

Musics of the Free State: Reflections on a Musical Past, Present, and Future. Martina Viljoen, ed. 2015. Zagreb: Croatian Musicological Society. 7 colour photographs, 2 maps, 9 tables, 28 music examples, index, 362pp.

This book takes the reader on a varied journey. It provides a glimpse into the local jazz and popular music clubs of Bloemfontein, provides historical information on the cultural and orchestral scenes, and it provides useful examples of music from the province's rich indigenous music for the classroom.

The title of this volume of chapters by different authors, *Musics of the Free State*, is ambiguous as very little of the music and musical groups discussed are unique to the Free State. In fact, most of the chapters deal with music experienced as listeners in Bloemfontein while two of the nine chapters specifically focus on the *Odeion School of Music* at the University of the Free State in Bloemfontein while African indigenous songs from the wider Free State province feature in chapter six. The book does not provide enough musical examples from other areas of the Free State Province to justify the title, '*Musics of the Free State*.' Chapter nine is on a South African music topic that does not specifically reflect only on the Free State and thus features South Africa in general. *Musics in the Free State* would have been a more appropriate title for the content of this book. The rest of this review will discuss each of the chapters.

Johan Moll's chapter one discusses significant cultural institutions and musical manifestations in Bloemfontein. His aim is to identify all role players from different racial and cultural backgrounds. The chapter starts with the history of the province, mostly focusing on the history of Bloemfontein; discusses various local festivals, the Sand du Plessis theatre, museums, galleries, the drama and music departments of Free State University, and only briefly mention the achievement of a selected few music groups. Fewer than four pages of the 34 deal with new information on music.

Nicol Viljoen's chapter two deals with the significant history of the orchestral training programme in the province. The establishment of two string quartets, namely the *Free State String Quartet* in 1960 and the *Odeion String Quartet* in 1991, both with the dual aim to perform but also to train string players, positively influenced the establishment of orchestras in Bloemfontein. Jack de Wet's Free State Youth Orchestra initiative not only formed the backbone of the string section once all the different instruments were added to complete the Free State Symphony Orchestra; his example also served as a feeder orchestra for years to come. Viljoen discusses several other orchestral initiatives such as The Mangaung String Programme and the Bloemfontein City Orchestra, all of which succeeded due to co-operation among various stakeholders. This chapter is long and contains some unnecessary duplication of information. For example, the names of members of the 1960 string quartet are mentioned three times, on pages 50, 53, and 57–58.

Chapter three by Elena Cloete, entitled "Entanglement in an 'off the map' city: an ethnographic journey through the city of Bloemfontein, South Africa" gives information on three music clubs: Die Mystic Boer (103); the Moods and Flavors jazz club (108–111) and the township Street Corner Braai (113–116).

North American scholar, Gregory Barz, regularly attended concerts at a jazz club, the Green Lounge in the Coloured township of Heidedal on the outskirts of Bloemfontein during his period of research for chapter four entitled “Reinscribing coloured cultural identity through music: South African jazz musicians as cultural historians in the Heidedal township of Bloemfontein, Free State”. He quotes the founder and jazz trumpeter, Drew Maritz, who believes that ‘there was never any local music tradition unique to or developed within the Heidedal township. The township has long hosted and preserved a variety of national music traditions by providing performance venues’ (129). Although the repertoire of the club varies from South African to American jazz and other popular musics, “[i]t’s the African rhythms that gets people moving their bodies and dancing” (133). Barz learned that “the identity of the Coloured community in Heidedal has historically been more in line with local black identity” (139) and thus Maritz reiterated that: “In this club it is more about South African music...even if we are all Coloured, it’s a South African thing, not a Coloured thing” (135). Barz came to the conclusion that “Music can be ‘from us’ and ‘for us’ and still communicate something larger than the local” (142).

In chapter five, Frelét de Villiers selected five photographs for his photographic study entitled, “Photography as music reportage: musical life at the Odeion School of Music”, taken from 2007 to 2014. Two of the photos reflect a classical realm, one jazz and one African, while the fifth photo depicts staff members at the institution, possibly attending an event as audience members. This is a well-structured chapter with a clear research method.

Martina Viljoen collaborated with Bonisile Gcisa in writing chapter six, specifically focusing on his documentation and arrangement of indigenous songs of the Free State. Gcisa independently collected and documented sacred, domestic and educational songs of the region. Several songs have been included in the chapter which could be useful in the curriculum for the South African Arts & Culture classroom.

In chapter seven “The place of Africa in Stefan’s Grove’s The Soul Bird Trio (1998)”, Matildie Thom Wium discusses and analyses Grove’s trio scored for flute, violoncello and piano. Grove was born in the Free State.

Attending three concerts at the alternative arts and music club, Aasvoëlklub, provided Martina Viljoen with the background to include music of the alternative Afrikaans protest rock movement (*Voëlvrý*) of the 1980s and how it is influencing the identity of white people in post-apartheid South Africa. Chapter eight, “Music in the vulture club: How ‘free’ is the Free State?” discusses a selection of songs by the two singers, Koos Kombuis and Valiant Swart, as well as the group, Die Radio Kalahari Orkes, which are then used to situate their songs as examples of Afrikaans identity.

Chapter nine, “Towards the future: a strategic re-positioning of the Odeion School of Music, University of the Free State” by Marius Coetzee, discusses the name change of the University of the Free State Department of Music to the Odeion School of Music (OSM) as well as other innovations that were implemented in the music school.

In closing, dates and references to pre- and post-apartheid periods are sometimes

confusing as found in the following quotations: “in his music he found a voice that provided him with an identity as a black South African during apartheid and post-apartheid South Africa” (217) although he only “began this project during 2005” (190) and “So we live the same way as we did before 1984” which probably is a typographical error and refers to 1994 (129).

The difference between the use of the terms *sofège* and *sofa* should be noted. The use of the Dalcroze term, *sofège* (220), combined with the educational technique of ‘hand signs’ is incorrectly used as *sofège* advocates the immovable doh system, where the doh is fixed on the pitch ‘C’. When the use of the movable doh system is indicated, the term *sofa* as used by Sarah Glover and Kodály should be used.

The following errors were noted: spelling mistakes such as ‘Manenberg’, referring to Abdullah Ibrahim’s jazz standard, instead of ‘Mannenberg’ (124) and Mannenberg when referring to the name of the township Manenberg (125); ‘Nampula’ (219) when referring to Yolisa Nompula; Elrethat Britz instead of Elretha Britz (29) while footnote 48 (66) should be next to Van Herrewewe’s name.

The nine chapters mostly deal with Eurocentric themes which have not seriously taken into consideration one of the the book’s stated aims that the book “has to be in line with the democratic political and socio-cultural aspirations of the post-apartheid South African dispensation” (46–47). Chapter six and three paragraphs in chapter one (42) are the only reference made to choir singing in the province, although it can be argued that choirs are generally the type of musical group that are accessible for participation to the wider community as no prior background in music is required. The Free State Youth Choir established in 1964 by Dirkie de Villiers has not been acknowledged anywhere in this book. It has, similarly to the Free State Youth Orchestra, been an example of a provincial choir that was innovative at the time and used as a model for youth choirs in other parts of the country. Hopefully the editor will ensure that these inconsistencies in the book, and other problems regarding the veracity of the texts will be somehow addressed if it is reissued in the future.

Daniela Heunis, Rhodes University