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Dorkay house has a distinguished history and place in the South African non-racial cultural scene. Without providing a detailed history of Dorkay House it should be mentioned that with the funds obtained from the farewell concert for Father Trevor Huddleston, Union Artists were able to acquire premises there. it was the home of the African Music and Drama Association in the latter part of the 1950's. Such musical greats as Dolly Rathebe, Thandi Klaasens, Patience quabe, Letta Mbuii, Sophie Mgcina, Miriam Makeba, Kippie Moeketsi, Abdulia ibrahim (Dollar Brand) , Jonas Gwangwa, Caiphus Semanya, Hugh Masekela, the Jazz Dazzlers, the Jazz Epistles, the Manhattan Brothers, the Harlem Swingsters, the Huddleston Jazz Band, Alan Kweia and many others performed and were based there. The musical King Kong was created out of Dorkay House in 1959, and such playwrights and actors such as Athol Fugard, John Kani and Ken Gampu rehearsed and performed there. The Phoenix Players Theatre Company was established there with the assistance of Ian Bernhardt. ( it is impractical to provide a detailed list of all the artists who were involved in Dorkay House and for the omission of names, understanding is requested. )

For a variety of reasons, including financial constraints and that many prominent artists went into exile, Dorkay House ceased to function as a centre for the arts by the latter part of the 1960's. However it continued to be the base for the African Jazz Pioneers and now the Jazz Pioneers, exiles that have returned since the unbanning of the ANC and artists that were imprisoned on Robben Island.

The Dorkay House Trust is a trust which has been established in terms of South African Law. The Secretary of Inland Revenue has granted income tax exemption to the Trust.

The trust functions as a non-profit making organisation for its members. The trustees serve without compensation except that should any of the trustees be employed as full time employees of the Trust , shall they be remunerated.

THE CURRENT TRUSTEES ARE:

CURTIS NKONDO -By profession an educationist who is deeply involved in numerous community projects such as "the open school", the education information centre, the Johannesburg Art Foundation, The Alexandra Art Centre, and the National Education Union of South Africa (NEUSA)

QUEENETH NDABA - Has been involved in Dorkay House for the past twenty three years and has managed the African Jazz Pioneers . A founder member and still council member of the Alexandra Art Centre.

JOE MANANA - A founder member and still a council member of the Alexandra Art Centre , Council member of the Johannesburg Art Centre and a council member of the Alexandra Health Centre and chairperson of the association of Arts Centres . Businessman.

FRANCES ALBERTS -A performing artist (dancer/singer) , council member of Alexander Art Centre. Businesswoman.

MAURICE FRESCO- Theatrical agent since 1962, also professional musician (drums) having performing in Zimbabwe, England , Germany, Australia and South Africa.

SAM HALLATT -Attorney

THAMI MKHWANAZI - Noted journalist presently with the Weekly Mail

IAN BERNARDT - Businessman

DR WALLY SEROTE - Head of the Department of Arts and Culture of

the ANC, Poet and Writer.

CAIPHUS SEMENYA - World acclaimed musician

MZWAKHE MBULI - Well known poet

MICHAEL EZRA - Accredited Chartered Accountant , Accountant for  
Dorkay House Trust.

ZAKHELE MPALWENI

PROFESSOR WILLIE KGOSIETSILE

JOHNY SELELO

E TIVE F RKAYH E:

1) To re-orientate returning exiles into the country by giving them  
the necessary information regarding existing cultural structures.

2) To augment and improve the skills that they have in their  
different fields.

3) Where possible, to give them financial assistance to start their  
own projects, either as individuals or collectives for community  
development and for making a livelihood.

4) To restore and maintain Dorkay House to the state of a working  
monument to Black culture in South Africa.

T'FIEE EBIFQT'F4 EDI: A&Pd

ICJEE/k

'He came here and played my past and future on this table like a road.'1  
My initial idea was to do a building to house the performing arts in general. This idea of a building housing and forming a backdrop or stage-set to the transient events of performance, were given focus after reading the following article; 2

DORKAYHOUSE '3

In the days of Sophiatown, 5 Bolt St was the jazz epicentre of the City. Father Trevor Huddleston, a social worker who took an active interest in the welfare of black artistst was the principle mover behind the transformation of a men's clothing lactory into a cultural centre. In addition to teaching, admin and rehearsal space. The Huddleston Jazz Band included Jonas G. Hugh M, Churchill Jolobe and Mongezi VeleIe In the 60's, the late Gideon qumalo taught piano. Besides providing space for teaching and Iehearsing. Dorkay was home to the Union of Artists. Shows were performed atound the corner. at the Bantu Mens Social Centre. now a West Hand Admin bunIdo ing stqued with bmeaucrats. When Gtoup Areas was introduced. activities at Datkay stopped, donations dtied up. and musicians were detained or fled the country. In the 70's David Thekwane, ptoducet of The Movers. used Dorkay tor rehearsals, funded by Teal Record Company  
Ththough all the years and under very difficult circumstances, Domay has been kept going by Queeneth Ndahl. sister of the late lakes Nkosi. Once a singet with The Melons Brothers, Ndaba took over the admin after her patents prohibited her from performing in 1968. Now she heIns returning exiles and Robben Islanders get back Into the musm scene. and she hopes to revive the centre as a tperfmmance venue. Every three months, Dorkay show-cases new talent for the musac industry. Theory as well as practical jazz. African jazz and mbaqanga classes are offered. On Saturday mornings children can Ieatn traditional (IancingtThe African Jazz Prophets and the Robhan Islanders, The Whiplasho: playing reggae, and The Boots

playing Afro Jazz, are based at Dorkay. Recently a trust was formed to raise funds to revive Dorkay House and its activities, such as the annual Jazz festivals of the early 60's IRemember the famous Castle lager Jazz Festival. where all our great musos played?). Upstairs, therets a music school, offering theory and practical lessons for sax. trumpet, clarinet. piano, guitar and voice.

Having discussed the possibilities with Queeneth Ndaba, the administrator of Dorkay House, of reviving the Cultural Centre and re-establishing Eloff Street as the 'ijazz epicentre' of the city, I began to formulate ideas on developing the potential of the Dorkay House precinct.

Suggestions had been made to Queeneth about relocating the facilities of Dorkay House to the Market Theatre precinct, where Kippias, a small jazz venue is thriving along with the cultural facilities of the theatre. Queeneth expressed her reluctance to make the move, as the history of Black Culture in general and South African Jazz in particular are rooted at no. 5 Eloff Street and the adjacent building, Bantu Men's Social Centre.

Queeneth Ndaba speaks about the rebirth of Dorkay House and Bantu Men's Social Centre, the return of the exiled musicians and the creative possibilities of the people and the site. She asks me what do I as an architectural student have to offer to this process of regeneration 7 :

## HISTORY

The history of jazz along with the personalities of its musicians, provides for the rich and overlaid textures of this music form. Through this relationship jazz becomes a vehicle for the expression of energy, complexity and conflict.

'There's about three of us at the window now and a strange feeling comes over me. I'm sort of scared because I know the Lord don't like that mixing the Devil's music with His music. But I still listen because the music sounds so strange and I guess I'm hypnotised. When he blows blues I can see Lincoln Park with all the sinners and whores Shaking and belly rubbing and the chicks getting way down and slapping themselves on the cheeks of their behind. Then when he blows the hymn I'm in my mother's church with everybody humming. The picture kept changing with the music. It sounded like a battle between the Good Lord and the Devil.

'Something tells me to listen and see who wins. If Bolden stops on the hymn, the Good Lord wins. If he stops on the blues, the Devil wins.'

3  
The Men's Social Centre and Dorkay  
5 are two buildings that define  
the boundaries of the site, and whose  
relationships and history helped to  
the process of the design.



T3hE

FMXS LAID

FROM B.M.S.C. to N.R.A.B.

Selection from 'In Township Tonxgntl'  
by David B. Coplan.

Bantu Men's Social Centre was built in 1924. Funds were raised mainly by white capital, who were concerned in having a cooperative African workforce. It was to be 'a great cultural centre for Native life'. 4

This philanthropic gesture was made in an attempt to keep workers happy through entertainment, and hence the site for the building was to be next to the Native Mining Hostels, (now occupied by Hemmer Traffic Department), on the Salisbury Gold Mining Company land to the south of the CBD.

Although BMSC was initiated and built by White capital, and managed by Africans under the direction of an executive committee of initially mostly whites, it did become, along with Dorkay House an important vehicle for promoting African culture in Johannesburg.

The success of BMSC was attained despite it being seen by some as the 'high hat club of the whiteman's Good boys' 5, this was in part due to the fact that EMSC de-emphasised ethnic identity and 'tribalism' among Johannesburg Africans, and that the performers took seriously their pledge to use their talents to promote African unity and to improve social conditions.

TRANSVAAL AFRICAN EISTEDDFOD  
FOURTH COMPETITIVE MUSICAL FESTIVAL  
DECEMBER 13, 14, 15, 17 and '18, 1934  
Official Opening by His Worship The Mayor.  
December 13 at 3.30 pm.  
Floating Trophies (Shields and Culend other Prize: to be Awarded.

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BANTU MEN'S SOCIAL CENTRE, JOHANNESBURG.

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Dancing !

Songs! Cups!

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1932

Bantu Dramatic Society was formed. It  
presented a number of plays scrzpted  
and directed by Whites, but using Black  
actors. '

1934

The-Transvaal Eisteddfod was held over  
a number of days at BMSC. The programme  
for the Eisteddfod included poetry,  
folksongs, dramatic pieces, singers and  
bands of both English and African  
performers.

1934-35

Various Black jazz and 'Marabi' bands  
played at BMSC, such as the Merry  
Blackbirds and the Rhythm Kings.

19403

Bantu Dramatic Society hosted a number  
of performances incorporating music,  
dance and dramatic action.

13 The Rhythm Kings. found!!!

in 1935 by John Mavlmlbrln

(far nghll and drummer D11.

Twuln (far I!!!)

' 'A GRAND

- I DANCE During the 1950s increasing  
difficulties and obstacles for Black  
performers and audiences were  
encountered with the new prohibitive  
Undermoon Hal coonsnurr laws passed by the Nationalist  
. 30'HMJOYK Government. The group areas act of 1950

I m.  
enforced racial segregation and removed  
Black people from the city to distant  
locations.

1950s

'Township' bands and singers began to  
use BMSC as a venue for performances  
because of the disruptions in townships  
like Sophiatown, by urban gangs and  
'tsotsis'. Performers like Miriam  
. Makeba, Dolly Rathebe, the Jazz  
, , , , , t u;T i Maniacs, the Harlem Swingsters, lakes  
' Nkosi's City Jazz Nine and many others  
were billed.

'During the late 1950s, inter-racial  
cooperation helped to keep musical  
professionalism alive in South African  
jazz and set the stage for  
international recognition of Black  
South African performers.' 6

The Anglican missionary Father Trevor  
Huddleston encouraged Hugh Masekela,  
Jones Gwangwe. and many others to  
perform. This led to the formation of  
the Huddleston Jazz Band, which was  
successful in raising money and in  
promoting awareness under the guidance  
of the Union of South African Artists  
(Union Artists). Union Artists began to  
successfully manage performers like  
Solomon Linda, Spokes Mashiyene and  
Mackay Deveshe.

.A'KI'NAM .mW.A , \_

1958

'No Good Friday', Athol Fugard's first  
play opened at BMSC, it drew upon Union  
Artist's members for its cast.

'The Western Areas Resettlement Act of  
1953 signalled the end of African hopes  
for recognition. Sophiatown was to be  
destroyed and its residents moved to  
the new government townships of Soweto  
(Southwest Townships), there to be  
divided according to language group.' 7

'As Sophiatown and its dance halls were  
destroyed, musicians were shut out of  
the inner-city clubs and halls, and  
jazz was gradually deprived of its  
multi-racial audience.' 8

As a direct result of the new  
legislation BMSC lost its impetus as a  
jazz and urban cultural centre.

1972

Following 'Phiri's' (an African jazz  
musical in a township setting) last  
rehearsal, Bantu Men's Social Centre  
was closed down.

As a gesture of finality the building  
was taken over by the West Rand  
Administration Board, an authority set  
up by the government to administer the  
township of Soweto.

Today, Bantu Men's Social Centre is an  
academy for the training of Traffic

Police.

The Jazz Mamas. a

Sophmaum band founded m

1935 by Solomon 'Zuluboyi

Ctlt: Wilson 'King Fart!

\$11342 (standing, left).

saxophonist labs Nhn'

(sated. left). suaphomst

Machy Dawsh: lsald,

thud from M!)

4n

There is only one photograph that exists today of Bolden and the band. This is what you see.

Jimmy Johnson Bolden Willy Cornish Willy Warner

on bass . on valve trombone on clarinet

Brock Mumford Frank Lewis

on guitar on clarinet

As a photograph it is not good or precise, partly because the print was found after the fire. The picture, waterlogged by . climbing hoses, stayed in the possession of Willy Cornish for several years.

DDRKAY

DORKAY HOUSE THE SURVEYOR'S MISTAKE

Johannesburg, the city of gold where the boundaries of the original farts together with the lines of the mining claims have become edges of structural and spatiil shift within the city.

A surveying error along the boundary between Hemmer and Salisbury gold mining companies, resulted in a thin wedge of unmined ground to the west of Eloff Street. In 1951 Dorkay House, a narrow four storey building was built on the wedge of unmined ground.

1954

A farewell concert for Father Trevor Huddleston, held in Bantu Men's Social Centre provided the means to acquire permanent premises in Dorkay House for the Union Artists.

'Union Artists began as an inter-racial effort to protect the professional rights of black performers.'

Under the leadership of Ian Bernhardt, a ptogramm was initiated to 'locate, train and present African musical performers, before a multiracial audience.'

1957

Union Artists helped to set up the African Music and Drama Association at Dorkay House. This association helped to broaden artistic freedom and gave opportunities to musicians and actors by structuring performances and managing finances. This lead to a series of talent contests, and the introduction of the famous Township Jazz and Dorkay Jazz concert series. This series continued until 1966.

'The concerts were highly successful, and many top African performers including Dolly Rathebe, Thandi Klaasens, Letta Mbulu, Sophie Hclna, Patience quabe, the Jazz Epistles and the Jazz Dazzlers appeared. The city took one-third of the proceeds as entertainment tax.'

SALISBURY G.M,C.

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Nathan Mdzbd (right) In the MI: ml: of the  
1958  
Dorkay House and EMSC became an  
important theatrical venue with the  
production of Athol Fugard's play 'No  
Good Friday' (a play dealing with life,  
gangsterism and extortion in the  
locations).\_  
'No Good Friday avoided larger  
political, economic and racial issues,  
but it authentically reflected black  
urban experience.'12  
1959  
The birth of the internationally  
successful musical 'King Kong', (based  
on the tragic career of South African  
heavy weight boxing champion Ezekiel  
'King Kong' Dhlamini), began at Dorkay  
House.  
'At Dorkay House, Union Artists made  
'Township Jazzt, 'King Kong', and  
dozens of other innovative black  
variety and theatrical productions  
possible.'13  
These theatrical productions  
facilitated cultural and creative  
exchanges between artists and  
communities of all races, and began to  
develop a broad South African urban  
performance culture.  
1962  
'King Kong' veteran Ben 'Satch' Masinga  
produced his own jazz musical, 'Back in

Your Own Back Yard.' This entirely  
'black' production caused polarization  
especially in the racially mixed Union  
Artists, and in fact Union Artists  
declined to help Masinga in his  
production.

'Back in Your Own Back Yard' became a  
contentious issue; 'for changes in  
black urban attitudes and white  
apartheid legislation would soon make  
black-produced, black-acted shows for  
black audiences the only viable  
direction for black theatre to take.'<sup>14</sup>  
Professional black performers began to  
have bitter feelings of artistic and  
financial exploitation by the Union  
Artists, who mounted fewer shows, but  
continued to provide rehearsal  
facilities.

hd'\$

"151de King Kong. rrhearses wuh Slzphzn p(nny uv'ustlrr m King Kong

Mallow, who play: In: manager

- Business. Gwioun' Mrwebi. plays a

(fun! ran in I'hvn L'nv-n "

Famous at ten years old: Lemmy Mama,



'In South Africa, an 'international' black group really means one that appeals to South African whites. Black performers must then choose between limited careers and second-rate treatment in South Africa or exile abroad.' -

The departure of the cutting edge of black urban talent was the major factor in the decline of Dorkay House as a cultural institution.

In an article entitled, 'Dorkay House: can the glory be revived?', in the Vrye Neekblad's jazz magazine 'Two Tone', returned exile Jonas Gwangwa talks about Dorkay: "A void was left when the people who used to work here left.'

The exodus to America and Europe somehow broke the continuum at Dorkay, this caused a cultural void in which music and the arts became diluted.

'There came a moment when history stopped dead in its tracks because of a ploy or strategy by some quarters who had no interest in the flourishing of the institution.

'It was not a bad thing for black artists from this institution to go out and improve themselves - as they planned to come back and contribute to its enrichment. But once they went overseas, they could see South Africa for, what it was - and thus they became dangerous to the system. They had been exposed to what they were not allowed to see. Such artists, when they returned could not be expected to act as if they hadn't seen the reality and to continue as if nothing had happened. 'Their passports were not renewed and this resulted in the disintegration of Dorkay."

Klplm' 'Mnmlaug' Moekcm, l'IHHOFO alto saxophvmsl. In South: 1975

THE DORKAY HOUSE FOUNDATION  
PROJECT FOR THE ESTABLISHMENT OF A NATIONAL CONSERVATORY  
WORKING COMMITTEE PORTFOLIOS:

1. PUBLICITY AND FUNDRAISING:

- Joe Manana : Administrative head.
- Dr Peter Delaporte : a. Public relations

b. Press and media liaison

c. Education officer.

- Moss Leoka : Head of Financial Advisory Board.

8. STRUCTURES, RESOURCES AND SURVEYS:

- Lazarus Mphalele : Ethnomusicological Strategies
- Ken Hartdegen : a. Conservatory logistics

b. Community resources

3. WORKSHOPS AND PERFORMANCES:

Rudiger Meyer ( in association with the conservatory ensemble,  
guest performers, researchers and teachers. )

: Introduction, countrywide, of the  
widest possible range of musics, by  
means of lectures, performance tours,  
workshops and dialogues.

All working committee deputations must be ratified by the chairman in  
advance in order to circumvent conflicts with ongoing fundraising and  
publicity strategies. All, proposals from the working committee must  
be submitted in writing and distributed to all other members at least  
two days in advance of meetings. Non tabled discussions will not be  
pursued but can be re-scheduled as presentations subject to the  
above. All appointments subject to review on a 6 monthly cycle.

#### INTERIM PROJECTS :

To facilitate funding, education and publicity over the following 18 months the following projects are envisaged '

##### 1. ETHNOMUSICOLOGICAL SURVEY

Survey on the state of ethnomusicology in South Africa and the sub continent, including :

- Archival resources
- Ongoing research in institutions
- Instrument collections
- Publishing resources
- Conferences
- Foreign Government programmes.

##### Goals :

6 months : - Comprehensive document covering results of survey.

18 months: - Broadcast series in 13 parts on the retrieval of the cultural heritage in the sub continent.

18 months: - Curriculum, staffing and technical requirements of national institute of research musicology, including detailed budget, donors and plan for final dispensation of archival materials.

Division responsible: Structures, Resources & Surveys.

Suggested co-workers: Dr Mwesa Mapoma, Dr Mary Rorich, Robert Bailey (technical)

##### 8. BASIC LITERACY WORKSHOP IN MUSIC AND MUSIC TECHNOLOGY.

To establish & teach basic elements compatible with a wide range of musics through aural training, structured improvisation, notation, text setting, arrangement and principles of ensemble playing.

Instead of traditional methods these tasks will be carried out in a computer synthesizer and sampler laboratory as well as in various recording studios in order to familiarise students with pre and post production strategies initiated by digital technology. Workshops to rotate in 3 monthly cycles.

Goals :

6 months : Establishment and funding of electronic pre-production laboratory as well as first cycle of workshops.

12 months: Consolidation of workshops and their extension to other centres. Conference on education technology.

18 months: Funding and establishment of full pre-production facility for conservatory. 30 Workstations and teachers training programme in order to spread workshops into rural areas.

It is envisaged that this basic literacy workshop will eventually develop into a 6 month preliminary course on the basis of which students will be granted admission into the conservatory. This preliminary course will enable the establishment of the potential of a prospective student thus forming the basis for a system of merit according to which bursaries can be awarded. The preliminary course could also be franchised out enabling the establishment of teaching centres in outlying areas. These centres would in turn provide a bridge for those wishing to study at the conservatory.

Division responsible: workshops and Performances.

Advisors and co- workers: Robert Bailey, Peter Delaporte & technical experts to be suggested by A V Specialist magazine.

### 3. SURVEY OF EXISTING STRUCTURES OF MUSIC EDUCATION AND MAKING.

Survey to include:

A critical assessment of conservatories worldwide

- Staffing requirements
- Pass rates

Community outreach and bridging programmes

- Funding structures
- Administrations

Material resources such as studios libraries and instrumentaria.

Survey should include an analysis of research institutes in music, musicology and music technologies. Survey should investigate various models and concrete implementation strategies which can be updated and used in forming the constitution of the conservatory. The survey should issue in quarterly publication entitled " Music Resources " as well as two conferences:

1. Arts funding options and strategies
2. International conference on music curriculum at the close of the century.

Goals -

6 months : Completion and presentation of comparative data in form of a booklet. Securing of funds and publishing of first issue of " Music Resources ".

18 months

Completion of economic breakdown including installation costs in chosen venue. First conference. Proposal based on survey for the integration of community arts centre music programmes into conservatory.

18 months : Establishment of economic and administrative structure of conservatory. Consolidation and expansion of publishing project. Second conference.

Division responsible: Structures committee ( institutions )

Q. JAZZ NON - SURVEY, CONCERTS, EXCHANGES.

Programme of tours, concerts, lectures, films, workshops, Lu Iurthn: develop the image of Dorkay House as an international jazz centre. This involves active promotion of tours, a youth talent identification programme, a media campaign aimed at public awareness in order to promote the understanding and development of Jazz. Series is to issue in a permanent television slot, to commission a book on the history of Jazz in South Africa and to organize an international conference on the future of Jazz.

Goals :

6 months : Successful countrywide promotion of a tour, finalise negotiations with broadcast media, first lecture and workshop series.

12 months : International conference, second countrywide tour, travelling lecture and workshop series.

18 months : Undertake overseas tour with a group of young Jazz players representing Dorkay house. Detailed recommendations for jazz teaching in the conservatory.

Oversee publication of the history of Jazz in South Africa. Produce 3 CD set called " New Generation South Africans " for international distribution.

Division responsible: Workshops and performances in conjunction with publicity. Suggested co-workers: Dionne Goldin, Moss Leoka.

## 5. PERFORMANCE ENSEMBLE

Establishment of a performance ensemble in order to actively promote cross fertilisation between previously separated musics and to present the heritage of 20th century masterworks from all fields of musical endeavour. The ensemble will spend half the year touring in order to raise consciousness of the wide spectrum of musics and conduct workshops and masterclasses in the interests of expanding performance and analytic techniques. It will form the basis of the instrument teaching spectrum in the conservatory and will research the problems of teaching notated musical traditions in the South African context.

Goals -

6 months : Formation and intensive rehearsal of vocal and instrumental ensemble. Composers workshop ( inclusion of students from basic literacy workshop..

18 months : Presentation of concert series, tour and workshops. Second composers workshop including concert of workshop compositions.

18 months : Recording of 5 CD set - " Spectrum " bringing hitherto neglected works to wider public attention. Final recommendations for the teaching of notated musical music.

Division responsible: workshops and Performances in conjunction with Publicity and Fundraising

## 6. PUBLIC AWARENESS AND ADULT EDUCATION SERIES

To include lectures, symposia, conferences and workshops with the aim of bringing the widest possible public in contact with the breadth of musical activities unfolding at the end of the 20th century. This is an outreach programme with a strong emphasis on public ( as opposed to academic ) venues, media coverage, and the active involvement of the community in debates on all aspects of musical life through panel discussions and public auditing of seminars. This programme aims at raising the awareness of the total community's responsibility towards developing musical life in its midst. It aims to show the civic benefits of a vibrant performing arts tradition of heritage and innovation. Its immediate purpose is to attract the attention of potential funders of the conservatory through the high quality, diversity and impartiality of the presentations, and to create an

6 months: 3 series of lectures entitled " Thinking about music " to serve as an introduction and to highlight the diversity of current concepts and practices. First symposium and public debate on the political and social interests implicit in the discipline of musicology.

18 months : 6 part television series introducing Current perspectives on music. and lecture Cycle, theme : In the margins of tonality. Second symposium : " The composer at the end of the 20th century ".

18 months : Third lecture series: " Tonality - Norm or obstacle ? " International conference on music theory, theme : cultural and historical incommensurability. Concrete recommendations on theory, analysis and research in the conservatory. A high level seminar series will run throughout this period.

Division responsible: Publicity and Fundraising.