

NOTES AND NEWS

KWANONGOMA COLLEGE
of the
RHODESIAN ACADEMY OF MUSIC

The applications for enrolment in 1966 are heavy and 16 have already been accepted. There is no doubt that the social and artistic forces emanating from Kwanongoma are beginning to make themselves felt. Four years ago, only one performer on the Marimba (African Xylophone) could be found in the Bulawayo African Townships and he was an old man. In August this year, no less than 70 young people at one of the Youth Clubs gave performances on these instruments, under the guidance of their teacher, a graduate from Kwanongoma.

The future is likely to witness even more spectacular advances. In 1967, if the appeals for capital funds that are being made are successful, Kwanongoma College will become the Music Faculty of the large new Teacher Training College — the United College of Education — which is to be established in Bulawayo by a consortium of the principal religious bodies concerned with Teacher Training in Rhodesia. Its activities will then be extended to embrace the non-specialist music training of up to 400 students as well as retaining its present responsibility towards music specialists. Kwanongoma will, however, maintain its existing status as a College of the Rhodesian Academy of Music with the primary aim of encouraging the development of the indigenous African idiom as a significant feature in the future music of Rhodesia.

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“The Mindolo Ecumenical Centre, Kitwe, sponsored another Church Music Workshop from December 14, 1965 to January 4, 1966. The Rev. John E. Kaemmer, director of the All-Africa Church Music Association, was in charge of the instruction. Mr. Isaiah Mapoma of the Kitwe Training College was on the staff, as well as Mr. A. S. Cox of Kimpese, Congo. Instruction this year was provided in both English and French.

One of the aims of the workshop was to encourage creation of hymns for the Church in the style of African music. On January 2 a closing concert was given which included compositions in the African style, or arrangements of traditional tunes by ten of the workshop participants. These were all in different African languages of the four countries represented by participants.

Persons wishing further information about future workshops or the All-Africa Church Music Association may write to Rev. Kaemmer, P.B. 636 E, Salisbury, Rhodesia.”

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SPECIAL ISSUE OF 'COMPOSER'
(*Journal of the Composers' Guild of Great Britain*)

The April 1966 issue of the quarterly music journal 'Composer' may be of special interest to you. It will contain papers delivered at the Conference of Music and Education in the Commonwealth, held at the University of Liverpool in September 1965, as part of the Commonwealth Festival. This material will be invaluable for students, musicians, anthropologists and those concerned with music education, as it gives a unique view of the various musical cultures of the Commonwealth.

The April issue will also contain articles by Benjamin Britten and the contemporary American composer, Morton Feldman, with some reactions of students in London colleges of music to the recently published Gulbenkian Report—Making Musicians.

The following is a complete list of the Conference papers:

<i>The meaning of the Conference</i>	Dr. Yehudi Menuhin (Conference President).
<i>Introduction</i>	Professor Basil Smallman (Conference Chairman).
<i>A plan for African music</i>	Dr. Hugh Tracey (Roodepoort).
<i>Negritude in music</i>	Professor K. Wachsmann (California).
<i>Artistic values in African music</i>	Professor J. H. Nketia (Legon).
<i>The impact of Western music on the musical traditions of Ghana</i>	Mr. A. A. Mensah (Legon).
<i>Music and education in Africa</i>	Mr. Graham Hyslop (Kenya).
<i>Nigerian music and musicians: then and now</i>	Mr. Fela Sowande (Nigeria).
<i>Compositional technique of Nigerian traditional music</i>	Mr. W. W. C. Echezona (Nsukka).
<i>Music of Western Nigeria: origin and use</i>	O. A. Laoye I, The Timi of Ede (W. Nigeria).
<i>Music education in Ceylon</i>	Mr. W. B. Makulloluwa (Ceylon).
<i>Indian classical music</i>	Report on lecture demonstration by Mr. Ravi Shankar.
<i>A composer's heritage</i>	Mr. Malcolm Williamson.
<i>Some recent developments in Australian composition</i>	Professor Donald Peart (Sydney).
<i>Challenge and reward in New Zealand</i>	Professor Peter Platt (Otago).