and asked you kindly to sign them and return them to us at your convenience. We note that we have not yet received these documents back from you and, as they might have been mislaid, we attach hereto a further two Deeds and will appreciate it if you would kindly sign them and return them to us as soon as possible. Please do not fill in the date of your signature as we will fill in the appropriate date when the forms are signed on behalf of the Society.

With many thanks,

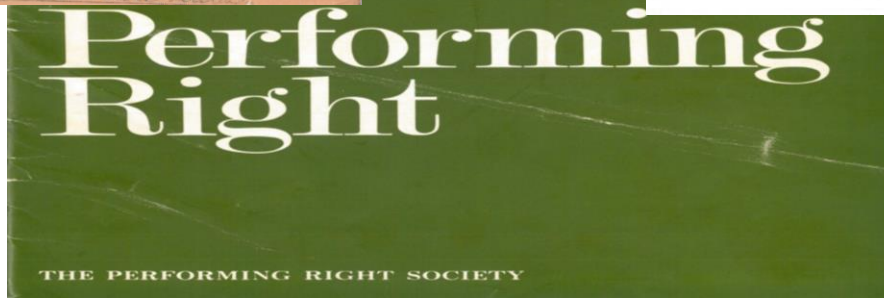
Tours sincerely,
Richard Leadley
ADMINISTRATIVE ASSISTANT TO MANAGING DIRECTOR.

GDR/LC

DIRECTOR: H. L. DU PLESSIS. E. BALLO. J. B. KILBY (MR.). P. A. KIRBY. G. D. ROOS (MANAGING DIRECTOR). G. P. R. TAYLOR. R. F. WHALE (MR.)

Notification of works

Blanche Gerstman Papers: BC673



Percival Kirby Papers: BC750 Composer & Ethnomusicologist



Kirby conducted extensive research on the ship known as the Grosvenor, which was shipwrecked off the Wild Coast on August 4, 1782.



African Dance/Music




Helen Webb Papers: BCS30

Illustrations of the Zulu dance's choreography


- 7 -

VI.
(Record 2a) MASSED DANCE OF MEN (CHIEF NKANTINI).


Wohisaizwe) Led by Chief approaching slowly they continue doing this step ↓



Chief




- 1) stamp R (extending R arm - holding knobkerrie
- 2) " " (by extreme point, carrying shield
- 3) " " (and assegi in L.
- 4)




- 1 stamp advancing R
- & " " L
- 2 " " R
- &) spring forward L
- 3) quickly R
- 4

until they are in one line facing front.




Turning slightly to R side.

- 1) bend knees (point to R.
- 2) stamp L. (




- 3) (point to L body still to
- 4) (R, but head turned L.



- 5) squat facing front (both arms half raised
- 6) hop forward.
- &) rise and beat R (hitting back of shield.
- 7) L

Then work back again and repeat.

MAN'S SOLO IN FRONT OF MASSED DANCE VI.



(Direction)

Step R, cut under L, step R, this step covers as much (space)



African Dance/Music/Jazz

Rani is first graduate in African Dance

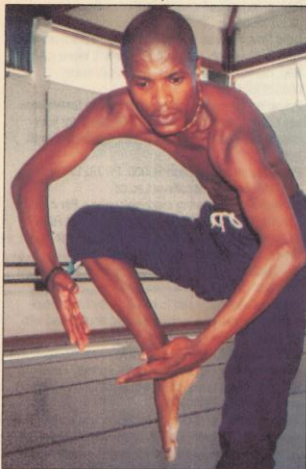
BUZV

Dance, School of

Monday

Duper 20 39

Dec 10-16, 2001



Dance pioneer: Maxwell Xolani Rani will be UCT's first graduate in African Dance when he is capped in the Jameson Hall this week.

MAXWELL XOLANI Rani will be the first student in South Africa to graduate with a university degree in African Dance when he is capped this week.

The 30-year old from Nyanga recently presented *Trails*, a contemporary African choreography, at the School of Dance's annual showcase at the Baxter Theatre. Four years ago the School's head, Professor Elizabeth Triegaardt, introduced African Dance to the suite of programmes offered. Rani says he is honoured to be a trailblazer. "African Dance will be a subject at schools after 2005, so we have a lot of work to do in training teachers who will be able to take the subject," he told *Monday Paper*.

Rani also believes his achievement will serve to inspire disadvantaged pupils. "We need to break these barriers," he said. "They should see African Dance as an option and a career choice." His entry into dance was quite fortuitous. His aunt worked at the School and from a young age Rani watched the dancers perform their nimble magic. He was entranced and by the age of 12 he and his friends were dancing in the local community.

As part of an all-male troupe, Manyanani, Rani has since performed in Canada, France and England.

In fact, he had made up his mind to settle in the United Kingdom when he heard that UCT was offering a four-year degree in African Dance and beat a path home.

The course offers theory of music, anatomy, dance teaching method, ethnomusicology, archaeology, and anthropology and French. Rani chose the latter three options maintaining that the subjects helped him research the origins of dance movements.

Rani is also driven by a vision to transform Cape Town, and UCT, into a "centre of excellence" for African Dance, attracting students from all over the continent, emulating his "heroes", Alphonsè Tièrou from Mali, and Germaine Acogny from Senegal.

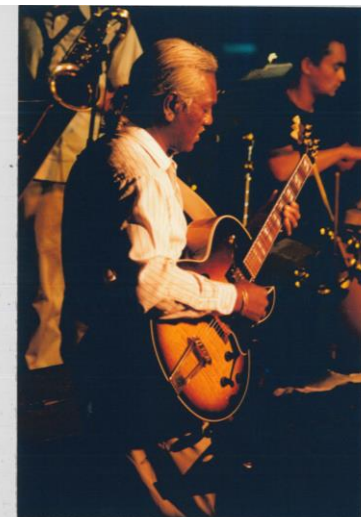
Although he is graduating, Rani's energy and talent will not be lost to the School. He has accepted a position to lecture at the School next year. "I love dancing and I love teaching. It's rare to enjoy both," he said. □

A helping hand

WHEN MARGOT Luyte decided that she would take care of disabled Graham Clarke, a former weather reader on Marion Island, she knew that to move him about she would need either more hands, or a little assistance from modern technology.

So she approached Professor Gerald Nurick of the Centre for Computational and Applied Mechanics in the Department of Mechanical Engineering, he having assisted Clarke previously with some other mechanical innovations (See www.pren-trom.com/profiles/profiledec0.html for more). Nurick posed it as a challenge to some engineering students, one taken up by graduand Richard Hahn who accepted it as his final-year project. Hahn designed and built - with Arnold Warburton of the department's workshop - an automated "crane" that can be wheeled around the house and can be used to lift Clarke from his wheelchair onto his bed - or elsewhere - and vice versa. The crane is powered by an actuator, in common use in robotics, donated by Yale Industrial.

Luyte, who previously had to call in some extra people when lifting Clarke, views Hahn's invention as a lifesaver. "It will liberate our lives," she said. □



All Things UCT Collection (School of Dance): BUZV

All Things UCT Collection (Jazz Dept.): BUZV

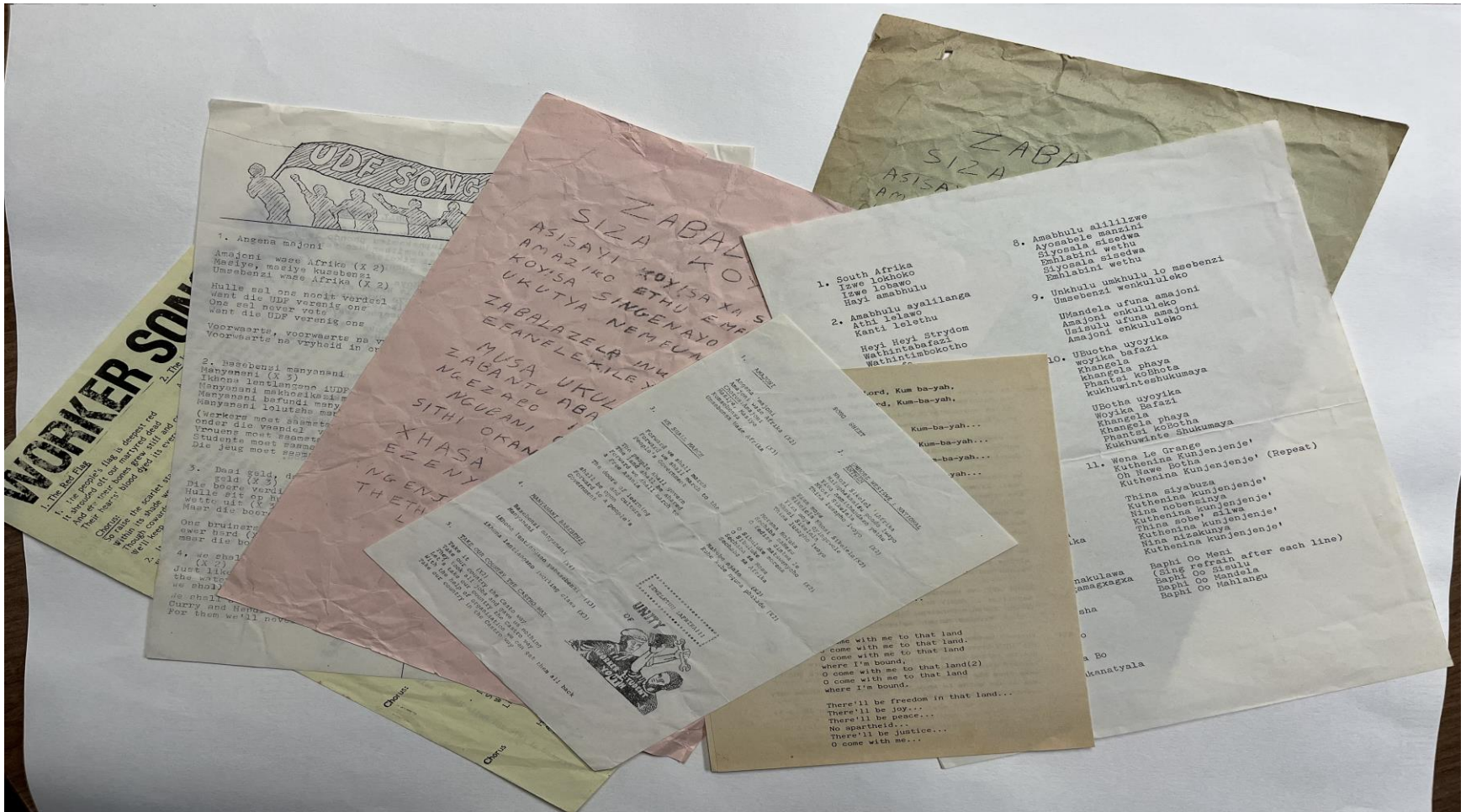


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LIBRARIES

Freedom Songs



Willie Hofmeyr Papers: BC1345



Leo Marquard NUSAS Papers: BC586

Aquarius: Cultural Society of the National Union of South African Students (NUSAS)



“Aquarius was the culture arm of South African students to develop cultural activities particular against the struggle of opposition to apartheid.

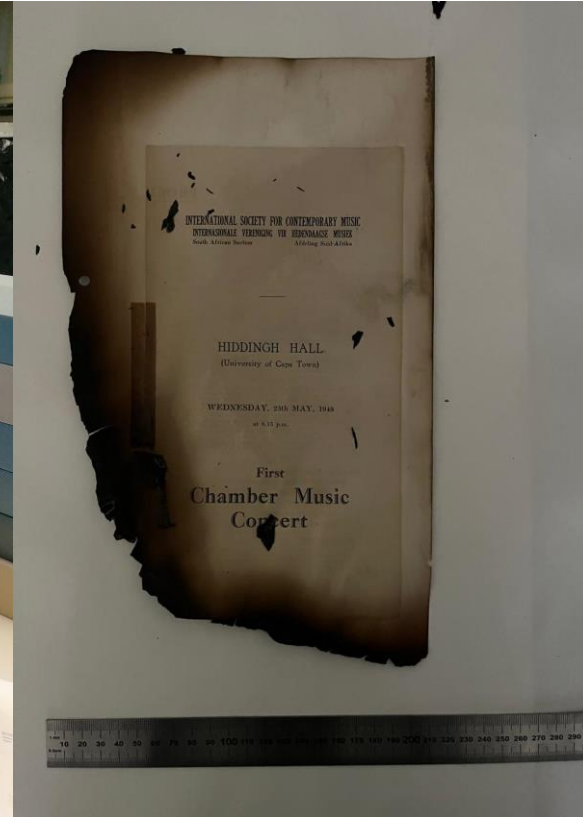
The aim of the organisation was to bring together artists of all sorts, visual artists, musicians, writers, poets, dancers, theatre people and so on. To discuss the role of art in apartheid and to present the art. Aquarius later changed it's name to Cultural Action of the National Union of South African Students. In order to reflect it was just not about art, but art in action and culture in action.

In 1973 I was involved in the Arts Festival at the University of Witwatersrand. After that festival I was elected as National Executive as deputy of Aquarius. A year later I was then elected as the chairperson of Aquarius.”

In conversation with former Aquarius member, Dr Barry Gilder



Jagger Library Fire, 18 April 2021



Jagger Reading Room

Re-boxing collections

Salvaged concert programmes



Conclusion

My favourite are favourites, not because they have been written by some well-known composer, but because they are full of life and feeling, and because they symbolise the beauty and truth of nature, and are, above all, sincere. What does it matter who wrote a song as long as it fulfils one or other of these conditions? If I cannot myself “live” through my own song recital, then what can I expect of my audience? (Kraus 1935)



Thank you!



Deidre Goslett, Archivist
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Photograph
Jagger library before the fire
Courtesy of Clive Kirkwood

