

and Africa. Consequently, African visibility during the Seminar was high, with substantial delegations from Angola and Mozambique, and musical groups from Portugal, Cape Verde and African countries, as well as film shows such as Andrew Tracey's films on the Chopi *timbila* dance.

The Seminar was named in honour of the Portuguese musicologist Margot Dias, who was also present. It was tightly and efficiently organised by Domingos Morais of the Museu de Etnologia and took place in the beautiful conference hall and display area of the new Museum building. The meetings were in the mornings, while afternoons were reserved for lectures by local participants, film shows and live concerts.

This was the morning programme:

16 May, 9.30-11, Reception and official opening; 11.15-12, Kazadi waMukuna: "*Abordagem inter-disciplinar em etnomusicologia*" (The interdisciplinary approach in ethnomusicology). 17 May, 9.30-11, Panel discussion of Kazadi waMukuna's paper; 11.15-12, Gerhard Kubik: "*Abordagem intracultural na metodologia de estudos africanos*" (The intra-cultural approach in the methodology of African studies), with musical demonstrations by Donald Kachamba (Malawi) and the lecturer.

18 May, 9.30-11, Panel discussion of Gerhard Kubik's paper; 11.15-12, Monique Desroches: "*Pertinência e validação de um modelo analítico em etnomusicologia*" (Relevance and evaluation of an analytical model in ethnomusicology), based on her field research in Martinique.

19 May, 9.30-11, Panel discussion of Monique Desroches' paper; 11.15-12, Andrew Tracey: "*Música em Moçambique: estrutura e função*" (Music in Mozambique: structure and function), with musical demonstrations on *timbila*, *mbira* and other instruments by the lecturer.

20 May, 9.30-11, Panel discussion of Andrew Tracey's paper; 11.15-12, "Reflexão global das questões levantadas no Seminário" (General discussion on the questions raised during the Seminar), chair: Domingos Morais.

No less than six musical groups performed on various occasions during the week of the Seminar: a) 'Sementes', traditional Portuguese music, b) Armindo da Fonseca and João Francisco, *madimba* xylophone players, Malanje Province, Angola, c) 'O Óquesomtem', percussion group, Portugal, d) Sadjó Jolo, *Kora* and *Balafon* player, Guinea-Bissau, e) Virgílio Cristal, pipe-and-drum, with group, Portugal, f) 'Cretcheu', music of Cape Verde. In addition three of the foreign delegates, Donald Kachamba, Gerhard Kubik and Andrew Tracey, helped by the Cape Verdian musicologist Mario Ruy de Rocha Matos on the rattle, gave an impromptu performance of Kwela, Sinjonjo and other modern African dance music from Southern Africa during the final concert at the Lisbon Music Conservatoire. Audiences on one occasion also appreciated the Malawian flautist Donald Kachamba's joining the Portuguese percussion group 'O Óquesomtem' on a drum part.

As always in Portugal, the hospitality, friendliness and generosity of the Portuguese hosts soon took root in the spirits of all the participants, as reflected in the spontaneous after-hours discussions or in Kazadi waMukuna's daily rush to a "bacalhau" restaurant, or even Donald Kachamba's persistent requests for Laurel and Hardy films. To illustrate the human experience of this Seminar it may be mentioned that when Andrew Tracey played *timbila* during his lecture, a Mozambican girl in the audience wept ....

## SAUDI ARABIAN DONATION TO SMITHSONIAN INSTITUTION

**Washington.** Saudi Arabia pledged five million dollars December 16 towards the construction and development of the *Smithsonian Institution's International Centre*, one of the major components of the *Centre for African, Near Eastern and Asian Cultures* which is now being built in Washington. The donation was made to further better understanding and mutual relations between the people of the United States and those of Saudi Arabia and the Arab and Islamic

world, said Saudi Prince Bandar Bin Sultan Bin Abdulaziz, Saudi ambassador to the United States, as he signed his government's agreement with the Smithsonian. As part of the International Centre, there will be a centre for Islamic studies, where scholars from around the world can study the contributions that Islam has made to architecture, art and folk traditions. Plans also include a residence programme for visiting scholars.

The Centre will be the focus of an institutional effort to preserve cultural values and traditions and the environment in which they exist. It will sponsor a programme of research internships, symposia and exhibitions in the Asian and African gallery, as well as performances of traditional music and readings from the literary traditions of Africa and Asia.

Both Prince Bandar and S. Dillon Ripley, Secretary of the Smithsonian, signed the agreement for the donation that will go towards meeting the building construction fund goal of 75 million dollars. The Saudi contribution, said Ripley, will go far in the vital effort to find new and better ways to interpret to the American public the rich diversity of the cultures of Africa and Asia. He termed the project "one of the most important developments in the entire history of the Smithsonian".

The Museum complex, known as the "quadrangle", is expected to be completed in January 1986. Half the construction funds have already been voted by the U.S. Congress. Additional funds have been pledged by the governments of Japan, South Korea and Bahrain, as well as by individuals, foundations and corporations.

*Music and Dance* played a heavy part in the *African U.S. cultural climate in 1983*. The Barrett Sisters, three dynamic young women who specialize in American Gospel music electrified audiences in Zimbabwe, Zaire, Malawi, Lesotho and Mozambique on a one-month tour in November and December.

Another U.S. group, 14 performers who dance in five different American ethnic styles, including American Indian, demonstrated their unusual talents in 13 western and central African countries in September and October.

And in *November* at the famous and prestigious *Carnegie Hall*, a New York landmark, three leading practitioners of traditional African music presented a recital of a wide range of music on a variety of instruments, many of them new to American audiences. The artists were *Djimo Kouyate* of Senegal, *Seleshe Damessae* of Ethiopia and *Ephat Mjuru* of Zimbabwe, who all now reside in the United States. They played to a sell-out audience. Ephat Mjuru is now a visiting artist and lecturer at the University of Washington in Seattle.

KAY ROBERTS, USIS

#### STEELBAND WORKSHOP IN GERMANY

A 'Steelband Non-stop Workshop' was held in Wiesen, Austria, from 8th May to 10th July 1983, organised by Dr Manfred Kremser, Inst. für Völkerkunde der Universität Wien, A-1010 Vienna, Universitätsstr. 7, Austria. Instruction in making, tuning and playing all sizes of steeldrum was given every day from 10 a.m. till 9 p.m. by Ivan Smith, well-known steelbandsman from the island of St. Lucia, and leader of the "North Stars Steel Band", with cultural depth provided by Dr Kremser with his multi-media shows on Caribbean and in particular, Rasta, culture. The workshop ended with a mass with organ and steeldrums in the Wiesen parish church, followed by a concert in the festival park with steelband, both alone and in combination with other musical groups, filmshows and Caribbean fare.

#### IWALEWA-HAUS, BAYREUTH

Keeping up his eventful and multi-media calendar at Iwalewa-Haus, Bayreuth University, Dr Wolfgang Bender has continued to sponsor the African arts in Germany with his invitation of Muraina Oyelami, Yoruba drummer, and former member of the Duro Ladipo Theatre Company