

Contributors

Giorgio Adamo is Professor of Ethnomusicology at the University of Rome at Tor Vergata. After studying in Rome with Diego Carpitella he studied methods and techniques of Comparative-Systematic Musicology with Franz Födermayr and Werner A. Deutsch in Vienna, focusing especially on acoustic analysis of singing styles. While in Vienna he could benefit from attending the lessons given by Gerhard Kubik at the University. In the years of 1985 to 1999 he worked at the Discoteca di Stato in Rome (Italian National Sound Archive) and from 1990 to 1996 he was vice-president of the International Association of Sound and Audiovisual Archives (IASA). He also is a member of the advisory board for the *Archivi di Etnomusicologia* of the Accademia Nazionale di Santa Cecilia and its ethnomusicological journal *EM*.

In his publications he has dealt with theory and methods of ethnomusicology, sound analysis, psychology and anthropology of music, devoting himself mainly to the study of musical traditions in South Italy. For some years now he has been particularly involved in video documentation of field research.

Theodore Albrecht has been a Professor of Musicology at Kent State University in Ohio (USA) since 1992. He received his Master of Music degree at the University of North Texas in 1969 with a thesis "The Incidental Music of Beethoven," and his Ph. D. there in 1975 with a dissertation "German Singing Societies in Texas." He studied orchestral conducting with George Yaeger and Anshel Brusilow, musicology with Dika Newlin and Michael Collins, history with Irby Coghill Nichols, and cultural geography with Terry Jordan. Albrecht has also taught at Appalachian State University (1975-1976), Case Western Reserve University (1976-1980), and Park College (1980-1992), where he conducted a concert performance of Joplin's *Treemonisha*, several of his rags, and the first American performances of Gottfried von Einem's *Bruckner Dialog* and *Ludi Leopoldini*. Known for his work as a historical and cultural musicologist, Albrecht is the author of *Religious Material Culture in Watauga County, North Carolina* (1976), plus over forty articles on musical subjects ranging from Salieri to Pfitzner and Joplin. He is also the compiler-translator-editor of *Letters to Beethoven*, and *Other Correspondence* (3 volumes, 1996).

Kayombo kaChinyeka (*b* Chinyeka village, Kabompo District, Zambia, 1929) became School Captain in 1948. In 1950 he entered The Survey School, Kabwe, to be trained as a Surveyor. He joined the Government of Northern Rhodesia in 1953 as Surveyor, while continuing his private studies.

He left the Department of Agriculture, where he was employed, in 1955, striving for the University Junior Certificate from 1958 onwards. Upon completion of his studies he took up a political career joining the struggle for independence. In 1964 he was appointed by the President Dr Kenneth Kaunda one of the Directors to the Board of Zambia National Service. During this time Kayombo kaChinyeka acted as an interpreter for the Luchazi language during President Kaunda's visits to Northwestern Province. Apart from Luchazi he speaks Luvale, Cokwe, Mbunda, Lunda, and English.

In 1971 he began his studies of traditional institutions and the culture of the people of the Kabompo District, especially the VaLuchazi. From these field studies resulted his first book: *Vihandyeka vyamana – Sayings of Wisdom*, published by E. Stiglmayr Press, Vienna (Austria) in 1973. This was the first bilingual work in Luchazi and English, and the second book on cultural matters ever printed in the Luchazi language.

Kayombo kaChinyeka has recently completed two more books: 1. *Konka vyavanda – Search for the hidden*, analyzing categories of traditional oral literature in Luchazi (stories, dilemma tales, proverbs, riddles, etc.). This book is also bilingual, in Luchazi and English, type-written manuscript of over 200 pages. 2. *Ndala wanyanga – Ndala the wise*, a story book (fiction) in Luchazi and English, approx. 50 pages.

Between 1973 and 1978 he had the opportunity to visit the United Kingdom and the Soviet Union (1977).

David Huhn Evans Jr. (b Boston, Massachusetts, 1944) Professor of Music and Director of Regional Studies in Ethnomusicology, The University of Memphis. Ph.D. University of California, Los Angeles 1976 on: "Tradition and Creativity in the Folk Blues". Fieldwork in Afro-American folk music since 1965 in the states of Mississippi, Louisiana, Texas, Arkansas, Tennessee, Georgia, north Carolina, and California. This work has resulted in numerous publications. He also conducted fieldwork among the Hopi Indians of Arizona for short periods in 1969, 1970, and 1971, resulting in one joint publication. In 1966 he did some fieldwork in New England regional and ethnic folklore. A further field of research interest is comparative Indo-European mythology, in which he has four publications. In 1989 and 1991 he spent one month in Venezuela recording traditional music, resulting in one article and one record album.

Creative activity: Folk blues vocal and guitar: six times at Folk Arts, San Diego (1972-1974); University of California, San Diego (1973); San Diego State Folk Festival (1973, 1984), American Folk Festival, California State University, Fullerton (1974), and others. Member and organizer of Beale Street Jug Band, guitar and vocals (1979-1985); guitarist in Jessie Mae Hamphill's Blues Band: concerts at Mid-South Fair (Memphis, 1979); concert and workshop tour of Virginia, Delaware, and Washington, DC (1980); many recordings on vocal and guitar. He received numerous awards and honours.

George Fortune was appointed to the newly-founded chair in African Languages at the University College of Rhodesia and Nyasaland in 1961, a position he held until his retirement from the University of Zimbabwe in 1980. His introduction to African Studies, and specifically to African Languages, took the form of an introductory year at S.O.A.S., University of London, in 1943-44, followed by a year of field work in 1945 among the Shona of Southern Rhodesia. This was followed by five years at the School of African Studies at the University of Cape Town, as a student under G.P. Lestrade and I. Shapera in the disciplines of African Languages and Social Anthropology. His doctoral thesis was published in 1956 as *An Analytical Grammar of Shona*. This was followed in 1957 by *Elements of Shona* aimed at those who wished to learn the language. The years from 1951 to 1960 Fortune spent at the School as lecturer in African languages.

In 1961 the introduction development of the teaching and study of the main language of Zimbabwe at U.C.R.N. necessitated the preparation of course material later published as *Shona Grammatical Constructions, Vols. I and II*. This has been reprinted, with introductions to both volumes written by former students, by the University of Zimbabwe's African Languages Research Institute, as well as *Essays on Shona Dialects*, a corporate work edited by G. Fortune. Another publication from this time was *Shona Praise Poetry*, compiled by A.C. Hodza and edited with introduction, translation and notes G. Fortune. A study of Ndebele entitled "Elements of Ndebele" has yet remained unpublished.

Donald R. Hopkins (*b* Miami, Florida, 1941). Since 1997 he is Associate Executive Director (Health) of The Carter Presidential Center in Atlanta, Georgia. From 1987 to 1997, he was senior consultant for the Global 2000 project of The Carter Center. He has led the Guinea worm eradication initiative at the Center, which has helped to reduce cases of that disease from an estimated 3,5 million in 1986 to less than 35,000 reported cases in 2003. In 1995, he was also named to direct the new onchocerciasis (river blindness) control program at the Carter Center, and is currently supervising that program, which directly assists activities in five African nations and six countries in the Americas.

From 1967 to 1969, he directed the Smallpox Eradication/Measles Control Program in Sierra Leone, West Africa. He collaborated in other smallpox eradication programs in Ethiopia and India, and with yaws control efforts in Columbia and Dominica. He has been a member of seven United States delegations to the World Health Assembly, and served as consultant for several committees of WHO.

Hopkins has authored numerous articles for scientific journals and textbooks on a great variety of public health projects, including smallpox, yaws, and dracunculiasis (Guinea worm disease).

Hopkins attended the Institute of European Studies at the University of Vienna (1960-1961). He received his B.S. degree from Morehouse College (1962), his M.D. from the University of Chicago (1966), and his M.P.H. from Harvard School of Public

Health (1970). He has received numerous awards, including the CDC Medal of Excellence, the Distinguished Service Medal of the U.S. Public Health Service, Honorary Doctorates of Science from Morehouse College (1988), Emory University (1994), and Morehouse School of Medicine (1999), and an honorary Doctorate of Humane Letters from the University of Massachusetts-Lowell (1997). He has been made an honorary chef in three traditional areas of Nigeria: Akoko South (1994), Aninri (1998), and Ikwo (1998). He was elected a member of the Institute of Medicine of the National Academy of Sciences in 1987. He was elected a Fellow of the American Academy of Arts and Sciences in 1997, and was inducted as a Knight of the National Order of Mali in 1998.

Stanley Glasser (*b* Johannesburg, 1926). South African composer. After taking a degree in economics in South Africa he went to England in 1959 to study music, first with Frankel and then with Seiber. In 1952 Glasser won a Royal Philharmonic Society prize, and from 1955 to 1958 he read music at Cambridge. After three years as a lecturer at Cape Town University he returned to England in 1963; from 1969 to 1991 he was Head of Music at Goldsmiths College, University of London, and was appointed the first chair in Music in 1989. In 1997 he was awarded an honorary Doctor of Music from Richmond College, the American International University of London.

Glasser's output covers many different styles and genres, popular and serious. His lighter music includes jingles for South African radio, a full-length musical, *Mr Paljas* (1962), several numbers from the first African musical *King Kong* (1959), for which he was also musical director, and the first full-length South African ballet, *The Square* (1961). He was also the country's first composer of electronic music in his incidental music to Eugene O'Neill's *Emperor Jones*. His earliest extant pieces are neo-classical essays, which display a characteristic fusion of traditional and modern procedures, often with a tonally orientated use of serial technique. Several of his later works incorporate both the techniques of Western popular music and African folk music, the latter reflecting Glasser's activity as an ethnomusicologist who has worked with Pedi and Xhosa people of the northern Transvaal and Transkei. In *The Chameleon and the Lizard* (1970), based on a South African legend about the origin of death, the style is mostly direct and uncomplicated, and a strong element of music theatre is involved. *Zonkizizwe* ('All the People'), an ebullient cantata sung in English, Zulu and Afrikaans, is reminiscent of Walton and Bernstein in its rhythmic verve and melodic appeal. Glasser is the author of *The A-Z of Classical Music* (London, 1994).

Amancio d'Alpoim Miranda Guedes (*b* Portugal, 1925) is an architect, a sculptor, painter, and creator of many other things. He is known familiarly to many people as Pancho Guedes. He spent most of his very creative life in Mozambique, where he made more than 500 designs for buildings, most of them built there, but some built in Angola,

in South Africa, and in Portugal. For this and other reasons he is less well known than he ought to be in the rest of the world. His exuberant, eclectic, complex and thoughtful buildings and projects have been published occasionally, but they were so far from the post-war U.S.-led commercial multinational styles in architecture that they have not been sufficiently recognised for their quality and originality. His visual imagination absorbed every influence, from the art of Africa to the Surrealists, and synthesised them into a style which is recognisably his own, however varied the results appear at first glance. He was a post-modern 20 years before the term was invented, and he is still very active, working in Portugal now, inventing new buildings, painting and sculpting out a home on a steep hillside near Sintra in Portugal (source: <http://www.guedes.info/>).

Maliya Moya Malamusi (*b* 1963) traces back the origins of her parents to Mozambique where they had left when she was an eleven year old girl, fleeing the Mozambique Civil War. They settled in the area of Chileka, Blantyre District, Malawi, where her father lives until now. Maliya's interest in oral traditions goes back to the experiences of the exodus she had in her childhood. Married to Dr. Moya Malamusi these interests were encouraged by her husband. In the 1990s she began to develop a local field research programme concentrating on female members of the society such as Elesa Chipsyepsye. She collected a great number of oral traditions on subjects such as popular beliefs, about birth, childhood, dreams etc. She has completed a book on Chichewa belief systems which has not yet been published. In the absence of her husband – when he travels on lecture tours or field research – she assumes the function of the Director of the Oral Literature Research Programme, Chileka, and also takes care of the Museum of Ethnographic Objects attached to the Programme.

Moya Aliya Malamusi (*b* Blantyre, Malawi, 1959) received his master degree in cultural anthropology at the University of Vienna and finished his Ph.D. in April 2004. He has been teaching ethnomusicology at the University of Salzburg and at the University of Vienna. He was invited guest lecturer at the C.G. Jung Institute, Zürich in 2003. He has been resident in Austria since 1984.

In 1979 he accompanied Gerhard Kubik on an ethnological fieldtrip to north-western Zambia and in 1980 to Brazil. In 1989 he, together with his sister, the late Lidiya Malamusi, founded the Oral Literature Research Programme, Chileka, Malawi, which has ever since been functioning as an important centre for documentation of oral literature, music and other cultural expressions in south-east Africa. The centre now houses the largest regional collection of African oral literature recorded in context. The stocks include documents on languages such as Chichewa, Chiyao, Elomwe etc., and also little known languages such as Lucazi (Zambia) and Khipangwa (Tanzania).

Besides a dozen of publications in scientific journals, he published contributions to the Festschrifts for David Rycroft (1990) and Gerhard Kubik (1994), and to the New Grove (London 2001). In 1999 the CD *From Lake Malawi to the Zambezi* (Frankfurt 1999) was published including some of his field recordings, a publication which was assigned to the German Record Critique in 2000.

Moya A. Malamusi has cooperated repeatedly with the Vienna Phonogrammarchiv, the Ethnologisches Museum Berlin Preußischer Kulturbesitz, the Museu de Etnologia in Lisbon, and the Münchener Stadtmuseum / Musikinstrumenten-Museum, as well as the African Music Archive at the University of Mainz, Germany.

George Trevor Nurse (b 1928 Natal, South Africa, citizen of U.K. and E.C.), medical practitioner, medical and anthropological translator for English from Afrikaans, Danish/Norwegian, Dutch/Flemish, French, German and Portuguese.

Raised in polyglot environment. Strong seagoing tradition in family: home language English, but family friends including Germans, Norwegians and Italians. The nursemaid of the family was Tamil and the houseboy and gardener spoke isiZulu, taught Portuguese by a great-uncle who had lived in Brazil, and encouraged to read standard French and German classics in the original languages. Educated at a school which had been attended by the Portuguese poet Fernando Pessoa, another poet (Roy Campbell) the Nobel laureate (Sir) Aaron Klug, lately President of the Royal Society, and the palaeontologist Phillip Tobias (who is a close friend). Passed the Hoër Taalbond examination (the official test of bilinguality with Afrikaans) and matriculated with a distinction in Latin.

Attended the University of Cape Town (taught physics by Alan Cormack, a later Nobel laureate) Lodged with the retired professor of Bantu Philology and became friendly with the future professor of Bantu Languages in Salisbury – these helped towards gaining knowledge of linguistic principles. Eventually graduated M.B., Ch.B., the standard qualification for the practice of medicine. Medical/surgical internship at a mission hospital in Transkei, where the populace speaks isiXhosa, followed by internship in the respiratory disease at a hospital in the western Cape, where the patients spoke Afrikaans and Nama. Became interested in shortcomings of chemotherapy for infectious diseases and moved to the U.K. Disliked the U.K. medical environment and moved back to Africa.

Since retiring and returning to England Nurse has practised as a translator of mainly anthropological and medical material. Went into translation because throughout a long medical career had often been called on to translate technical material for colleagues and felt that as a sedentary pursuit for an ageing scientist translation was a way of remaining intellectually engaged.

Recipient of research grants from the World Health Organization, the Medical Research Council of South Africa, the Papua New Guinea Research Foundation and the University of Papua New Guinea.

Papers delivered at national and international conferences all over the world. Memberships and fellowships of various academic bodies.

Sarah Mazzi Sekintu (*b* 1955) is the daughter of Charles Sekintu Manyolo and Gertrude Nalumansi Kisitu. Actually she is self-employed (farming – crop production). She received a degree in stenography at Temple College Nairobi in 1972, and in correspondence and report writing at Kianda College Nairobi in 1979. Since 1979 she has been working for various companies and organizations, such as the Lagum Distributors Nairobi (distribution logistics for agricultural equipment in Kenya), the African Foundation Inc. (post war rescue program for street children in towns of Uganda), and the Kampala City Council (central division – secretary). Since her childhood she has learned about the history of Buganda by singing songs and playing games and later on from teachers, mentors, in group discussions, conferences, seminars, and social gatherings. And finally she had the opportunity of becoming involved in the research work of Gerhard Kubik.

Artur Simon (*b* Wesermünde, Germany, 1938). He studied musicology and ethnology at the University of Hamburg, taking his doctoral degree in 1971 with a dissertation on Egyptian folk music. In 1972 he was appointed director of the ethnomusicology department of the Museum für Völkerkunde, Berlin (formerly the Phonogramm-Archiv). From 1984 he was professor of musicology at the Hochschule der Künste, Berlin. He conducted field research in Egypt, the Sudan, Nigeria, Cameroon, Western New Guinea and Northern Sumatra. His areas of interest include methodology, organology, film, trance music and dance. In addition to publishing on these topics, he also made several films on ethnomusicological and ethnographical topics. He served as editor of the audio-visual series “Museum Collection Berlin”.

Ruth M. Stone is the Laura Boulton Professor of Ethnomusicology and Chair of the Department of Folklore and Ethnomusicology at Indiana University, Bloomington, Indiana in the United States. She is also co-project director of the EVIA Digital Video Archives, funded by the Andrew W. Mellon Foundation, which will make ethnographic video recordings available via Internet for research and teaching. Her primary fieldwork has centered on rhythm and time in performance among the Kpelle people of Liberia, West Africa. From this research she has published three books: *Let the Inside Be Sweet* (1982), *Dried Millet Breaking* (1988), and *Music in West Africa* (2004).

Within the secondary area of her research she has examined performance among Euro-American expatriates living in the Middle East, and she is presently preparing a book manuscript about how these workers in the oil industry create notions of home through musical performance.

Mitchel Strumpf is a Professor of Music and Ethnomusicology at the Department of Fine and Performing Arts, University of Dar es Salaam, Tanzania. He is an American citizen who has spent the past thirty-five years in Africa working in Tanzania, Ghana, Nigeria, Malawi and Zimbabwe. He holds a B.S. in Music Education (State University of New York, Fredonia), an M.A. in African Studies (University of Ghana) and a DMA in Ethnomusicology/Music Education (University of Washington, Seattle). During his early years in Africa, he served as an American Peace Corps Volunteer (Tanzania and Ghana) and later, in Malawi as a Fulbright Professor. Mitchel Strumpf has studied and written articles on the African xylophone, the history of African music, and a variety of music traditions of Malawi, the southern African country where he also recorded and wrote accompanying notes to a UNESCO CD *The Music of Malawi*.

Kenichi Tsukada received his Ph.D. in social anthropology from the Queen's University of Belfast, Northern Ireland. He is a Professor of the Faculty of International Studies at Hiroshima City University, Japan. He is currently President of *Toyo Ongaku Gakkai* (the Society for Research in Asiatic Music, a Japanese counterpart of the Society for Ethnomusicology in the U.S.) and also an Executive Board Member of the International Council for Traditional Music. He has specialized in Luvale culture of northwestern Zambia and Fante culture of southern Ghana. He is the author of two books on African music and the anthropology of music (in Japanese) and the co-editor of five books, such as *Cultures sonores d'Afrique*, vols. 2 & 3. He has written numerous articles on Luvale and Fante music in Japanese and English. He is a semi-professional player of the *shakuhachi*, the Japanese bamboo flute. He has also launched a research project on music culture of the Okinawa islands in the southernmost part of Japan, recently.

William Umbima (*b* April 6, 1940, *d* September 23, 2006) graduated from Makerere University with honours in his Bachelor of Arts degree in 1968 after which he undertook and successfully completed a post graduate diploma in librarianship and information science at the University of North London in 1969. William was elected to the register of the British Library Association as a chartered librarian in 1971. He then proceeded to the University of London where he undertook and completed his master's degree, majoring in librarianship and information science, in 1974. Additionally he attended various

courses at the Western Australian University of Science and Technology (1976), and UNESCO Paris (1984).

William was first employed as a library assistant at Westminster City Libraries London from 1968-1969. Upon his return to Kenya he took up the position of chief catalogue at the Kenya National Library Services from 1970 to 1971. He rose to the position of education librarian, at the University of Nairobi. He served in this capacity from 1971 to 1978. He then served as the science librarian in the same institution between 1978 and 1981. He served as head of library ICIPE (1981-1984), head of library ILRAD now ILRI (1984-1993), and head of library ICRAF (1993-2004). He then undertook a consultancy with the Association of Local Government Authorities of Kenya (ALGAK) to set up an Information Resource Centre between May and August 2006.

Mose Yotamu, former Mose Kamwocha (*b* Mufulira, Zambia, 1957). His mother tongue is Luvale/Lwena, in addition he speaks Lucazi and English fluently. He has also basic knowledge in Ibibemba, Cokwe, French, and Cinyanja. He attended a secondary school at the catholic mission in Manyinga and graduated at a *mukanda* initiation school related to the *makisi* tradition in 1970. He was trained in field methods and techniques by Gerhard Kubik, while carrying out field work together with him in Kabompo District, Zambia in 1971, 1973, 1975, 1977-1978, and 1987. He carried out his own field research in 1978 with the Anyi at Côte d'Ivoire, Western Africa.

He is author of various scientific reports; in 1988 he was invited by the Ethnographic Museum in Berlin to construct out of home-grown materials a *makisi* group of masks of Luvale culture for an exposition at the Berlin museum.

He travelled to Tanzania and Kenya (1975), Germany and Austria (1978, 1979, 1988), to Finland (1988), and Namibia (1990).