

LETTERS TO THE EDITOR

From THE PROVINCIAL INFORMATION OFFICER, Nyanza Province, Kisumu, Kenya.
re: OSBORN AWARDS.

... After something more than a year of searching, we have found Ogalo Mirasi and given him his prize money (£7.7.0)

He was of course delighted, I am sure, but accepted the whole business with the same sort of polite aplomb as one might expect from Toscanini accepting the fee due him for conducting the London Symphony.

We are arranging for Ogalo to do some broadcasting for us over the African radio, and propose to play up the fact that he is an award winner, giving a bit of publicity at the same time to the African Music Society and the Osborn Memorial Fund.

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From DOROTHY R. GILBERT, M.M.C.C. Wembo Nyama, Belgian Congo.

... We were especially impressed with "Salve Regina" sung by the Singers of the Copper Cross. By listening to the record, some of Mrs. Shaffer's students have made a similar arrangement in Otetela which we are looking forward to hearing on Easter Sunday, accompanied by the *lukumbi*. Her students have been creating some fine church songs using the language tones and native idioms. Hearing African music similar to their own, given a place on these records, seems to be giving the young people some of the appreciation for their own culture which we have been constantly trying to inspire in them. How we long for a recording machine to be able to share our Otetela music with others!

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From ALICE MOYLE, 108 Quarry Road, Ryde, New South Wales, Australia.

... Your journal interests me greatly and I feel sure I shall find in it the answer to many of my questions.

Since writing to you last, I have visited the Australian Broadcasting Commission and discovered their vast treasure of African recordings (supplied by the African Music Society). I am in the process of listing these and am pleased to find reference to some of them in articles in your first journal.

Although there is not the vast quantity of native Australian music as there is of African, I hope that some day there will be a journal and society established here following the same lines as yours. But, as yet, it is very hard to obtain the interest of musicians.

In the meantime I shall try to direct the attention of the Australians to your admirable journal which deserves all support and encouragement. Incidentally, Africa is the land of my birth. I was born in Bloemfontein, South Africa, but left your country at an early age.

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From ERNEST C. KROHN, Director of Music, Saint Louis University, Missouri, U.S.A.

... "May I congratulate you on the magnificent journal that you are turning out? The essays in this Journal plus the other publications of the African Music Society are placing the study of African music on a permanent basis. You are doing a noble work and I wish you complete success."

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From CHIEF MANGASUTHU GATSWA BUTHELEZI, "Kwaphindangene", Private Bag, Mahlabatini, Zululand.

... I have been asked by the Mutwana Constance Magogo (ka Dinuzulu) Buthelezi to acknowledge receipt of your letter with the good news it contained.

She does not only feel honoured by the Music Society in giving her the Award, she feels as proud as our family feels (and I'm sure as other Zulu will when they receive the news) that a Zulu song should have been so highly thought of by the panel of experts on African Music, who comprise the African Music Society.

She has asked me to thank the African Music Society for both the honour and for the £5 she has received.

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From CH. v. RYTHOVEN, Lubushi Seminary, P. O. Kasama.

... I am busy in my free time learning the Bemba drums at the moment. What a lot of hidden treasure is still in for me there.

This year, June probably, I shall go on leave for one year to Holland. Where I hope to get a good tape recorder of Phillips for this job of African music recording. I am still a beginner at it, and have never much time left for the work but I was specially transferred to this school to do a great deal of study on African music and have the boys slowly directed in the right way of appreciation and practice on more and more genuine African church music.

This is a school for future African priests and in other parts of Africa many of these priests are are working along the same lines on African music.

Recently a new "tam tam" Mass was sung in Ouagadougou cathedral composed by Father Robert Uedraege, an African, in Messis style, with drums and African instruments in the church. We here are far behind, if what I read of all that is being done elsewhere is correct, because our students never had the opportunity of serious theoretical music teaching.