

# High-flying flautist

## Collaborations bring new depth to Wouter Kellerman's music

**ANNETTE BAYNE**

THREE years ago, flautist Wouter Kellerman exploded on to the South African world music scene in a burst of musical colour and texture.

His first album, *Colour*, was nominated for a South African Music Award (Sama) for Best Instrumental Album in 2008. The album's DVD – *Kellerman Colour Live* – won the 2010 Sama for Best Jazz/Instrumental/Popular Classical DVD.

Kellerman has been travelling the world with his flutes and multi-layered sound. This year he has performed at the opening ceremony of the international Midem conference in France and at the closing ceremony of the Fifa World Cup.

When asked what it is about his music that has garnered him such a diverse, multicultural fanbase, Kellerman put it down to two things; his influences and the flute.

"I think the fact that I'm influenced by such a wide range of different things makes my music

accessible to many people. There is Irish influence as well as Latin and African."

But it is the flute that Kellerman believes attracts people to his music – it isn't an instrument commonly played outside of the classical music genre.

"It is very unlikely for a flautist to play at a World Cup, isn't it?" he points out. "I think people relate to the flute because it is played by breathing and everyone can do that."

"My kind of flute playing is not a classic style, where you try and hide the breath. You have to hear me breath. I am a live musician. I like people to hear the breath when I play and to hear the air in the notes. I am very particular about that in my live concerts and in my recordings."

One could consider Kellerman a collector of sounds. He celebrates diversity and experiments with a wide range of influences and sounds.

Even the sound of the Joburg hadedas – which he loves – has found its way into his music.

*Colour* was really the solo result of these sound experiments. Kellerman's new album, *Two Voices*, takes his diversity of ideas one step further, as he collaborates on each piece of music with a different artist.

"When I work with another artist, we

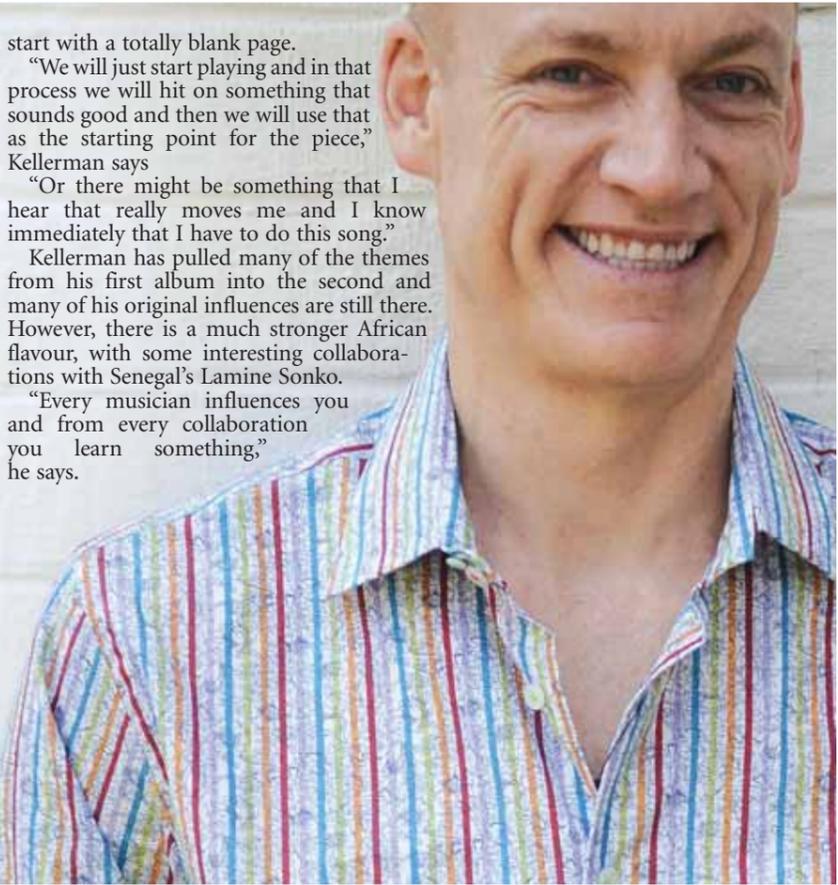
start with a totally blank page.

"We will just start playing and in that process we will hit on something that sounds good and then we will use that as the starting point for the piece," Kellerman says

"Or there might be something that I hear that really moves me and I know immediately that I have to do this song."

Kellerman has pulled many of the themes from his first album into the second and many of his original influences are still there. However, there is a much stronger African flavour, with some interesting collaborations with Senegal's Lamine Sonko.

"Every musician influences you and from every collaboration you learn something," he says.



**Snip**

Wouter Kellerman's new album *Two Voices* includes collaborations with Paul Carlos, Lamine Sonko, Phresh Makhene, Nianell and Wessel van Rensburg.

## TIMEOUT

### DAILY BRIDGE CLUB

FRANK STEWART

### No Mean Play

Cy the Cynic and I were in the club lounge when a player showed us today's deal.

"At six spades, my partner took the ace of diamonds, drew trumps and led a club to his jack. West won and led another diamond, and my partner won and cashed the A-Q of clubs, hoping for a 3-3 break. When West discarded on the third club, South ruffed his last club in dummy and led a heart to his queen. He went down, and I told him his dummy play was no better than average."

"That was a 'mean' thing to say," Cy piped up.

Assuming your dummy play is above the mean, how would you handle the slam?

#### EXTRA CHANCE

South should take the A-K of diamonds, ruff a diamond high, cash the ace of clubs and draw trumps with the A-J. He next leads a club to his queen. If East had the king, South could return to dummy to lead another club toward his jack, setting up his 12th trick.

On the actual deal, West takes the king but is end-played. He must lead a heart from the king or yield a fatal ruff-sluff.

#### DAILY QUESTION

You hold: ♠ Q J 10 5 2 ♥ 9 4 ♦ A K 6 ♣ 5 3 2. Your partner opens 1NT, and the next player passes.

What do you say?

**ANSWER:** Here's a commercial for modern "transfer" responses. Bid two hearts, asking partner to bid two spades. Then bid 3NT, showing a five-card spade suit in a balanced hand, and let him choose a game. An advantage is that partner will be declarer at four spades with the opening lead coming up to, not through, his strength.

South dealer  
Both sides vulnerable

**NORTH**  
♠ Q J 10 5 2  
♥ 9 4  
♦ A K 6  
♣ 5 3 2

**WEST**  
♠ 6 3  
♥ K 10 6 5  
♦ J 10 9 8 3  
♣ K 6

**EAST**  
♠ 7  
♥ J 8 7 3 2  
♦ Q 7 5  
♣ 10 9 8 7

**SOUTH**  
♠ A K 9 8 4  
♥ A Q  
♦ 4 2  
♣ A Q J 4

South	West	North	East
1 ♠	Pass	3 ♠	Pass
4 ♣	Pass	4 ♦	Pass
4 ♥	Pass	4 ♠	Pass
6 ♠	All Pass		

Opening lead — ♦ J

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### CHESS QUIZ

SHELBY LYMAN



**BLACK FORCES MATE**

Hint: Sacrifice a rook.

Solution: 1. ... Rg2ch! 2. Rxf2 Qb8ch 3. Rg3 Rf1 mate [Castineira-Laznicka '09].

### WORD MAGIC


Unscramble the six anagrams and enter the answer in the grid according to its number. When completed the letters in the shaded squares reading down, will form the names of two Australian playwrights.

- STEP 1: LAR REB
- STEP 2: ERA RAT
- STEP 3: YEW LOL
- STEP 4: MAN ROL
- STEP 5: AGE NOR
- STEP 6: BEN RUM

**SUPER SATURDAY**

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