

MUSIC FOR CLASSICAL GUITAR
BY SOUTH AFRICAN COMPOSERS
A historical survey, notes on selected works
and a general catalogue

Avril Kinsey

A dissertation submitted in fulfilment of the requirements
for the award of the degree of Master of Music
Faculty of the Humanities, University of Cape Town
2009

Supervisor: Dr Hendrik Hofmeyr

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COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work, generated by me as the result of my own original research. Each significant contribution to, and quotation in, this dissertation from the work, or works of other people has been attributed, and has been cited and referenced.

Signature: Date:

Declaration

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Signed

.....

Avril Kinsey

.....

Date

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Abstract

This is the first comprehensive investigation of music for, or including, the classical guitar by South African composers. The focus of this research has been, firstly, to uncover as much of the repertoire as possible, and, secondly, to collate, study, catalogue and report on the information. A brief historical survey of the guitar in South Africa provides the context within which this study was conducted.

The primary sources of quantitative data collection were through the archival catalogues of the South African Music Rights Organisation and through personal contact with guitarists, composers and guitar teachers. Other sources consulted were publishers, broadcasting corporations, recording companies, libraries and the internet.

The body of the dissertation comprises biographical sketches, background notes, analyses and technical notes on 17 selected solo and chamber works dating from 1947 to 2007 by some of South Africa's most prominent composers and guitarist-composers. The repertoire ranges in style from the traditional and ethnically inspired to the experimental and abstract. As this is an empirical survey, each selected entry includes details on instrumentation, duration, level of difficulty, number of pages, scordatura, commissions or requests, sources or publishers, premières and recordings. A biography of each composer is provided as well as background notes which offer an overview of the selected work. The notes discuss historical, cultural, musical and extra-musical influences, and frequently include references to interview material. The commentaries on the selected works, with musical examples, include an analytical component describing structure, form, stylistic and compositional elements, while the technical observations include performance suggestions and a grading for each work.

The general catalogue in Addendum A lists over 320 works including solos, duos, works for voice and guitar, trios, quartets, ensembles and concertos of some 70 composers. These entries include details on instrumentation, subtitles or movements, source(s), dedications, commissions, premières, composer's notes and recordings.

Quantitative patterns and trends, along with the aesthetic and practical value of this literature, are briefly assessed in the conclusion.

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CHAPTER 1: INTRODUCTION

This is the first comprehensive survey of music for, or including, the classical guitar¹ by some of South Africa's most prominent composers and guitarist-composers.² The dissertation takes the form of an investigation of 17 selected solo and chamber works dating from 1947, the date of the earliest noteworthy work, Priaulx Rainier's *Dance of the Rain* for guitar and soprano/tenor, to 2007, the year prior to the commencement of this study. A generically ordered catalogue of SA guitar works found by the author is included as an addendum.

While it was beyond the scope of this survey to research music for guitar that falls outside the classical genre, or to include oral or ethnic traditions,³ an overview of events related to the establishing of a classical guitar tradition in SA are briefly presented below in order to contextualise the study.

1.1. A historical survey of the classical guitar in South Africa

Although the history of the classical guitar in SA is a rich and varied one, it has not been particularly well-documented. The only historical and factual documents the author was able to source in tracing a history of the guitar in South Africa was a Honours essay by Russell Stirling on SA's first guitar society,⁴ as well as a collection of newspaper clippings and some programme notes belonging originally to the Cape Town Classical Guitar Society.⁵

Stirling's essay traces some of the earliest known history of the classical guitar in SA, beginning with the founding of a club for self-taught guitarists facilitated by Georgy

¹ 'Classical guitar' refers to a six-, eight-, ten- or eleven-string guitars, the nylon strings of which are plucked with the nails of the right hand.

² 'Guitarist-composer' refers to classical guitar performers who primarily compose guitar works for their own performance.

³ Two theses which deal with these traditions are 'A Study of the Guitar Styles in Zulu Maskanda Music' by Noelene J Davies (MMus dissertation, University of KwaZulu-Natal, 1992) and 'Zulu Guitar Music' by NJ Bleeker (BMus dissertation, University of KwaZulu-Natal, 1975).

⁴ Russel Stirling, 'The Classical Guitar Society of South Africa: A Brief History (1958–1980)' (BMus Hons, University of the Witwatersrand, 1980), 1.

⁵ The Cape Town Classical Guitar Society (c. 1965) later became The University of Cape Town Classical Guitar Society (c. 1986) with David Isaacson as chairman.

Ryss in Johannesburg in 1949. In 1954 German guitarist Fritz Buss arrived in South Africa. He founded The Classical and Spanish Guitar Association of South Africa in 1958 (ten years later it was named The Classical Guitar Society of South Africa, CGSSA). There were two pivotal events which stimulated interest amongst guitarists and the general public, and which could be considered to have led to several guitarists furthering their studies in Spain. These were the SA concert tours of Andrés Segovia in 1956 and Narciso Yepes in 1960. Buss was the first guitarist in South Africa to perform for Segovia and Yepes.⁶ On his return from studying with Yepes (in 1961, 1964 and 1966), he performed and recorded extensively, and later promoted the ten-string guitar preferred by Yepes through his teaching and compositions. Buss's students included several of SA's foremost guitarists:

- Timothy Walker, who also studied with Yepes, was one of the first Buss students to achieve international success.
- Dietrich Wagner was the first student in South Africa to qualify with guitar as a major for a BMus degree at the University of the Witwatersrand in 1961. He later obtained a MMus and promoted the guitar through performing and teaching.
- Simon Wynberg performed, transcribed works and was the author of several articles for international guitar magazines and journals.
- Tessa Ziegler was the first student to matriculate with guitar as her first instrument (1966). She helped to popularise the instrument with her many recordings and twenty years of duo work with David Hewitt.
- David Hewitt was an accomplished solo artist and a composer who further helped to popularise the classical guitar with several commercial recordings, which involved him in some collaborative work with black composers and musicians.
- George Mathiba was the first black classical guitarist to achieve a Teacher's Licentiate Diploma in Music from the University of the Witwatersrand in 1978

⁶ Russel Stirling, 'The Classical Guitar Society of South Africa: A Brief History (1958–1980)' (BMus Hons, University of the Witwatersrand, 1980), 2–4. The bulleted information below is from the same source.

with sponsorship from the CGSSA. Through performing and teaching he helped to promote the classical guitar across the racial divide at the time.⁷

From Cape Town, self-taught guitarist Yusef Ali went to study in Spain with Yepes and subsequently made a name touring internationally with the Greek singer, Nana Mouskouri.⁸ Uliano Marchio, who studied with David Read at the Len Williams Guitar School in London in 1962, was particularly successful in requesting, performing and recording works by South African composers such as Peter Klatzow, Carl van Wyk, Paul Loeb van Zuilenberg and Roelof Temmingh. Through his duo performances with Eva Tamassy (flautist), Marisa Marchio (soprano), and his concerto performances with the former Cape Town Symphony Orchestra, he promoted the guitar as a chamber music instrument and a concerto instrument respectively. Marchio was instrumental in the founding of the Cape Town Classical Guitar Society c. 1965. The society with its regular meetings provided a valuable performing platform for many of its members.⁹ Several of the society members also became interested in guitar building, including the author's father,¹⁰ but it was Jacob van de Geest¹¹ (guitars and lutes) in Johannesburg and later Colin Cleveland¹² in Cape Town who continued the tradition by building a significant number of instruments for South African guitarists. Later Marc Mainguard (Cape Town) and Mervyn Davis (Johannesburg) began specialising in making acoustic and steel string guitars for the international market, while Hans van den Berg continues building in the classical guitar tradition.

Marchio began teaching at the South African College of Music (SACM), University of Cape Town (UCT) in 1965, a position he retained until 1983. Marchio's contemporaries were Elspeth Jack,¹³ who taught at the SACM from 1972 to 1998, and the late Ganeefa van der Schyff,¹⁴ who taught at the SACM from 1978 to 2004.

⁷ George Mathiba performed in duo with Kinsey for a period of time during the apartheid years.

⁸ According to Elspeth Jack, Yusef Ali met Julian Bream. Jack has a video of Bream and Ali performing Django Reinhardt's music. Personal communication with the author, 13 August, 2009.

⁹ It provided the author with valuable performing experience during her formative years and stimulated her interest in a career in music.

¹⁰ John Kinsey, David Hyams and Colin Cleveland.

¹¹ Marianne Mclean-Martens, personal communication with the author, 15 August 2009.

¹² Colin Cleveland has to date built in the region of 250 guitars. Personal communication with Dr Rudi Bower, 11 August 2009.

¹³ Elspeth Jack studied in the USA with Vadah Olcott Bickford and Guy Horn (1965–1968) and later in England with Carlos Bonell (1984).

¹⁴ Ganiefa (Neefa) van der Schyff was a cousin of Yusuf Ali. Van der Schyff studied with Oscar Ghiglia in Italy. Van der Schyff died in 2006.

Howard Nock was one of the first South Africans to obtain a doctorate in guitar studies,¹⁵ followed by Rudi Bower who studied under Nock. Through his extensive performing in classical, jazz and rock styles, Nock helped to establish a keen interest in the instrument in Grahamstown and later in Port Elizabeth¹⁶

The Natal Guitar Society was initiated in Durban by Fred and Marylyn Ebbeling, while Ken Hartdegen, and later Abri Jordaan established a strong presence in Pretoria. Soon societies were formed in Bloemfontein (1973), Pretoria (c.1973), Stellenbosch (Nana Wagner in 1974), Port Elizabeth (Mike Copeland, c.1974) and Oudtshoorn (ML Jooste, 1975).

Helen Buss and Lee Goodman were instrumental in the founding of L'Alliance Musicale in 1967 to promote concert tours by international guitarists in South Africa. By the end of the 1970s the country had seen performances by Segovia, Yepes, Ida Presti and Alexandra Lagoya, Alirio Diaz, Renata Tarrega, the Abreu Guitar Duo, Siegfried Behrends, Turbio Santos, Ernesto Bitetti, Ichiro Suzuki, Alice Artz, Oscar Caceres and Godelieve Monden.

By 1978 there were 13 students enrolled in guitar studies at the University of the Witwatersrand under Buss, and in the same year the Classical Guitar Society of South Africa was flourishing with 230 members. Another factor which appears to have played a part in bringing the instrument to the fore was the advent of television (1976), which screened several guitar master classes and performances by Julian Bream and John Williams, as well as documentaries on Andrés Segovia. Subsequently a number of South African guitarists were featured on television music inserts, magazine and music programmes.¹⁷ The author conducted the country's first 21-piece guitar orchestra for 'Arts on One' a television programme broadcast in 1990.

In 1981 the Youth in Harmony Guitar Festival, sponsored by Adcock Ingram, hosted the first South African classical guitar competition. Subsequently the Classical Guitar

¹⁵ Howard Nock was awarded a MMus from Rhodes University (*cum laude*) in 1974, and a doctorate, in guitar studies (DMus: University of Port Elizabeth, 1982). He studied in Spain with José Tomas and in England with Carlos Bonell and Oliver Hunt. Personal communication with the author, 12 August 2009.

¹⁶ Nock moved to Port Elizabeth in 1976. He was Head of Music at the Port Elizabeth College of Education from 1981 until 1993. He currently lectures in guitar at the Nelson Mandela Metropolitan University. Personal communication with the author, 12 August 2009.

¹⁷ Tessa Ziegler and David Hewitt, Howard Nock, Avril Kinsey and John Silver, Abri Jordaan and Yvon Syx, Michael Hoole and others.

Society of South Africa (CGSSA) facilitated the SA National Guitar Competition once a year, for almost 10 years,¹⁸ and in 1998 41 guitarists entered the Avril Kinsey Classical Guitar Competition in Cape Town.

In recent years, however, there appears to have been a decline in activities on a national scale, as guitar society numbers have diminished and most teachers are working in isolation in various centres, schools and universities, primarily coming together for eisteddfods and competitions. Howard Nock, Uliano Marchio, James Grace,¹⁹ Derek Gripper, Rheza Khota, Jonathan Crossley, Tessa Ziegler, Abri Jordaan, and Michal George are some of the classical guitarists actively performing as soloists and ensemble players. Michal George, who has recorded close to 10 major works by prominent South African composers, also leads The Johannesburg Guitar Quartet (JGQ).²⁰ Abri Jordaan has brought a number of international guitarists to SA, including Nikita Koshkin and Eduardo Fernández. Howard Nock and Rudi Bower currently lecture at the Nelson Mandela Metropolitan University in Port Elizabeth, which, with some 50 students, appears to have the most active guitar department in South Africa today.²¹

1.2. Guitar works by South African²² composers

Before this study, the field of classical guitar composition by South African composers was perceived to be extremely limited. Preliminary quantitative research conducted in the latter half of 2007 brought to light the works of 25 South African composers and no research work of any kind. Guitar teachers, performers and academics were aware of only a handful of composers who had written for classical guitar, and the most important Online Public Access Catalogues (OPACs) and university-specific

¹⁸ The competition was called The National Classical Guitar Competition.

¹⁹ James Grace was a student of Dietrich Wagner and later Carlos Bonell. He is a lecturer in guitar at the South African College of Music, University of Cape Town.

²⁰ JGQ consists of Michal George, Russell Stirling, Darryl Rule and Dillon Davie.

²¹ Howard Nock, personal communication with the author, 11 August 2009.

²² South African (SA) refers to past and current citizens or SA permanent residents (regardless of birthplace).

databases²³ cited only 4 composers.²⁴ As a result, the field had not attracted the attention of academic researchers.

Subsequent research conducted in 2008 yielded close to 70 composers and some 320 works. Of these the majority were solos, a number were chamber works and works for voice and guitar, and 4 were concertos. Clearly a catalogue was needed which not only addressed the quantitative findings, but also the qualitative dimension.

The body of the study deals with the analysis of 17 selected works by South Africa's most prominent composers and guitarist-composers. The selection aims to include a fair cross-section of the composers, styles and genres represented in the 60-year period under investigation and focuses mostly on more challenging and more substantial works. Given the limitations of space, it was decided to exclude the concertos and, in order to maximise diversity, to include only one work per composer. The composers were selected on the basis of their national and international standing and/or of their contribution to guitar literature. In order to assess the importance of individual works, the composer was consulted where possible, and consideration was given to whether (and by whom) works had been commissioned, requested, published, performed and recorded.

Of the 17 works selected 10 are solos and 5 duos, including one for voice and guitar. A trio and a quartet made up the last 2 categories. 12 of the 17 works are by established composers who work primarily in other genres, while 5 are by guitarist-composers writing primarily for their own performance or for teaching purposes. All but 2 of the works have been performed, and all but 3 have been recorded, 8 works were commissions with 1 requested, while 9 works have been published.

The analyses are preceded by biographical notes and investigate the stylistic, musical and technical qualities of each work, documenting, where applicable, the circumstances that gave rise to their creation and the influences, both cultural and historical, that are reflected in them. Technical observations include practical suggestions for performance and a grading of difficulty. Where applicable, remarks of

²³ Nexus, Sabinet, SaCat, Biblioline, ProQuest, RILM [online], September 2007.

²⁴ Darius Brubeck, Peter Klatzow, Arthur Wegelin (Oom Willem) and Jeanne Zaidel-Rudolph.

pedagogical interest, with composer's notes, and/or short interview extracts are also included.

It is the author's intention that the musical discourse in the analysis should provide an insight into the composer's world and so, where relevant, compositional methods and those linked specifically to composition for the guitar are highlighted. The analyses explore the works from a musicological perspective, covering the structure of each work with reference to the stylistic elements of melody/motif, rhythm, harmony, texture and timbre. For this purpose several books were consulted, including *Twentieth-Century Harmony* by Vincent Persichetti and *Modernism and Music* by Daniel Albright, but it was Jan LaRue's theory of stylistic analysis in his *Guidelines for Style Analysis*²⁵ which provided the most relevant basis for the conceptual and theoretical framework utilised. The author aimed to implement LaRue's precept that 'analysis is really a special kind of performance that seeks to bring out as many qualities of the piece as possible.'²⁶ Where definitions needed clarification, the online versions of the Oxford and Grove and music dictionaries²⁷ were used.

The conclusion assesses the quantitative patterns and trends, as well as the aesthetic and practical value of this body of literature.

There are many more works in Addendum A which this author would have liked to include, but a more comprehensive investigation would have been beyond the scope of this study. Contact details for scores and/or recordings are supplied in Addendum B, where permission has been granted to do so.

It is my hope that this dissertation will stimulate local and international interest in the uniquely South African repertoire for the classical guitar. The author's intention is that it should aid performers, teachers and students in their choice and preparation of repertoire, while also providing a platform for further research.

²⁵ Jan LaRue, *Guidelines for Style Analysis*, New York: Norton, 1970.

²⁶ LaRue: 230.

²⁷ *Oxford and Grove Music Online*,

http://www.oxfordmusiconline.com.ezproxy.uct.ac.za/subscriber/book/omo_gmo
(accessed 14 June 2009).

CHAPTER 2: NOTES ON THE SELECTED WORKS

Pitch names without reference to particular octaves are indicated in capital letters [A, B, etc.] and all pitches are indicated in notated (rather than real) octave position.

Octave position is indicated by a superscript number after the letter-name of the pitch. The first octave of the piano is numbered 1 and middle C is therefore C⁴.

Beat numbers are indicated by a superscript number after the bar number [bar 9²].

Sections are indicated in capital letters [section A, section B, etc.].

Interval sets, whether vertical or horizontal, are indicated in italicised capital letters [*A*, *B*, etc.] and by boxes in the music examples. They are classified according to the semitonal structure of their closest inversion from the bass upwards. Where there is a choice of inversions, preference is given to the one starting with the smallest interval [1-4-2-1 rather than 2-1-4-1].

Motifs are indicated in italicised lower case letters [*a*, *b*, etc.] and by square brackets in the music examples.

Variants in sections, themes and motifs are indicated with a subscript number after the letter name [section A₁, *a*₁, etc.].

I indicates inversion of a motif [*a*I].

R indicates retrograde of a motif [*a*R].

RI indicates retrograde of an inversion [*a*RI].

P indicates permutation of a motif [*a*P].

+1 indicates extension of a motif by 1 note [+1*a* or *a*+1].

-1 indicates reduction of a motif by 1 note is indicated [-1*a* or *a*-1].

a^{ic} indicates interval contraction.

a^{ie} indicates interval expansion.

The French, German, Italian and Neopolitan 6ths, when used in other inversions, are referred to as the French, German, Italian and Neopolitan chords.

2.1. Priaulx (Ivy) Rainier

Dance of the Rain for tenor, soprano and guitar (1947)

2.1.1. Details

Instrumentation:	Tenor or soprano and six-string guitar
Text:	Uys Krige, after a poem in Afrikaans by Eugène Marais
Duration:	10 minutes
Level:	Grade 7
Pages:	Seven
Scordatura:	Sixth string = E
Requested:	Hugues Cuénod and Hermann Leeb ²⁸
Dedication:	For Hugues Cuénod and Hermann Leeb
Published:	London: Schott (10902), 1968
Première/Broadcast:	Hugues Cuénod (tenor), Hermann Leeb (guitar) Stockholm Radio, 5 July 1949
Recording:	Peter Pears (tenor), Julian Bream (guitar), WH Troutbeck (producer) London: Centralised Sound Apparatus Company, [acetate recording], ²⁹ 27 January 1962
Other guitar work:	See Addendum A

²⁸ The dedication on the Schott score refers to Hermann Lieb. It will, however, be taken that Leeb is the correct spelling as this is how the name appears in both Van der Spuy's DMus dissertation, 'The Compositions of Priaulx Rainier: an Annotated Catalogue,' (DMus Dissertation, University of Stellenbosch, 1988), 189, and on the official website of the Zentralbibliothek in Zürich, <http://www.zb.uzh.ch/SONDERSA/MUSIK/leeb/leeb.htm>.

²⁹ An acetate (mastercopy) recording and hand-typed document of the poem in English was sourced by the author at the WH Bell Music Library (UCT) on 24 July 2008. Peter Pears (tenor) and Julian Bream (guitar) had performed the work 6 months before the recording at the Aldeburgh Festival on 7 July 1961.

2.1.2. Biography

Priaulx Rainier was born Ivy Priaulx Rainier in Howick, in KwaZulu-Natal (formerly Natal) in 1903. She began piano lessons at the age of 3 with her elder sister Nella and violin lessons at the age of 8 with Miss Jones, a student of the Russian violinist Adolf Brodsky (who later became principal of the Royal College of Music in Manchester).³⁰ When she was 10 she began violin studies at the South African College of Music (SACM) with Winifred Leffler and later Ellie Marx. While at the College, under the influence of the principal WH Bell,³¹ she played a great deal of chamber music and in 1917 (at 14 years of age) she was selected to play the Bach *Double Violin Concerto* with Gretchen Rein and the Cape Town Municipal Orchestra conducted by Theo Wendt.

In 1920 the University of South Africa (UNISA) Overseas Scholarship enabled her to continue her violin studies under Hans Wessely (a student of Kreisler), and harmony and counterpoint with JB McEwen at the Royal Academy of Music (RAM) in London. She graduated with a Licentiate from the RAM. She taught the violin for two years before freelancing as a performer in London for several years.

When she was 30 Rainier injured her arm in a car accident and turned her attention to composition. For a short period in 1937 she studied with Nadia Boulanger in Paris. Her first work to receive recognition was *Three Greek Epigrams* (for soprano or tenor and piano) which premièred at Wigmore Hall, London in 1942. In the same year Schott published her String Quartet.

From 1944 to 1961 Rainier was Professor of Composition at the Royal Academy of Music and in 1952 she was elected Fellow of the Royal Academy of Music and awarded the John Clementi Collard Fellowship from the Worshipful Company of Musicians. She was the first woman to receive this award.³²

Rainier received commissions from: the Arts Council of Great Britain, the British Broadcasting Corporation (BBC), the South African Broadcasting Corporation

³⁰ Hubert van der Spuy, 'The Compositions of Priaulx Rainier: An Annotated Catalogue' (DMus Dissertation, University of Stellenbosch, 1988), 19.

³¹ 'Priaulx Rainier, Profile,' *Schott Music*, <http://www.schott-music.com/shop/artists/1/15546/> (accessed 3 March 2008).

³² *Ibid.*

(SABC) and from a number of individual performers, amongst them Yehudi Menuhin.³³

In 1976 the BBC recorded and broadcast her complete collection of chamber works. Her Cello Concerto was performed by Jacqueline Du Pré and conducted by Sir Charles Groves. She was awarded an Honorary Doctorate in Music by the University of Cape Town (UCT) in 1982.³⁴ She died in France in 1986.

Her output includes 3 concertos, 8 works for voice, including a requiem and *The Bee Oracles*, much chamber and solo keyboard music, as well as 2 film scores and several orchestral works. Her only other guitar composition besides the selected work is *Ubunzima* for tenor or soprano and guitar (1948).

Although Rainier composed most of her works while living and working in England, she proudly acknowledged the influence of her childhood in South Africa and published the following information in *Musical Events* in January 1967:

In ‘Composers Portrait’ which I did for the BBC last year, I recalled the dominating influence of Southern Africa on my music [...]. Across the great spaces of Africa which surrounded me, sounds came carrying an aura of resonance with them.

2.1.3. Notes on the selected work³⁵

2.1.3.1. Background notes

Dance of the Rain was completed on the 13 November 1947 and dedicated to Hugues Cuénod and Hermann Leeb. Rainier had met the Swiss tenor and his guitarist while in Paris to attend a concert of her String Quartet and Clarinet Suite, which were being performed at the British Embassy under the auspices of the British Council. Cuénod and Leeb were on a concert tour in Europe at the time and requested the song from

³³ ‘Rainier, Priaux,’ *Grove Music Online*, <http://www.oxfordmusiconline.com.ezproxy.uct.ac.za/subscriber/articel/grove/music/50133?q=Priaux+and+R> (accessed 9 July 2008).

³⁴ Jacques P Malan, ed., ‘Rainier Priaux,’ *South African Music Encyclopedia* (Cape Town: Oxford University Press, 1986), 159–161.

³⁵ The information for the notes was derived from internet research, an interview with Elspeth Jack, a former South African College of Music lecturer (27 July 2008), and from Dr Hubert van der Spuy’s dissertation on Rainier’s works (referred to in footnote 30).

Rainier. They subsequently recorded the work as part of a radio broadcast in Stockholm on 5 July 1949 and again in Helsinki on 9 July 1949.³⁶

The United Kingdom première with Peter Pears (tenor) and Julian Bream (guitar) took place 12 years later at the Aldeburgh Festival. Desmond Shawe-Taylor wrote in a *Sunday Times* review of the performance that, ‘Pears and Bream gave one of their intimate [...] recitals, notable for an ecstatic African ‘Song of the Rain’ by P Rainier.’ The review appeared in ‘Home and Overseas’ in the *Sunday Times* on 9 July 1961.³⁷

The work was published by Rainier’s first publisher, Schott, in 1968. The published work led to further prestigious London performances by Philip Langridge (tenor) and Gilbert Biberian (guitar) in 1973, and 2 years later by Julian Pike (tenor) and Carlos Bonell (guitar). A South African performance was given by Isabelle van Zyl (soprano) and Elspeth Jack (guitar) at the Endler Hall in Stellenbosch in about 1988.³⁸

The Schott edition refers to the text as being adapted by Uys Krige from the Afrikaans poem of Eugène Marais. On the hand-typed version found by the author the subtitle states ‘After a poem in Afrikaans by Eugène Marais’ and there are two additional verses (indicated with square brackets) which were not used by the composer in the musical setting of the poem. Krige’s adaptation more than doubles the length of the Marais’s poem, as can be seen below. The lines based on the original are in bold. Verses 4 and 9 (in square brackets) are not used in the musical setting (see below).

1

O the dance of our sister!
First she peeps furtively over the mountain-top
and her movements are fugitive and her eyes shy
and she laughs softly.

2

Next, poised on the earth’s clear rim,
she stands motionless
and her arms that are so brown, so still,
folded over firm small breasts
are more beautiful by far
than cobras coiled in sleep.

³⁶ Hugues Cuénod, personal communication with Hubert van der Spuy, 13 December 1977.

³⁷ *Ibid.*

³⁸ Elspeth Jack, personal communication with the author, 27 July 2008.

3

*Then, with one hand, she beckons from afar.
Her bracelets are a-glitter and her beads gleam.*

Her eyes are gentle, her glance caresses.

Softly she calls.

*And in still enchanted voice,
leaning against the broad white shoulder of the wind,
she whispers of her happiness, her bliss, the dance.
And she invites him to the feast for her domain is spacious
and it will be a festival of joy and wonder!*

4

***[Across the plains the big game career
crashing in upon the stillness as in a mad stampede:
the eland's antlers countless waves of the sea flung back;
the zebra's mains wrack of the storm, spindthrift flying:
the horns of the sable antelope and the great koedoe
spears in flight, assegais that slash the sky;
their hooves a thousand drums rat-tat-tatting.]***

5

*Over the curved horizons
the springboks cascade
in brown and gold spirals
bright whorls of light.*

6

*Lost in their own dust like rocks in mist
the buffalo wheel and converge, then separate again,
milling around the narrow kloof **below the krans.***

Their flanks heave.

Their wide nostrils quiver.

***They gulp down the wind and they stoop to discover
the rain's delicate little footsteps in the sand.***

7

***The little people deep underground hear
how a long way off her bangles jingle,
the twinkling of her anklets
and then the rustling of her feet, the rustling of her feet.
And they creep nearer, huddle together and they sing softly;
"Our sister! Our sister! You have come! You have come!"***

8

Her beads shake.

Her necklaces sparkle.

***Her colours clash and glint and her copper rings flash
in the sloping of the sun.***

***The crimson plumes of the mountain eagle
flutter over her head.***

9

[*She draws herself to her full height.
She stands erect, tensed
as a taut bowstring from whom, soon,
the feathered shaft will fly.
Now she lifts both hands over her head.
She curves them as if to contain in them securely
and carry far across the plains on her strong proud head.
heavy, brimful, the sky's blue calabash.*]

10

*She shivers as in ecstasy, she pauses, wavers, sways ...
Now she advances.*

She steps down from the heights.

She treads upon the plain.

11

With both her arms she spreads out the grey karos ...

She stamps her foot lightly.

Now her dance will begin.

12

The veld-birds' song is hushed.

All the earth lies waiting,

silent under the sun.

Even the wind has lost its breath.

O the dance of our sister!

Uys Krige (after a poem in Afrikaans by Eugène Marais)

2.1.3.2. Structure and style

The work is in one movement which can be divided into 3 sections and a coda. The sections are not defined by any groups of the 12 verses or by any specific thematic material, but by tempo indications which are preceded in each case by a bar or two of instrumental music.

- | | | |
|-------|-------------|--|
| I. | Bars 1–43 | <i>Allegro</i> (introduction and verses 1–3) |
| II. | Bars 44–64 | <i>Più mosso</i> (verses 5–7) |
| III. | Bars 65–87 | <i>Più mosso</i> (verses 8, 10–11) |
| Coda. | Bars 88–100 | <i>Meno mosso</i> (verse 12) |

2.1.3.2a. Thematic material (guitar)

It has been said of Rainier's style that it is 'typified by concise motific phrases [...] with continuity achieved through patterns of timbre and texture.'³⁹

Her concise motific writing can be seen in the treatment of the opening rhythmic motif (after the first 3 bars until bar 12) which consists mostly of 2 repeated semiquaver notes followed by a note, a tone lower⁴⁰ (see Example 1, bars 5–7). This oscillation between 2 notes a tone apart is referred to as motif *x* and is a feature which is repeated at least once on most pages of the score, except on page 5 (bars 59–61), where the interval of a fifth occurs before the falling tone. The *x* motif, which acts as a unifying element throughout the work, occurs in each of the instrumental bars between the sections. It is also a feature of Rainier's pentatonic writing in this work. Continuity is achieved through the harmonic texture, which is mostly based on subsets of the pentatonic scale, usually in the form of quartal compounds on the open strings of the guitar:

Example 1: Rainier, *Dance of the Rain*, bars 5–7

Sometimes 4-, 5- or 6-note subsets of the diatonic scale are employed, as in bars 17–18 and 67 (see Example 2, bar 67). In the latter case the 6-note subset G-A-B-C#-D-E forms a scale frequently used in South African indigenous music.⁴¹

³⁹ Ian Kemp and Hubert van der Spuy, 'Rainier, (Ivy) Priaulx,' *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50133?q=Priaulx+and+R> (accessed 7 September 2008).

⁴⁰ For the purposes of this analysis the octave below the treble clef sign will be regarded as a standard treble clef, as the former clef is not generally used in standard notation.

⁴¹ The scale can be split into 2 triads a tone apart, and is then associated with *ugubu* or *uhadi* single-string bow music. These instruments are described by Percival Kirby in his book *The Musical*

Example 2: Rainier, *Dance of the Rain*, bars 65–67

The British music critic and reviewer William Glock notes that the influence of the South African environment can be heard all through Rainier's String Quartet of 1950 'in its rhythms, in its melodic outlines and in its constant evocation of the sound of drums.' The latter is translated quite literally in *Dance of the Rain* into the *golpe*⁴² effect which occurs in the opening and closing bars (see Example 3, bars 8–10). This provides a sense of cohesion by linking the end with the beginning.

2.1.3.2b. Thematic material (vocal)

Rainier's vocal style of the 1940s has been described as 'declamatory.'⁴³ In *Dance of the Rain* this is reflected in the repeated notes, chains of quavers and reduced ambits that characterise much of the vocal writing, which relies heavily on major seconds and minor thirds (the intervals which make up the pentatonic scale). Pentatonic writing characterises a considerable part of the work. Melismatic writing, as on the opening 'O,' is quite rare.

The vocal line of section I (thematic material 'a') comprises mostly 3-note groups from a pentatonic scale which revolve around a central pitch. The first verse starts on the pitches A-B-D which is extended up to an E on the word 'sister' at the end of the first line:

Instruments of the Native Races of South Africa (Johannesburg: Witwatersrand University Press, 1968), 200–206.

⁴² Specific musical terms, as well as terms relating to guitar technique, are explained in the Lexicon.

⁴³ Ian Kemp and Hubert van der Spuy, 'Rainier, (Ivy) Priaulx,' *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50133?q=Priaulx+and+R> (accessed 7 September 2008).

Example 3: Rainier, *Dance of the Rain*, bars 8–11

In the second line the ambit is extended down to a G (bar 14) and repeated for 2 more bars. The oscillation motif *x* is also a feature of the vocal line and occurs throughout the work, sometimes in chains (see Example 2). Inversions of *x* occur in certain parts, for example where the words refer to softer aspects such as ‘her glance ... caresses. Softly she calls ...’:

Example 4: Rainier, *Dance of the Rain*, bars 30–32

In section II the melodic motifs are based on the 6-note scale B-C#-D-E-F#G# until bar 50. From then on until the end of the section (bar 64) there is a return to the prevalence of pentatonic motifs.

In the programme notes to another of her vocal works *Cycle for Declamation* for tenor or soprano solo (1953) on devotional prose by John Donne, Rainier states, ‘the aim in setting these words was to intensify their significance by using the natural syllabic stress [...] and the rhythm of the sentence kept in their form.’ In *Dance of the Rain*, however, the natural stresses are not always observed, as for example ‘then the

rustling of her feet, the rustling of her feet' (bar 59), where 'then' and 'of' (rather than 'rustling' and 'feet') fall on the stressed beats.

At the start of section III, from bars 65–67, a 5-note subset of the whole-tone scale is briefly employed (F-G-A-B-C#), followed by a return to pentatonic material until bar 76. The section climaxes with a *fortissimo* in bar 71 on the words 'she shivers as in ecstasy.' Bars 77–84 employ the 6-note scale E-F#-G-A-B-C.

The coda features rhythmic variants and inversions of the oscillation motif *x* (see Example 5, bar 97). The words of the last phrase are the same as the opening only a tone higher and the *golpe* effect is reprised in the guitar part towards the end:

Example 5: Rainier, *Dance of the Rain*, bars 97–100

2.1.3.3. Technical observations

The work is not technically complicated, because the scoring for guitar utilises mostly the open strings, making it idiomatically comfortable to play. However, too much resonance is not always desirable and not necessarily the most musical option. In these instances closed fingerings or stopping the strings would be preferable.

What might challenge the performer are the many endless yet subtly changing melodic and rhythmic motifs. The motifs appear with accents on different pulses and the guitar often employs quartuplets against the compound subdivision in the voice. These details need to be combined sensitively with the contrasting vocal line. But the most challenging and creative aspect for the guitarist lies in the choice of fingering, especially with regard to playing open or stopped strings or combinations of these. The Schott edition does not include any editorial fingering, so the performer is free to explore a range of creative options for both the left and right hand. By choosing to

play a combination of open and stopped strings on specific motifs (and with varied right-hand fingering patterns), the guitarist will not only be able to control the resonance of the open strings, but also create a range of different polyrhythmic⁴⁴ textures and sensitive timbres. This would perhaps enhance the character of the music through the use of different timbres for reiterations of the same pitch, as can be found, for example, in African drumming. An example would be bar 13, where the 3 open-string B notes and E notes could easily be played in a classical-style *tremolo* with the a, m and i, fingers of the right-hand,⁴⁵ but by playing one of the B notes as a stopped B on the third string and one of the E notes as a stopped E on the second string instead, a more variegated texture is created:

Example: 6: Rainier, *Dance of the Rain*, bars 13–14

Various fingering possibilities occur on many of the other motifs. For example, on the first beat of bar 32 (see Example 4), instead of playing the first A as an open string, a stopped semi-staccato effect could be created by playing the A on the sixth string. By also playing the G of the G-A dyad on the fourth string instead of the open string, the resonance is controlled, and the thumb with its heavier-sounding quality is the more likely choice for adding more colour. The chords in bars 70 and 83 can only be played in a closed position across the fourth, third and second strings. The most appropriate place not to play stopped strings in order to create more resonance is at the climax on page 6.

Technically *Dance of the Rain* is of a Grade 7 level, but the amount of musical detail and the sometimes involved interaction between voice and guitar make it a challenging and interesting concert work.

⁴⁴ See Lexicon.

⁴⁵ See Lexicon.

2.2. Malcolm (Denis) Forsyth

Intimacies (1977)

2.2.1. Details

Instrumentation:	Clarinet in <i>Bb</i> (or flute), viola (or violin) and six-string guitar (or harp)
Duration:	19 minutes, or, with all optional cuts, 13 minutes
Level:	Grade 4/5 to Grade 8
Pages:	Twelve
Scordatura:	Sixth string = E
Commissioned:	Peter Higham of the Tedesco Trio with funding from Mrs PA Brine
Published:	Canada: Counterpoint Musical Services, 2004
Première/broadcast:	Jill Dowdon (flute), Rivka Golani (viola), Alan Torok (guitar), Toronto, St Andrew's Presbyterian Church, 20 March 1978 for a later broadcast by the Canadian Broadcast Corporation (CBC), n.d.
Recording:	Laura Sabo (clarinet), Michael Holub (viola), Michal George (guitar), <i>Umzwangedwa, Contemporary South African Guitar Music</i> . Cleveland, Ohio: K Productions [CD], 2001

2.2.2. Biography

Malcolm Forsyth was born in Pietermaritzburg in 1936. He first studied the piano and later turned to the flute before beginning trombone lessons under Hans Grin. Forsyth studied composition under Stanley Glasser and Stefans Grové, and conducting under

David Tidboald, Georg Tintner and later George Hurst. He obtained his BMus in 1963, MMus in 1966, and doctorate in 1972.⁴⁶ All his degrees were from the South African College of Music, University of Cape Town.

Forsyth was employed as trombonist with the Cape Town Symphony Orchestra (CTSO) from 1961 to 1967. As a composer his first major work was *Overture Erewhon* which was performed by the CTSO in 1962. The success of this work led to a commission from the CTSO for the orchestra's 50th anniversary, for which he wrote the *Jubilee Overture* in 1964.⁴⁷

Forsyth emigrated to Canada in 1968, where he joined the music faculty at the University of Alberta, teaching theory, conducting, composition and trombone, until he retired from teaching in 2002. He joined the Edmonton Symphony Orchestra (ESO) in 1968, and was principal trombonist from 1973 to 1980. He has led and conducted many wind and chamber ensembles, including the Malcolm Forsyth Trombone Ensemble (1974–1983), and he has been a guest conductor with several orchestras including the Alberta Ballet Company (1980) and others in South Africa and Canada.

In 1968 Forsyth was director and programme host for CBC Television's *Twentieth-Century Music*. His first major contribution as a composer in Canada was *Sketches from Natal*, commissioned and broadcast by the CBC in 1970. It is described by the composer as a 'vibrant work for chamber orchestra,' exploring indigenous South African tribal rhythms.⁴⁸ Other works with South African influences (especially Zulu music) are Symphony No. 1 (1972), and *Music for Mouths, Marimba, Mbira and Roto-Toms* (1973).⁴⁹ His works reflecting sub-Saharan influences include *African Ode* (1981–7) and 'Chopi,' the third movement of *Tre toccate* (1987), while some of his later works, such as *Atayoskewin* (1984) and *Canzona* (1985), embody the spirit of indigenous North America.⁵⁰

⁴⁶ *Encyclopedia of Music in Canada*, 'Malcolm Forsyth,' 2007, <http://www.thecanadianencyclopedia.com> (accessed 27 April 2009).

⁴⁷ 'Malcolm Forsyth, Biographical Notes,' in *Counterpoint Musical Services Catalogue* (Ontario, Counterpoint Musical Services, June 2004).

⁴⁸ *Ibid.*

⁴⁹ Wesley Berg, 'Forsyth, Malcolm,' *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44087> (accessed 11 August 2008).

⁵⁰ *Ibid.*

Atayoskewin (a suite for orchestra) won the first JUNO award for Best Classical Composition in 1987. In 1989 Forsyth was recognised as Canadian composer of the year. He subsequently won two further JUNO awards with *Sketches from Natal* for chamber orchestra (1995), and *Electra Rising*, a concerto for cello and orchestra (1998), composed for his daughter Amanda Forsyth, and premiered by her in 1995 with the Calgary Philharmonic.⁵¹ In 1991 he was appointed composer in residence at the Festival of the Sound, and in 1996 he served in the same capacity at the University of Alberta.

Two choral works, *Snug the Joiner as Lion Fell: A jest for male voice choir*, and *Blow, bugle, blow!* (a setting of Tennyson's famous poem of that name, for mixed voices and eleven brass instruments), were commissioned by the International Society for Music Education (ISME) and the Millennium Fund of Canada for the National Youth Choir of Canada in 2000.

Forsyth's works have been performed and broadcast worldwide. He has received commissions from individual performers such as Maureen Forrester (contralto), Judith Forst (mezzo soprano) and Stéphane Lemelin (piano) and organisations including the Canadian Brass, the Canada Council, Shell Canada, Bläserensemble Mainz, the Montreal International Music Competition as well as orchestras in Canada and South Africa, including the former Cape Town Symphony Orchestra and Natal Philharmonic.⁵² His works have been extensively recorded. His complete works for cello and piano have been recorded by Amanda Forsyth (cello) and Peter Longworth (piano).

For his services to music, he was awarded the Order of Canada and the Queen's Golden Jubilee Medal. Forsyth's large oeuvre includes over 35 works for, or including, orchestra and more than 30 works with, and for, combinations of brass ensemble. His many vocal and chamber works number over 50. *Intimacies* is Forsyth's only work for guitar.

⁵¹ *Encyclopedia of Music in Canada*, 'Forsyth, Malcolm,' <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0001257> (accessed 27 April 2009 and 10 September 2009).

⁵² Malcolm Forsyth, 'Dr Malcolm Forsyth: Composer, Conductor, Biography,' <http://www.malcolmforsyth.com/> (accessed 28 April 2009 and 10 September 2009).

2.2.3. Notes on the selected work

2.2.3.1. Background notes

Forsyth briefly studied the guitar in the 1960s. He was encouraged to write for the guitar by Peter Higham, a Canadian classical guitarist studying for his MMus. Forsyth supervised Higham's thesis on *Romancero Gitano*, a setting of Lorca's poetry for voices and guitar by Castelnuovo Tedesco.

Higham commissioned the selected work for the Tedesco Trio (flute, viola and guitar) with funding from Mrs PA Brine. The viola player from the Tedesco Trio requested a dirge to be included in the work and Forsyth obliged.⁵³ Although the Tedesco Trio were actively performing in the 1970s, the first performance of *Intimacies* was a recital recording in St Andrew's Presbyterian Church (Toronto) on 20 March 1978, performed by Jill Dowden (flute), Rivka Golani (viola) and Alan Torok (guitar) for a CBC recording and later broadcast. The work was chosen by the CBC for a programme featuring the works of the 4 composers who had been adjudicators in the CBC Young Composers' Competition.⁵⁴

Other notable performances of this work have included the Ensemble Contemporaneo under Claudio Ambrosini, who presented *Intimacies* as part of the Glenn Gould Festival in Rome in 1987. The guitarist was Francesco Cuoghi (professor at the Rossini Conservatorio in Pesaro). The harp, flute and viola version was performed by Shelley Younge (flute), Aaron Au (viola) and Nora Bumanis (harp) for a CBC live broadcast at the University of Edmonton. The first known recorded version for clarinet, viola and guitar was performed by Michal George (South African guitarist) with Laura Sabo (clarinet) and Michael Holub (viola).⁵⁵

Forsyth's works up to the mid-1970s had been mainly for orchestra and brass ensemble or combinations of them. *Intimacies* was his first work to 'attack the field of chamber music in a serious way,' he said.⁵⁶ He added that he believes some of his best

⁵³ Malcolm Forsyth, personal communication with the author, 8 January 2009.

⁵⁴ The other composers were Otto Joachim, Jean Papineau-Couture and Earle Brown.

⁵⁵ The recording '*Umzwangedwa*' is in the possession of the author (April 2008).

⁵⁶ Malcolm Forsyth, personal communication with the author, 8 January 2009.

works since then were for chamber ensemble, with *Steps* for viola and piano being particularly influenced by the viola writing in *Intimacies*.

Commenting on his general style of music, Forsyth stated:⁵⁷

I was an early objector to the prevalent 1950s hegemony of serial, post-Webern method, preferring to continue the historic line of post-Romantic phraseology. I strongly supported the ‘eternal verities’ of music: melody, rhythm, harmony, counterpoint etc., [...] and continue to believe that the human ear, in tandem with the intellect, is the final arbiter of quality, not solely the intellect.

In an interview for CBC radio in 1987 Forsyth highlighted the difference in style between his academic works and his more accessible music, which was composed more intuitively with ‘a sense of responsibility to the audience.’⁵⁸

This means that Forsyth’s accessible music could be seen to be neo-Romantic, a term synonymous with neo-conservative post-modernism in which tonal harmony and melody take their cue from nineteenth-century music; this style of music is known to attract audiences to concerts.⁵⁹ Forsyth acknowledged that in composing *Intimacies* the audience was never far from his thoughts. His use of interesting timbres such as the ‘breath-effect’ for the clarinet in the cadenza of the second movement and idiomatic textures such as *rasgueado*⁶⁰ for the guitar, as well as the inclusion of a dance and a dirge, contribute to his ‘strongly-felt urge to communicate with the audience.’⁶¹

2.2.3.2. Structure and style

The work consists of the following movements:

I. ‘Prologue’ Bars 1–66 *Giocoso* (minim = 88) Optional cut (30–59)

⁵⁷ *Ibid.*

⁵⁸ *Encyclopedia of Music in Canada*, ‘Forsyth, Malcolm,’ <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0001257> (accessed 27 April 2009 and 10 September 2009).

⁵⁹ Jann Pasler, ‘Neo-romantic,’ *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40720> (accessed 16 April 2009).

⁶⁰ See Lexicon.

⁶¹ Malcolm Forsyth, personal communication with the author, 8 January 2009.

II. 'Rhapsody'	Bars 1–32	<i>Adagio</i> (crotchet = 50)	Optional cut (cadenza)
III. 'Dance'	Bars 1–181	Strongly and with strict rhythm (crotchet = 84)	Optional cuts (113–151) and (172–178)
IV. 'Dirge'	Bars 1–50	<i>Andante mesto</i> (crotchet = 80)	
V. 'Epilogue'	Bars 1–29 and 60–66	Repeat of the 'Prologue' Repeat of the 'Prologue'	

When the work was adapted for alternative instruments, the 'Prologue' initially involved a deletion of its middle section (bars 30–59), but this was later reinstated as an optional cut.⁶² The final 'Epilogue' is a repeat of the 'Prologue' minus its middle section. The cadenza for the clarinet in the 'Rhapsody' is an optional cut, as are two others in the 'Dance' between bars 113–151 and 172–178. All the movements, except the 'Epilogue,' are in ternary form, but the middle sections of the 'Prologue' and 'Rhapsody' may be excised through the optional cuts.

Forsyth describes the work as 'eclectic and sonority-driven,'⁶³ with each instrument taking turns to set the mood for each of the central movements. The clarinet leads in the 'Rhapsody,' the guitar in the 'Dance' and the viola in the 'Dirge.' The guitar exploits a waltz idiom in the 'Dance,' which the composer describes as 'intentionally derivative.'⁶⁴

The music begins and ends on the tonal centre of G. Chromatically altered chords such as the French chord are featured in the 'Prologue,' while most of the material in the 'Rhapsody' and 'Dirge' is generated from an interval set. Modal elements and the conflation of modal scales occur throughout the work.

2.2.3.2a. 'Prologue'

A Bars 1–33 *Giocoso*

⁶² *Ibid.*

⁶³ Malcolm Forsyth, personal communication with the author, 8 January 2009.

⁶⁴ *Ibid.*

- B Bars 34–59 *Poco meno mosso*
- A Bars 1–29 *Giocoso* (truncated reprise)
- Coda Bars 60–66

This movement is characterised by a virtually uninterrupted quaver movement, sometimes in all voice parts, at others in only one or two. In the A section the quaver flow is maintained by the viola/violin except for bars 19–20, while the other instruments interrupt the flow at times, usually on the first beat. In the B section the guitar maintains a constant flow, while the other parts have a free alternation of quaver movement.

Most of the melodic material of section A is characterised by passages of unison parallel octave quavers in patterns featuring repeated notes on either side of the melodic statement of a triad (motif *a*), (see Example 1a). Later on, in bars 7–8 (see Example 1b), and 22–23, repeated notes on either side of a descending chromatic scale in minor sixths (motif *b*) are heard against repeated notes (motif *c*) before there is a return to material based on motif *a*.

Example 1a: Forsyth, *Intimacies*, ‘Prologue,’ bars 1–4

The image shows a musical score for four instruments: Clarinet in Bb, Viola, (Violin) Substitute for viola, and Guitar. The tempo is marked 'Giocoso (♩ = 88)'. The score is for bars 1-4. The Clarinet part has two phrases of motif 'a' marked '-2a' with a fermata. The Viola and Violin parts play a continuous quaver pattern of motif 'a' marked 'staccato' and 'ff'. The Guitar part plays a continuous quaver pattern of motif 'a' marked 'ff'. The score includes dynamic markings like 'ff staccato' and 'staccato', and articulation markings like 'a' and '-2a'.

Example 1b: Forsyth, *Intimacies*, 'Prologue,' bars 7–8

For the first 5 bars the tonal centre of G is established with a G major chord on the first beat of every second bar (see Example 1a). Guitar chords on the first beat are a feature of section A and the coda. They serve to provide some opportunities for altered chords in the style of late-Romantic harmony, for example the French sixth featured in bar 6. The melodic material following the chords is not always harmonically related to them. Another chordal feature of this movement is the use of a 'semitonal slide' from one chord to another as in chord IV¹¹ in bars 14 and 15, which slips down semitonally in bar 19 to suggest an altered VII¹¹ of IV:

Example 2: Forsyth, *Intimacies*, 'Prologue,' bars 14–19

The A section ends on V^{b5} over a tonic bass.

In the B section the tonal/modal centre shifts to D. The contrapuntal texture begins in a modally inflected D minor with the Locrian A^b playing a prominent role. The melodic material comprises an oscillating second referred to as motif d , which is mostly approached and followed by a leap, while the accompanying figure in the guitar features wider oscillations:

Example 3: Forsyth, *Intimacies*, ‘Prologue,’ bars 34–39

The musical score for Example 3 consists of four staves. The top staff is Violin I, the second is Violin II, the third is Viola, and the bottom is Cello/Double Bass. The tempo is 'Poco meno mosso' with a quarter note equal to 76. The dynamics are 'dolce' and 'mp'. Motif 'd' is indicated by brackets and labels: d_1I , $+2d_3$, and d_3I+1 . The score includes various musical notations such as slurs, ties, and dynamic markings.

After a climactic restatement in bar 46 of the chord (V^{b5} over I) that linked the A section to the B section, another altered chord (V^7 of IV with blues-third-effect) in bar 46 leads to a modally inflected F minor section (bars 48–56) based on the same material as the modally inflected D minor section at the start of B. The music returns to the D centre in bar 57, moving to D Dorian.

The coda extends and develops the material of the 2 bars that precede it (bars 28–29).

2.2.3.2b. ‘Rhapsody’

- | | | |
|---|------------|--|
| A | Bars 1–13 | <i>Adagio</i> (but rhythmically free) |
| B | Bar 14 | <i>Cadenza a piacere</i> (notated without bar lines) |
| C | Bars 15–20 | <i>Tempo giusto</i> (link material from ‘Prologue,’ A section) |

A + B Bars 21–32

Conflation of A and B material

Most of the initial material is generated from a 5-note melodic form of compound *A* (clarinet, bar 1) which can be represented as interval set 1-5-1, a semitone either side of a perfect fourth,⁶⁵ (see Example 4). *A*₁, a 3-note subset of *A*, is articulated simultaneously by the viola and guitar in polyrhythmic figuration. Later versions of *A*₁ include 9 notes in the time of 8 (bars 4, 5 and 8). The guitar arpeggio comes to rest on the note omitted in the subset (F# in bars 1 and 4), and later incorporates this note into the figuration.

Example 4: Forsyth, *Intimacies*, ‘Rhapsody,’ bars 1–4

Adagio (♩ = 50), but rhythmically free

The musical score consists of three staves: Clarinet in B \flat , Viola (or Violin), and Guitar. The tempo is Adagio (♩ = 50), but rhythmically free. The Clarinet part starts with a melodic figure marked *mp* and *espressivo*, with a box labeled *A* above it. The Viola and Guitar parts play a polyrhythmic figure marked *ppp* and *trem. sempre*, with a box labeled *A*₁ above it. The Viola part has a *p* marking and a box labeled *A*₁ with a 9:8 ratio. The Guitar part has a *pp* marking and a box labeled *A*₁ with a 6:6 ratio. The score includes various articulation markings such as *5*, *6*, and *9:8*.

The optional clarinet cadenza in bar 14 forms the B section of the ‘Rhapsody.’ Here the clarinet is given the opportunity to explore a range of expressive timbres, nuances and rhythms. The cadenza is notated without bar lines and features extended techniques, such as slackened *embouchure*, *glissando* and a breathy *ppppp* subtone marked ‘no tone: only breath.’ A grace-note figure based on *AR* plays an important role.

A short link from bars 15 to 20, with descending semitones and later repeated notes, recalls similar material in bars 5–6 of the ‘Prologue.’ The link leads into a 12-bar reprise of *A*.

⁶⁵ Transposed compounds are not marked separately but are also referred to as compound *A* or *A*₁.

2.2.3.2c. ‘Dance’

A	Bars 1–42	Strongly and with strict rhythm (crotchet = 84)
B	Bars 43–151	Flowing, simple (crotchet = 144), with canonic imitation
A	Bars 152–178	<i>Come prima</i>
Coda	Bars 178–181	

The first 20 bars in 4/4 metre are for solo guitar and employ a conflation of A Locrian and A Phrygian. Several notes fall outside the modes, such as the F# (bars 3, 5, 10, 17, 18 and 19), Db (bars 4, 16, 17), B (bars 3, 5), Ab (bars 8, 13, 14, 15, 16, 17) and C# (bars 18, 19). A 1-bar link in bar 21 leads to a 2-bar reprise of A.

The A section starts with an accompaniment based on compound *A* from the ‘Rhapsody’ over which a slow melody, mostly in thirds is heard, until bar 16. Bars 17–20 develop the accompanying figure. There is a return to slower melodic movement in thirds in bar 21 which leads to a reprise of the first 2 bars of the opening material on the guitar, against new melodic material employing arpeggiated statements of *A*₁*I* on the clarinet.

Between bars 34–42 a solo guitar passage leads into the waltz which forms section B. Here the guitar plays an ostinato pattern based on *Ab* harmonic minor (see bar 54 of Example 5). The pattern alternates the open fifth of the tonic chord with a chromatic chord which sounds like a diatonic chord foreign to the key.⁶⁶

The same chord is also ornamented in bar 52 by an F# appoggiatura, creating a double-step compound,⁶⁷ featuring 2 versions of the same note-name with different alterations (i.e. *Fb/F#*). Note how *A*₁*I* is again used in the accompaniment in bars 52–53:

⁶⁶ This type of compound is common in late-Romantic music, and has been classified by Hendrik Hofmeyr (notes from *Music Theory and Analysis III*, 2008) as a deceptive chord. The functional spelling of the compound would read G-Bb-D-Fb.

⁶⁷ See Lexicon.

Example 5: Forsyth, *Intimacies*, 'Dance,' bars 52–54

ab: VII^{#5} #7 2 8 3 I VII^{#5}
D

The clarinet joins the waltz in bar 46 with an ornamented descending phrase followed by an ornamented ascending phrase. Part of this thematic idea foreshadows the canonic imitation of bars 94–107.

The viola joins in bar 83 interweaving with the clarinet. On the second beat of bar 94 an imitative canon⁶⁸ is introduced with the *dux* played by the viola and the *comes* by the clarinet until the first quaver of 102. The *comes* enters at the distance of 2 bars, a minor third lower. A second canonic entry by the viola on the third beat of bar 101 is imitated by the clarinet until the second beat of bar 107. A few bars of free writing conclude the subsection. A varied reprise of the first section of the waltz follows from bar 113 to 151 with the parts swapped. The viola and clarinet play what was previously the guitar part, while the guitar expands on the original ornamented ascending/descending clarinet phrase of bar 46. This section (bars 113–151) is an optional cut.

The reprise of A from bar 152 to 172 is an exact reprise of the guitar solo in A. The melodic material of the optional link from A to the coda (bars 172–178) ends on a quartal compound in bar 178. This compound originally occurred in bars 12–14 of the 'Dance.'

The guitar continues its solo into the coda at bar 179. Here a gently strummed A major triad is superimposed on an Eb major triad,⁶⁹ with the outer dyads of the compound forming A. The compound is explored melodically in octave harmonics for 2 bars. The

⁶⁸ Alfred Mann, et al., 'Canon (i),' *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04741> (accessed 11 May 2009).

⁶⁹ A transposition of this bichordal compound which forms a subset of the octatonic scale, was famously exploited by Stravinsky in *Petrushka*.

movement closes with a *sforzando* compound derived from the first 4 notes of the *ostinato* pattern in the middle section.

2.2.3.2d. 'Dirge'

- | | | |
|---|------------|---------------------------------------|
| A | Bars 1–23 | <i>Andante mesto</i> (crotchet = 80) |
| B | Bars 24–36 | <i>Tempo giusto and Quasi cadenza</i> |
| A | Bars 37–50 | <i>A tempo</i> |

A conflation of E Aeolian and Phrygian in bars 1–2 sets the somber tone for section A. Although the viola is the featured instrument of this movement, the guitar opens in bars 1–5 with an ostinato pattern which consists of a combination of 2 motifs. The first pattern employs crotchets with a semitone, tritone, semitone pattern (motif *x*) which is derived from interval set *A*. This is featured above the second motif, comprising a minim, dotted-crotchet and quaver, in a pattern consisting of a falling major second and a rising perfect fifth (motif *y*):

Example 6: Forsyth, *Intimacies*, 'Dirge,' bars 1–6

The musical score for 'Dirge' bars 1–6 is presented in three staves: Viola, Violin (Substitute for viola), and Guitar. The tempo is marked 'Andante mesto' with a quarter note equal to 80. The Viola part begins with a rest, then enters in bar 3 with a phrase marked 'z' above it, consisting of a semitone, tritone, and semitone pattern. The Violin part plays motif 'x' (a crotchet with a semitone, tritone, semitone pattern) above motif 'y' (a minim, dotted-crotchet, and quaver pattern). The Guitar part plays motif 'y' in a steady, rhythmic pattern. Dynamics include *mp*, *f*, and *p*.

This combined pattern, with a slight variation of intervals in some bars, continues against the viola part until bar 23 with the exception of bar 18. The viola phrase from bars 3–6, repeated in sixths in bars 10–13, is referred to as motif *z*. Taken in isolation, this phrase seems to imply an inflected conflation of G Phrygian and Locrian, and loosely recalls the oscillation motif *d* of the 'Prologue' referred to in Example 3, albeit in a rhythmically augmented form.

Between bars 7 to 9 and 14 to 16, the viola part descends semitonally from *Db* to *Bb*. In conjunction with the guitar part, which features a descent from the major II to the minor, the descents from *Ab* to *G* (bars 3–4) and *Db* to *C* (bars 7–8) sound respectively like descents from the major III and VI to the minor, enhancing the doleful mood of the whole. The climax of section A (bars 17–19) consists of an ascending solo phrase in semiquavers played by the viola.

A short transposed link presents a varied and transposed form of the guitar's opening ostinato pattern (bars 19–23). This leads into section B marked *Tempo giusto* (bar 24). B includes a conflation of E Aeolian and Locrian plus *D#* (bars 26–29) which can be seen as a modally inflected E harmonic minor. A *Quasi cadenza* for the viola introduces repeated-note figures and continues for 12 bars before the reprise of A begins in bar 37.

An exact reprise for the guitar lasts until the end of bar 40, while the viola part changes in bar 40 to include repeated notes in a pattern of 5 quavers in the time of 4. The movement ends quietly with a simultaneous sounding of the major and minor third in a I chord on E, with added minor sixth.

2.2.3.2e. 'Epilogue'

The 'Epilogue' is a repeat of the 'Prologue' with section B omitted (see the 'Prologue' for details).

2.2.3.3. *Technical observations*

Overall the work would suit an Associate level qualification, equivalent to a first- or second-year music degree and especially one with an emphasis on ensemble performance. Independently the movements exhibit various levels. The first movement for the guitar is appropriate for a Grade 7 level student, while the 'Rhapsody' and 'Dirge' are closer to Grade 4/5. The third movement ('Dance'), being the most intricate for the guitar, is of a Grade 8 level.

For the purposes of this discussion the technical observations will be reserved for the 'Dance' as this movement features the guitar, is the most difficult and contains elements that would suit specific right-hand fingerings and single-finger strums. The movement is marked 'Strongly, and with strict rhythm.' This makes it imperative to articulate the repeated notes with sparkling precision and clarity. One of the most effective ways to do this, especially as most of the repeated notes are in the lower register, is to articulate them with the thumb (*p*) and index finger (*i*) rather than only with the fingers.

Two sets of repeated chords (in bars 15 and 25 of section A) are marked *rasgueado*. It would certainly reinforce the rhythm and help the *tempo* to play all the sets of repeated semiquaver chords in section A and the reprise of A with single-finger up and down strums. Such sets occur in bars 5, 12, 13, 25, 28, 29 and again in bars 156, 162 and 163.

This refreshing and exciting ensemble work, available in a variety of instrumental formats, would certainly make an effective addition to any ensemble programme.

2.3. Roelof (Willem) Temmingh

Sonatina for flute and guitar (1977)

2.3.1. Details

Instrumentation:	Flute and six-string guitar
Duration:	9 minutes
Level:	Grade 7
Pages:	Nine
Scordatura:	Sixth string = E
Requested:	Eva Tamassy and Uliano Marchio
Dedication:	For Eva Tamassy and Uliano Marchio
Published:	Manuscript typeset by Art Music Editions Cape Town, 2008
Première:	Eva Tamassy (flute), Uliano Marchio (guitar) Stellenbosch, 'Old' Conservatoire Hall, 1977
Recording:	Eva Tamassy (flute), Uliano Marchio (guitar). Personal copy, [cassette recording], ⁷⁰ Uliano Marchio

2.3.2. Biography

Roelof Temmingh was born in Amsterdam in 1946. His father was a music teacher and organist, and both his brothers also pursued music careers.⁷¹ His family

⁷⁰ A copy of the cassette tape recording is in the possession of the author.

⁷¹ Winfried Lüdemann, 'Roelof Temmingh,' Peter Klatzow, ed., *Composers in South Africa Today* (Cape Town: Oxford University Press, 1986), 167.

immigrated to South Africa in 1958 and he matriculated in Cape Town at DF Malan High School (Bellville) in 1964.

He began his studies at the University of Cape Town in 1965, and by 1970 he had been awarded the degrees of BA, BMus and MMus.

Temmingh was appointed lecturer in music at the University of South Africa (UNISA) in 1971 and in 1972 he took up a lectureship at the University of Port Elizabeth (UPE). During 1972 he attended an intensive composition course in new music in Darmstadt, Holland, where he worked under Stockhausen, Kagel and Ligeti. In the same year (1972) he won the South African Music Rights Organisation (SAMRO) competition for young composers. Temmingh's other international studies involved computer music studies for a period of 6 months (1979) at the Institute for Sound (University of Utrecht, Netherlands).

In 1973 Temmingh took up a post at the University of Stellenbosch, where for 32 years he lectured in musicology and composition. He was awarded a doctorate (DPhil) from the University of Stellenbosch in 1976 and appointed associate professor of music there in 1991. He retired in 2005.

His works include 3 operas, 7 concertos and more than 150 chamber works. Over the years many performances of his works have taken place in Stellenbosch.⁷² He has won numerous prizes and awards, the most prestigious being the Helgaard Steyn Award for the best South African work in a 4-year period. He won this award in 1990, 2002 and 2006. The third time he won the award was for a work called *Kantorium*, 'a cantata and oratorio in one,' written for a German commission. Temmingh considers this his best work.⁷³

His only other work which includes the guitar is a multi-instrumental ensemble work called *Radar*.

⁷² *Ibid*: 168.

⁷³ Roelof Temmingh, personal communication with the author, 8 February 2009.

2.3.3. Notes on the selected work

2.3.3.1. Background notes

Temmingh's work covers a 'pluriformity of musical disparity' as Winfried Lüdemann suggests in his discussion in the book *Composers in South Africa Today*. The *Sonatina* for flute and guitar on the one end of the spectrum represents Temmingh's more 'classical' style, while the dodecaphony of *Nude* for flute and piano and the aleatoric principles of *Polifonie* represent the other extreme of his oeuvre. Temmingh describes his own works as consisting of 'easy pieces, clever pieces and other pieces.' He confirmed that he wrote the *Sonatina* in 3 days and that he considers the work to be one of his 'easy' pieces.⁷⁴

The selected work was requested and composed for Eva Tamassy (flute) and Uliano Marchio (guitar), who were very active as a duo at the time. Prior to composing for the guitar for the first time, Temmingh had an interview with Uliano Marchio on the practicalities of writing for the instrument. There were no musical or extra-musical influences on the work.

According to the composer, Tamassy and Marchio gave the first performance of the work, at the University of Stellenbosch (in the hall of the 'Old' Conservatoire) on a Sunday night, very soon after it had been completed. Further performances by Tamassy (flute) and Marchio (guitar) included a concert at the Baxter Concert Hall on 7 July 1983. Temmingh went on to write many other works for flute, including a work for 12 flutes (for Tamassy's students) and a work for solo flute called *Nostalgia*, which was a setwork in the 2008 SAMRO Overseas Scholarship competition.⁷⁵

2.3.3.2. Structure and style

The work is in 3 short movements. The form and rhythmic design are traditional and suggest a neo-Classical approach. The overall structure can be represented as follows:

I.	Bars 1–50	<i>Allegro</i>	crotchet = 84	Sonata form
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⁷⁴ *Ibid.*

⁷⁵ *Ibid.*

II.	Bars 1–42	<i>Adagio</i>	crotchet = 48-54	Free ternary form
III.	Bars 1–50	<i>Allegro</i>	crotchet = 112	Sonata-rondo form

2.3.3.2a. I.: *Allegro*

The movement is in a free atonal style employing all 12 pitch classes⁷⁶ and is fairly typical of Temmingh's writing at the time, with the melodic lines often featuring seconds followed by sevenths. The latter intervals, coupled with frequent changes in direction, result in a distinctly jagged melodic profile.

Lüdemann,⁷⁷ in discussing Temmingh's melodic writing, points out that he employs mostly scales made up of a combination of major and minor seconds, 'the latter present in a slight majority.' He adds that, within the compass of an octave, between 7 and 10 pitch classes may be present, and that this approach 'makes Temmingh's particular type of atonal melody writing possible.'

The first movement is typical of sonata form with an exposition, development and recapitulation.

Exposition	Bars 1–14
Development	Bars 15–34
Recapitulation	Bars 35– 42
Coda	Bars 43–50

In the exposition 4 motifs (*a*, *b*, *c* and *d*) make up the material for the first subject (bars 1–5) played by the flute (see Example 1). The guitar opens with a harmonic compound *A*, based on the interval set of 1-5, which recurs frequently both in the harmonic and melodic form and is also sounded on the guitar at the outset of the second movement.

⁷⁶ The work predates Temmingh's self-styled 'addiction' to the octatonic mode, which started in the 1980s. Roelof Temmingh, personal communication with the author, 8 February 2009.

⁷⁷ Lüdemann, *op. cit.* 171.

Example 1: Temmingh, *Sonatina*, I, bars 1–4

The musical score for Example 1 consists of two systems of music. The first system (bars 1-4) is marked *Allegro* and features a treble clef staff with a melody and a bass clef staff with accompaniment. The melody is marked with 'a', 'b', and 'c' above it. The bass staff has 'A' and 'AI' markings. The second system (bars 5-8) shows a treble clef staff with a melody and a bass clef staff with accompaniment. The melody is marked with 'a₁ extended', 'd', and 'c₁' above it. The bass staff has '-1a', 'b₁₋₄', 'AI', 'A', and 'c₁I' markings. The score includes various musical notations such as notes, rests, and accidentals.

The second subject (bars 9–14) is also introduced by the flute and consists of 2 long phrases in a predominantly quaver rhythm, with a third fragmented phrase. The guitar accompanies with some variants of the first subject, but mostly with new material (motif *x*). It is notable that some features of the tonal scheme associated with sonata form are retained. The first subject places considerable melodic emphasis on the pitch class G, while the bass part of the guitar, suggests D as centre at the start of the second subject:

Example 2: Temmingh, *Sonatina*, I, bars 9–10

At the outset of the development section (bars 15–34) the first 6 notes of the subject are inverted by the guitar starting on the ‘dominant’ D. The flute responds with a metrically displaced motif *a*. Contrapuntal combinations of *d* and fragments of *a* lead to a climactic cadenza for the flute in bar 19. The guitar re-enters with a retrograde of the first bar of the first subject which overlaps with an untransposed but rhythmically modified reference to the second subject on flute. References to *a* and *c* lead to an incomplete 3-part canon on the first 3 bars of the second subject with some octave displacement. The development section ends with motif *d* in augmentation, in alternation with *c*₁.

The recapitulation between bars 35–39 is an exact reprise of the exposition, except for some octave displacement (bars 35, 36 and 37). For 2 bars (40–41) the second subject occurs in a transposed form, down a fifth, as in tonal sonata form.

The coda at bar 43 begins with material from the first subject and ends with a rhythmic augmentation of motifs *d* and *c*. This foreshadows the same augmented effect created at the end of the second and third movements.

2.3.3.2b. II.: *Adagio*

- A Bars 1–16
- B Bars 17–31²
- A Bars 31³–42

As in the first movement, all 12 pitch classes are present in the first 4 bars of the opening melodic idea, which starts with a ‘lower auxiliary’ (motif *a*) on the flute and recalls the second subject of the first movement. The opening compound (*A*) on the guitar (see Example 3) plays an important role in the first part of the movement, as does the 3-semitone interval set (*B*), from which much of the melodic material is derived (see Example 3). Much of the material is made up of variants of interval sets, which often contain semitonal clusters: *A*, (1-1-5), *A*I, *A*₁ (3-1-1), *A*₁I, *A*₂ (4-1-1) are employed mostly in the guitar part, and *B* (1-1-1) features predominantly in the flute voice, while *B* expanded (1-2-1) is less frequent, but can be seen in the flute voice:

Example 3: Temmingh, *Sonatina*, II, bars 1–4

The semiquaver figures of the middle section hark back to the first subject of the first movement, as does the ostinato pattern in the guitar, which starts with repeated notes and includes compound *A*₁ (3-1-1) in several bars (18, 20, 23, 30, 31) (see Example 4). *A*₁ is also briefly employed in the flute, in a descending sextuplet run in bar 29 and as an inversion in the flute part (1-1-3) in bars 19–20:

Example 4: Temmingh, *Sonatina*, II, bars 18–21

A_2 (4-1-1) appears on both occasions in the flute part in bars 22 and 35.

The truncated reprise of A features octave displacement, recalling the development of the second subject of the first movement. The last entry of motif *a* in the flute voice recurs in augmentation at the start of the coda.

2.3.3.2c. III.: *Allegro*

The finale is a fairly standard sonata-rondo form, although the reprises of A are first truncated and then rhythmically augmented.

A	Bars 1–7	first subject
B	Bars 8–13	second subject
A	Bars 14–16	first subject truncated
C	Bars 17–26	episode of new material
A	Bars 27–30	first subject truncated
B	Bars 31–37	second subject not transposed as it would be in traditional sonata-rondo form
A	Bars 38–44	first subject rhythmically augmented
Coda	Bars 45–50	reprise of motif <i>d</i> from first movement (bar 4 of I)

As in the first movement, G is emphasised at the outset, in this case as the first note of an ascending scale repeated in the guitar in bars 1–4. As in the first subject of the first movement, semiquaver movement is predominant. The opening motif *a* (bar 1) consists of 4-note octatonic segments and a 5-note whole-tone scale, which overlaps with interval set *A* from the first movement (see Example 5, bar 1). Motif *b*, comprising a descending chromatic movement, is followed by motif *c* (rising major and minor thirds in pairs):

Example 5: Temmingh, *Sonatina*, III, bars 1–2

Motifs *b* and *c* could be seen as cyclic references to the first movement (bar 4), where motif *d* also with a chromatic descent is followed by the minor third interval of motif *c*₁ (see Example 1, bar 4).

As in the first movement, the second subject uses slower rhythmic values, here based on an augmentation of the syncopated rhythm of *b* in a predominantly quaver rhythm. The guitar accompaniment includes quartal compounds and arpeggios. The reprise of *A* (bar 13) starts a fourth higher before returning to the original transposition in bar 14:

Example 6: Temmingh, *Sonatina*, III, bars 13–14

C consists of new material, with the exception of the flute trills, which recall the trills in the central sections of the preceding movements. The guitar accompaniment utilises major thirds (bars 18, 20 and 25), which were also part of the accompaniment in the development section of the first movement (bars 18 and 21).

The reprise of *B* is not transposed as it would usually be in sonata-rondo form.

The last reprise of section A is rhythmically augmented and acquires the character of a coda, corresponding to the codas of the earlier movements. In bars 42–43 motif *b* is inverted:

Example 7: Temmingh, *Sonatina*, III, bars 38–43

The musical score for Example 7 consists of two staves. The right-hand staff (treble clef) contains the melody, starting with a rest in bar 38. Motif *b* augmented is marked above bars 39 and 40, and motif *bI* is marked above bars 41 and 42. The left-hand staff (treble clef) contains a rhythmic accompaniment. Motif *a* augmented is marked below bars 39 and 40. The piece ends with a fermata over the final notes in bar 43. The dynamic marking *pp* is present in both staves.

2.3.3.3. Technical observations

The work is well conceived for the guitar in that the left-hand chordal stretches and dyads are mostly comfortable. The ensemble playing needed between the guitar and flute is fairly uncomplicated, because the rhythmic phrasing is very traditional.

Perhaps the least appropriate chord to perform *fortissimo* and *sforzando* is the compound *E_b-G-D-A*, which appears in the *Adagio* (on various beats in bars 26–29). This is because it is placed in the middle register of the guitar's range which does not fully exploit the guitar's ability to project a chord *fortissimo* or *sforzando*. Although this is a minor criticism, it would perhaps be preferable for the performer to strum a *rasgueado* at this point, so as not to sacrifice the dynamics required.

Although the first and last movements are technically more demanding, because of the faster tempo, the overall level of the work for the guitar is not more than Grade 7.

2.4. Stanley Glasser

Mr Masenga's Walk for guitar (n.d.)

2.4.1. Details

Instrumentation	Six-string guitar
Duration:	2.5 minutes
Level:	Grade 5
Pages:	Three
Scordatura:	Sixth string = E
Dedication:	To Simon
Published:	London: Woza Music, 1978
Recording:	Michal George (guitar), <i>He who walks freely, taking big steps, Guitar Music from South Africa.</i> Walsrode: Daminus Records (Dam 994), 2003
Other guitar works:	See Addendum A

2.4.2. Biography

Stanley Glasser was born in Johannesburg in 1926. He studied music, first with Isador Epstein, then Adolph Hallis, and composition with S Hylton Edward and Professor Percival R Kirby.⁷⁸ Glasser matriculated in 1945 from King Edward VII High School and graduated from the University of Witwatersrand with a BCom degree in 1949.

⁷⁸ Jacques P Malan, ed., 'Glasser, Stanley,' in *South African Music Encyclopedia* (Cape Town: Oxford University Press, 1986), 96–97.

In 1950 he furthered his compositional studies in England at the Guildhall School of Music under Benjamin Frankel and later under Matyas Seiber at Cambridge. He has been the recipient of numerous awards including the Royal Philharmonic Society prize for composition in 1952, and the George Richards prize for academic distinction from King's College Cambridge in 1958.⁷⁹ He returned to South Africa in 1958 to take up a lectureship at the South African College of Music (SACM), University of Cape Town and became assistant director to Professor Eric Chisholm (Director of SACM). Eleven years later he was made a fellow of Goldsmiths College, London University, where he was Head of Music in 1969 and Dean of Humanities in the 1980s. He received an honorary Doctorate in Music from Richmond College, the American International University of London, in 1997.

His wide range of works included songs for *King Kong*, the South African musical presented in London in 1961, in which he was also the musical director, orchestral music for *The Square Ballet* for Symphony Orchestra and Jazz Ensemble, ensemble and choir music for *The Chameleon and the Lizard* (a work by Lewis Nkosi based on an old Zulu legend), and solo, chamber and incidental music for plays and films. With his incidental music to Eugene O'Neill's *Emperor Jones* he became South Africa's first composer of electronic music.⁸⁰

Glasser was a member of the Presidential Council of the International Society for Contemporary Music for 10 years and served on the boards of the Composers' Guild of Great Britain, the Songwriters' Guild and the Performing Rights Society of Great Britain.

His research on the Pedi and Xhosa peoples of Southern Africa involved him in work with the esteemed ethnomusicologist Hugh Tracey. He is the author of *The A-Z of Classical Music* (London, 1994).

Apart from *Mr Masenga's Walk*, his works for solo guitar include: *Arbor*, *Four Pieces* for guitar (1982), *On the Road to Umtata* (1982), *Suite* for guitar (1984) and *Wood: Three Vignettes* (n.d.).

⁷⁹ *Ibid.*

⁸⁰ Arnold Whittall and Malcolm Miller, 'Glasser, Stanley,' *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11263> (accessed 11 August 2008).

2.4.3. Notes on the selected work

2.4.3.1. Background notes

Details of the first performance of *Mr Masenga's Walk* were unobtainable, but the work was performed in South Africa by Viktor van Niekerk at the 2001 Standard Bank National Arts Festival in Grahamstown.⁸¹ Michal George recorded the work on compact disc (see above).⁸²

2.4.3.2. Structure and style

The work is in one movement with 2 contrasting sections. The tempo (*Vivo*: minim = 88) and metre (2/2) remain constant throughout.

The form of the movement can be represented as:

- A Bars 1–29¹
- B Bars 29²–65
- A₁ Bars 66–79
- B₁ Bars 80–93
- A₂ Bars 94–111 (truncated with a coda)

Most of the thematic material in the A sections is based on modal scales, and, in the B sections, on pentatonic scales. The clearly delineated and compelling rhythm leads to a climax (marked *fortissimo* and *ruvido*) starting in bar 85. The uniformity of rhythmic design is relieved by a triplet figure near the start and at the end of the B section.

2.4.3.2a. Section A

The A section consists of a 3-bar pattern which alternates with a 4-bar pattern until bar 17. The melodic material in A consists mostly of repeated notes and descending scale-figures which are in D Mixolydian:

⁸¹ Viktor van Niekerk, personal communication with the author, 29 September 2008.

⁸² Michal George, personal communication with the author, 24 March 2008.

Example 1: Glasser, *Mr Masenga's Walk*, bars 9–13

Musical notation for Example 1, bars 9–13. The notation is in treble clef with a key signature of one sharp (F#). It shows a melodic line starting with a quarter rest, followed by eighth and quarter notes. Dynamics include 'p' and 'sul G'.

Frequent cadences onto the dominant of the mode occur, especially, in the latter half of the section:

Example 2: Glasser, *Mr Masenga's Walk*, bars 18–21

Musical notation for Example 2, bars 18–21. The notation is in treble clef with a key signature of one sharp (F#). It shows a melodic line with eighth and quarter notes. Dynamics include 'p'.

2.4.2.3b. Section B

Bars 29–45² (pentatonic with 5 pentatonic subsets)

Bars 45–65 (varied)

The melodic material of B consists of pentatonic interval sets arpeggiated in intervals of mostly fourths on the pitches B-E-A-D-G (see Example 3, bars 28–31), interlocking pentatonic scales and subsets from bars 31–34 (see Example 3), and a figure based on the pattern of a turn and a group of either descending or ascending pitches in bars 45–49.

Example 3: Glasser, *Mr Masenga's Walk*, bars 26–34

Musical notation for Example 3, bars 26–34. The notation is in treble clef with a key signature of one sharp (F#). It shows two staves of music. The first staff (bars 26–31) has dynamics 'cresc.', 'mf', and 'p'. The second staff (bars 31–34) has dynamics 'f', 'sf', 'sf', and 'p'. Brackets above and below the staves indicate pentatonic interval sets: F#-B-E-A-D, B-E-A-D-G, G#-C#-(F#)-B, Bb-(Eb)-Ab-Db, D-G-C-F-Bb, and E-A-D-G-C.

The remaining material of B contains references to material from A, as in the repeated-note figure (bars 42, 51–52, 60) except where chromaticisms occur (bars 49, 59, 65). The chromatic notes add a jazz-like quality as in bar 59, and a blues-third-effect⁸³ in bar 65:

Example 4: Glasser, *Mr Masenga's Walk*, bars 58–65

The image shows two staves of musical notation. The first staff, labeled '58', is in treble clef with a key signature of two flats. It contains a melody with a triplet of eighth notes. The second staff, labeled '62', also in treble clef with two flats, shows a similar melody with a triplet and a 'rit.' marking. Dynamics include *mf*, *decresc.*, and *p*.

2.4.2.3c. Sections A₁, B₁, A and the coda

Section A₁ (bars 66–79) shortened to 14 bars is in E Mixolydian.

Section B₁ (bars 80–93) suggests E Aeolian until bar 84. From bars 85–86 and 88–89 chords based on 4-note subsets of the pentatonic scale A-B-D-E-F#, without the D, are featured in a *rasgueado* strum marked *ruvido* and *fortissimo* suggesting the climax of the piece. The D note is only sounded again at the end of bar 89. From bars 92–94 the *rasgueado* chords on a dominant seventh of Eb Mixolydian with a flattened third (blues-third-effect) leads into an overlap at bar 94 with a variant of A.

Section A₂ which begins on the second beat of bar 94 in D Mixolydian is varied and truncated. It includes the *golpe* effect (referred to in the score as ‘knock on bridge’), *rasgueados* and 3 instances of a diminished octave dyad E-Eb (bars 101–102), again making reference to the blues-third-effect.

The coda restates the opening idea of the work, this time in chords marked *sforzando* and *ponticello*.⁸⁴

⁸³ See Lexicon.

⁸⁴ See Lexicon.

2.4.3.3. *Technical observations*

The work is of a Grade 5 level. Most of the writing consists of single notes with a few chords played or strummed (*rasgueado*) over 3 strings. Technically it is not that easy or effective to strum a four-finger *rasgueado* at a fast tempo, over only 3 strings; it may be preferable for speed and clarity to substitute a single-finger strum.

The tempo and wide dynamic range with plenty of *sforzando* accents, strummed chords and percussive effects make it an exciting piece to play. To interpret the music effectively the performer should pay careful attention to the phrasing and accents, and strive to evoke the ‘swing’ of African jazz.

2.5. Peter (James Leonard) Klatzow

‘A Charm for Sleep’ (1980), from the song cycle *Charms and Incantations* (1980)

2.5.1. Details

Instrumentation:	Six-string guitar
Duration:	4.5 minutes
Level:	Grade 6
Pages:	Three
Scordatura:	Sixth string = E
Dedication:	To Uliano Marchio
Published:	Cape Town: Musications, n.d.
Première:	Uliano Marchio (guitar), Marisa Marchio (soprano), Manuel Escorcio (tenor), Robert Grishkoff (French horn), Cape Town, 15 November 1980
Recordings:	Uliano Marchio (guitar), Marisa Marchio (soprano), Manuel Escorcio (tenor), Robert Grishkoff (French horn). Sea Point: South African Broadcasting Corporation (SABC) [transcription recording], n.d. Michal George (guitar), <i>He who walks freely taking big steps, Guitar Music from South Africa</i> . Walsrode: Daminus Records (DAM 994 CD), 2003
Other guitar works:	See Addendum A

2.5.2. Biography

Peter Klatzow was born in Springs in 1945. He began piano lessons at the age of 4 with Sister St Dennis from the St Imelda Convent in Brakpan.⁸⁵ He later studied the piano under Lily Shapiro (1957), Julienne Brown (1958-1960) and Aida Lovell (1961), and composition under John Blacking. Klatzow acknowledges Aida Lovell as an important musical influence during his formative years.⁸⁶

He was educated at St Martin's School in Johannesburg and matriculated in 1962 with a distinction in music. During a short period of teaching Afrikaans and Music in Swaziland he completed work on his setting of Eugène Marais's *Die Dans van die Reën*.

A South African Music Rights Organisation (SAMRO) scholarship enabled him to further his studies at the Royal College of Music (RCM) in London in 1964, where he studied piano under Kathleen Long, composition under Bernard Stevens, orchestration under Gordon Jacob, and conducting under Sir Adrian Boult.

While in England he was the recipient of numerous awards, scholarships and prizes. In 1965 he was awarded the Royal Philharmonic Prize for Commonwealth composers, the Ascherberg, Hopwood and Crewe Prize, and the Octavia (RCM) travelling scholarship for his *Variations* for orchestra. These awards enabled him to undertake periods of study in Florence under Roman Vlad, and in Paris under Nadia Boulanger.

He left Europe in 1967 to lecture in Piano, Harmony and Composition at the Rhodesian College of Music, Salisbury (now Harare, Zimbabwe). From 1967–1968 he also conducted the Salisbury Municipal Orchestra, before moving back to South Africa in 1969–1973 to become a music producer for the South African Broadcasting Corporation (SABC).

In 1972 Klatzow was awarded a grant from the Oppenheimer Memorial Foundation which enabled him to undertake a further period of study in England. On his return (1973) he took up a lectureship in composition at the South African College of Music

⁸⁵Jacques P Malan, ed., 'Klatzow, Peter,' in *South African Music Encyclopedia* (Cape Town: Oxford University Press, 1986), 110.

⁸⁶James May, 'Peter Klatzow,' *Composers in South Africa Today* (Cape Town: Oxford University Press, 1986), 131.

(SACM), University of Cape Town (UCT). In 1979 he became Senior Lecturer in Music and in 1986 he was elected Fellow of UCT, ‘for having performed original distinguished academic work of such quality as to merit special recognition.’⁸⁷ He was awarded a DMus for published work in Composition in 1999, and in 2007 he was appointed as Director of the SACM, UCT, where he is also a professor.

In 1975 he founded the Contemporary Music Society at the University of Cape Town⁸⁸ which was responsible for numerous first performances of South African works, and in 1981, together with Robert Grishkoff, he founded Musications, a publishing company which specialised in bringing new South African works into print.

He has been the recipient of several international compositional prizes including second prize in the Casals Centenary Competition (Barcelona) for *The Temptation of St Anthony* for cello and orchestra (1977),⁸⁹ first prize at the English Stroud Festival International Competition for *Night Magic II* (1978), and first prize at the International Guitar Festival in Toronto (1978) for *Contours and Transformations*.

In South Africa he was awarded the Nederburg Prize for his full-length ballet on *Hamlet*, the Molteno Gold Medal from the Cape Tercentenary Foundation for ‘lifetime services to music,’⁹⁰ and the prestigious Helgaard-Steyn prize (forty-five thousand rand) for *From the Poets* (a suite for piano commissioned by SAMRO for the 1994 UNISA Transnet International Piano Competition), which was premièred by Anton Nel.

Klatzow’s compositional output is considerable, and includes several ballets *Hamlet*, *Drie Diere*, *Vier Gebede*, a symphony (1972), concertos for piano, horn, organ, clarinet, marimba, and a double concerto for flute and marimba, choral works such as *Te Deum* for choir, organ and orchestra and *Prayers and Dances of Praise from Africa*

⁸⁷ ‘Peter Klatzow: Biography,’ *Peter Klatzow*, <http://www.klatzow.uct.ac.za/> (accessed 3 April 2009).

⁸⁸ James May, ‘Klatzow, Peter.’ *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15099> (accessed 11 August 2008).

⁸⁹ James May, ‘Peter Klatzow,’ *Composers in South Africa Today* (Cape Town: Oxford University Press, 1986), 133.

⁹⁰ ‘Peter Klatzow: Biography,’ *Peter Klatzow*, <http://www.klatzow.uct.ac.za/> (accessed 3 April 2009).

song cycles, string quartets, and numerous other ensemble, electro-acoustic ensemble and solo works.

His most prestigious international commissions include *Return of the Moon* for the King's Singers and Evelyn Glennie, which was also recorded on *Street Songs* for RCA (1998), *Concert Etudes* for violin, cello and piano, commissioned for the Broadwood Glories of the Keyboard Competition in Manchester (1999), and *The World of Paul Klee (III)* composed for the opening of the new Paul Klee Centre in Berne, Switzerland (2005).

Many of his works have been performed and broadcast on radio in South Africa, Europe and the United States of America. Important international compact disc recordings include *Towards the Light* (choral works performed by Commotio and conducted by Matthew Berry), *Concerto for Marimba and String Orchestra*, performed by Robert van Sice, and *Myths, Magic and Marimbas*. A number of his piano works has been performed and recorded by Jill Richards (Composer's Co-operative Discs, 1996).

Klatzow became interested in writing for the guitar in 1964. He elaborates:⁹¹

My first influence was Ray Reussner, a pupil of John Williams at the Royal College of Music (1964). I wrote him some pieces which he declared to be unplayable, but which John Williams then sight-read in a lesson. Uliano Marchio was very helpful for works I wrote in the 1970s. I enjoyed creating guitar works for himself [*sic*] and his wife, Marisa.

Klatzow considers his concertante work *Contours and Transformations* for guitar and five instrumentalists as his most important work for guitar. Unfortunately the instrumentation of this work places it outside the field selected for analysis in this dissertation.

Besides the selected guitar work, Klatzow has composed 9 other solo guitar works, a duo (*Prelude and Toccata*, 1981), 3 works for voice and guitar, and 3 large ensemble works with guitar, namely, *Chamber Concerto for Seven*, *The Garden of Memories*

⁹¹ Peter Klatzow, personal communication with the author, 25 March, 2009.

and Discoveries, and *Contours and Transformations* (1977, revised 1982). See Addendum A for more information.

Klatzow has the following to say on writing for the guitar:⁹²

Guitarists generally seem uninterested in music which is not primarily ‘guitaristic’ (harpists have a similar attitude). If this persists then either all composers will have to learn to play the guitar, or [*sic*] guitarists will have to grow beyond the guitar clichés which seem to be so indispensable.

2.5.3. Notes on the selected work

2.5.3.1. Background notes

‘A Charm for Sleep’ for solo guitar is the fifth movement of the song cycle for soprano, tenor, horn and guitar entitled *Charms and Incantations* (1980). This is the title as it appears in the Musications edition given to the author by the composer in 1982.⁹³ The Peter Klatzow website⁹⁴ refers to the work as *Charms and Invocations* (1979), as does the journal of South African Music Studies (SAMUS - formerly the South African Journal of Musicology), except that the date of composition in SAMUS is given as 1980.⁹⁵ James May, in *Composers in South Africa Today*, refers to the title as *Charms and Incantations* (1980).⁹⁶

The work includes the following movements:

- I. ‘Music for the Edge of Day’ – horn, guitar
- II. ‘Invocation of a Poet seeking inspiration’ (Anon) – tenor, horn, guitar
- III. ‘Harp of Wild and Dream-like strain’ (E. Brontë) – soprano, horn, guitar
- IV. ‘The Faery Beam upon you’ (Ben Jonson) – soprano, tenor, horn
- V. ‘A Charm for Sleep’ – guitar

⁹² Peter Klatzow, personal communication with the author, 25 March 2009.

⁹³ Peter Klatzow, notes from the score, *3 for Guitar* (Claremont: Musications, 1980).

⁹⁴ Peter Klatzow, ‘Peter Klatzow: Comprehensive Worklist,’ *Peter Klatzow*, <http://www.klatzow.uct.ac.za/> (accessed 3 April 2009).

⁹⁵ James May and Peter Klatzow, ‘Peter Klatzow: Work Catalogue,’ *SAMUS* 24 (2004): 158.

⁹⁶ James May, ‘Peter Klatzow,’ *Composers in South Africa Today* (Cape Town: Oxford University Press, 1986), 142.

The first performance took place on 15 November 1980 with Uliano Marchio (guitar), Marisa Marchio (soprano), Manuel Escorcio (tenor) and Robert Grishkoff (horn). There is no performance venue listed in the sourced information found in SAMUS.⁹⁷ Personal communication with Uliano Marchio ascertained that the concert was given by the Classical Guitar Society of Cape Town.⁹⁸ According to Klatzow the complete work was also recorded by the South African Broadcasting Corporation.⁹⁹

2.5.3.2. *Structure and style*

‘A Charm for Sleep’ is in ternary form:

A	Bars 1–15	<i>Molto tranquillo</i> (crotchet = 50)
B	Bars 16–37	<i>Più mosso</i> (crotchet = 80)
A	Bars 38–52	<i>Tempo 1</i>
Coda	Bars 53–58	<i>Meno mosso, molto tranquillo</i>

In stylistic terms Klatzow considers the work to be an example of twentieth-century extended tonality. This distinguishes it from other, more *avant-garde* works of the time, and is closer to his present style of composition.¹⁰⁰ James May, referring to Klatzow’s mature style highlights his use of ‘short intervallic cells’ which, he says, ‘serve as the main referential elements and often generate both harmony and melody.’¹⁰¹ In ‘A Charm for Sleep’ the opening compounds *A* and *B* (bar 1) are used to generate much of the harmonic and melodic material of the work.

Section A is distinguished by a particularly jagged melodic profile of leaps and returns (motifs *a* and *b*). It makes extensive use of two compounds, *A* (a 3-1-3-1 subset of the

⁹⁷ *Ibid.*

⁹⁸ Uliano Marchio, personal communication with the author, 7 April, 2008.

⁹⁹ Peter Klatzow, personal communication with the author, 25 March 2009.

¹⁰⁰ *Ibid.*

¹⁰¹ James May, ‘Peter Klatzow,’ *Composers in South Africa Today* (Cape Town: Oxford University Press, 1986), 136.

hexatonic scale), and *B* (a 1-5-1 subset of the octatonic scale). Most of the harmonic and melodic material of section *A* is derived from the hexatonic and octatonic scales:

Example 1: Klatzow, 'A Charm for Sleep,' bars 1–6

The image displays two staves of musical notation for the first six bars of 'A Charm for Sleep' by Klatzow. The top staff is in treble clef, 4/4 time, with a tempo marking of 'Molto tranquillo' and a metronome marking of $\text{♩} = 50$. It features two main sections: section 'a' (bars 1-3) and section 'b' (bars 4-6). Section 'a' contains boxes labeled 'A', 'B', and 'A'. Section 'b' contains boxes labeled 'A+1' and 'A₁'. The bottom staff shows a detailed melodic analysis of the same bars. It identifies 'hexatonic' and 'octatonic' scales, a 'subset of A', and a 'non-chord note'. Specific rhythmic patterns are marked with '3 C II' and '1/2 C II'. The analysis also shows boxes for 'A' and 'A₂'.

Rhythmically, section *A* is characterised by a series of constantly changing metres varying from 10 to 6 quavers per bar,¹⁰² while section *B* oscillates between simple duple and triple metres.

The melodic profile of section *B* is less angular, more undulating than that of section *A*. It consists of 2 alternating ideas, a loud chordal motif (based on *B*) alternating with a delicate skipping one. The pitch materials include fragments of the whole-tone scale (bars 17 and 25) and octatonic scale (bars 23, 24 and 31), as well as various statements of compounds *A* and *B* and their variants:

¹⁰² The series, expressed in quavers per bar, reads 10,9,6,6,10,7,10,10,8,8,9,6,8,6,8 and appears to be random.

Example 2: Klatzow, 'A Charm for Sleep,' bars 24–26

Section A is reprised without any alteration from bar 38 to the third beat of bar 52. The coda starts at bar 53 with a full statement of motif *a*. The piece ends quite clearly in E with the only 2 consecutive bars of diatonic music in the piece, employing the first 5 notes of the E major scale:

Example 3: Klatzow, 'A Charm for Sleep,' bars 56–58

Interestingly, the same 5 notes open Dowland's *Come, Heavy Sleep*, on which Britten's *Nocturnal* for guitar (also in E) is based. There is perhaps more than a trace of Britten's influence in the general style of the work, as well as in the choice of instruments and poems. Even the title 'A Charm for Sleep' recalls Britten's *A Charm of Lullabies*.

2.5.3.3. Technical observations

The work is of a Grade 6 level, and being mostly comfortable to play, would make a good introduction to twentieth-century extended tonality.

All the tempos and dynamics are clearly marked. Section B, with its alternation between two contrasting ideas at different dynamic levels, requires a good use of the full dynamic and tonal range of the guitar.

2.6. Carl (Albert) Van Wyk
Three Dances for guitar (n.d.)

2.6.1. Details

Instrumentation:	Six-string guitar
Duration:	6.5 minutes
Level:	Grade 6/7
Pages:	Six
Scordatura:	Sixth string = E
Commissioned:	Uliano Marchio
Première:	Uliano Marchio (guitar), University of Pretoria, 20 June 1993
Recording:	Michal George (guitar), <i>Umwangedwa, Contemporary South Africa Guitar Music</i> . Ohio: Ingududu Productions, 2001
Other guitar works:	See Addendum A

2.6.2. Biography

Carl van Wyk was born in Cape Town in 1942. He was educated at the JC Meiring Hoërskool in Goodwood where he studied piano with Ivy Parkin.¹⁰³ He later continued his piano studies under Harold Rubens and Virginia Fortescue.

Van Wyk completed a BMus degree (*cum laude*) in 1964, and a MMus (1965) at the South African College of Music, University of Cape Town (UCT). During this time he

¹⁰³ Ann Shuttleworth, 'Carl Van Wyk,' *Composers in South Africa Today* (Cape Town: Oxford University Press, 1986), 193.

studied composition under Stanley Glasser, Blanche Gerstman and Ronald Stevenson, and orchestration under Erik Chisholm and Dawid Engela. He received his first commission in 1964 for a film based on the history of the Ford company in South Africa and a year later he completed his Piano Concerto No 1. In 1965 a major symphonic commission (Chamber Symphony) came from the Cape Performing Arts Board and in 1966 Chamber Symphony and another work entitled *Derivations* were broadcast by the South African Broadcasting Corporation (SABC) as part of the Republic Day Festival Celebrations. *Derivations* won the SABC composer's competition in 1966.¹⁰⁴

Van Wyk was awarded the South African Music Rights Organisation (SAMRO) Overseas Scholarship for compositional study at the Royal Academy of Music (RAM) in 1967. His studies under Alan Bush led to two coveted awards, the Manson and West awards for his *Petrusa Variations* for orchestra.¹⁰⁵

On his return to South Africa he pursued his doctoral studies (with *Symphony on a chorale melody of Louis Bourgeois*) and took a course on electronic music with the Dutch composer Henk Badings. He graduated from UCT in 1971 with a DMus.

Van Wyk has lectured at the University of Port Elizabeth and the University of the Witwatersrand in Johannesburg (1976), where he became associate professor (1982) and head of the school of music from 1991–1997.

While his earlier works such as Sonata (1968) and Violin Concerto (1981) were rooted in the European tradition of Bartók, Berg and Schoenberg,¹⁰⁶ several works from the mid-1980s onwards, such as Piano Concerto No 2 (1986), *Carmina Afrika* (1992) and *Insimba Za Se Goli* (1997) were influenced by traditional Zulu music.

His compositional output of more than 40 works includes a folk opera (*Fiela's Child*), an orchestral suite for children's orchestra (*African Suite*) and several chamber works. *Three Paraphrases* for 2 string quartets was commissioned by SAMRO and premièred

¹⁰⁴ 'Carl Van Wyk,' *Our Faculty, Suzuki Institute of Dallas*, <http://www.suzukidallas.com/public/carlvanyk.aspx> (accessed 19 January 2009).

¹⁰⁵ *Ibid.*

¹⁰⁶ Alison Prain, 'Van Wyk, Carl,' *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45098> (accessed 27 January 2009).

in Norway (1996) and in the United States of America at the Kennedy Centre in Washington, DC (2000). His *Little Dance for the Piccaninny* has been an examination piece in the international piano lists of the Associated Board of the Royal Schools of Music.

Van Wyk has presented numerous academic papers in South Africa and other countries. He is on the music faculty at the Suzuki Institute of Dallas (USA) where he lectures in theory and composition. He presents computer-driven composition and theory workshops at numerous institutions in the USA, including the Colorado Suzuki Workshop.

Besides the selected work, his other works for guitar include *Three Dialogues* for flute and guitar (1987) and *Three Biblical Songs* for voice and guitar (1998).

2.6.3. Notes on the selected work

2.6.3.1. Background notes

The work was commissioned and first performed by Uliano Marchio in Pretoria. According to the composer, ‘Marchio captured exactly the right feel, which was very exciting to listen to.’¹⁰⁷

Prior to commencing work on the commission, Van Wyk admitted that he had listened to lots of guitar music to try and create something different. He considers the work purely abstract and very similar to the style of some of his *5 Short Piano Pieces*, where the use of repetition, varied repetition and the development of ‘tiny blocks’ was the compositional technique he employed.¹⁰⁸ He believes he has been influenced by some of Bartók’s music.

¹⁰⁷ Carl Van Wyk, personal communication with the author, 2 February 2009.

¹⁰⁸ *Ibid.*

2.6.3.2. *Structure and style*

The Dances are structured as follows:

I.	Bars 1–66	<i>Vivace, con energia</i>	ABA
II.	Bars 1–40	<i>Libero scorrevole</i>	ABA
III.	Bars 1–59	<i>Vigoroso</i>	ABACA + Coda

2.6.3.2a. I.: *Vivace, con energia*

A	Bars 1–27	(compounds A , A_1 , B , B_1 and motifs a , b)
B	Bars 28–44	(compounds A , A_1 , $A+1$ and motifs a , b , b_1 and c)
A	Bars 45–65	varied reprise (scrambled)

Van Wyk's varied repetition and development of motifs and compounds can be seen in the way that he generates material primarily from two 3-note compounds. Compound A involves a second-plus-fourth (interval set 2-5, and its variant A_1 , interval set 1-5), and B , a second-plus-third (interval set 2-3) and its variant B_1 (interval set 1-4):¹⁰⁹

Example 1: Van Wyk, *Three Dances*, I, bars 1–9

The musical score for the first nine bars of 'Three Dances, I' by Van Wyk is shown. The tempo is 'Vivace, con energia'. The score is divided into two systems. The first system (bars 1-4) shows motifs 'a' and 'b' and compounds 'A', 'B', 'B₁', and 'A₁'. The second system (bars 5-9) shows motifs 'a' and '-1a' and compounds 'B' and 'A₁'. Brackets and boxes highlight these motifs and compounds throughout the score.

¹⁰⁹ For the purposes of this analysis, inversions are not labeled separately, e.g. both 2-3 and 3-2 will be labeled as B .

All these compounds may be regarded as subsets of the 4-note quartal compounds used later in the movement (bars 12–29). The melodic motif *a* is generated from *A* and overlapping *B* compounds (and itself forms a 4-note quartal compound D-G-C-F). Motif *b*, which introduces a dotted rhythm that will dominate much of the piece, starts with a melodic triad generated from overlapping forms of *B*₁, *B*, *A* and *A*₁ (and forms a 6-note quartal compound F-Bb-Eb-A-D-G).

A repeat of *a* leads to an important variant of *b*, *b*₁, which initially isolates the interval of a second as a melodic element before it concludes with a melodic triad against compound *A*₁. Motif *b*₁ yields the quartal compound C-F-Bb-Eb-Ab-D-G (see Example 1). The first bar of *b*₁ acts as a kind of referential element recurring at pitch seven times in the course of the movement, sometimes with alteration to the ending. The first 4 notes recur at pitch a further 2 times.

After 3 varied statements of *a* and *b*, a middle section starts in bar 14, devoted mostly to the development of *b*₁, with quartal forms of *a* appearing in bars 15–16, 29 and 31. A new motif (*c*) is introduced in bar 28. Despite the fact that its rhythm is derived from *b*₁, it marks the first use of repeated notes in the movement. Motif *c* recurs in bar 30 (see Example 2), and again in bar 36, now rhythmically varied as a repeated G#, to mark the climax of this section.

Example 2: Van Wyk, *Three Dances*, I, bars 30–34

The image shows a musical score for a melodic line in a treble clef. The notation includes various rhythmic values and accidentals. Annotations include:

- A bracket labeled 'c' spanning the first two measures.
- A box labeled 'A' above the first measure.
- A box labeled 'A' below the first measure.
- A box labeled 'A' below the second measure.
- A bracket labeled 'b₁' spanning from the second measure to the fourth measure.
- A box labeled 'A₁' above the fourth measure.
- A box labeled 'A' below the fourth measure.
- A box labeled 'A₁' above the fifth measure.
- A box labeled 'A' below the fifth measure.

The latter part of the section avoids the dotted rhythm, except for a single occurrence in bar 38. Bars 37–43 can be regarded as an 8-bar link back to the varied reprise in bar 45. *A*₁ is featured in bars 33, 34, 35 and *A*+1 in bars 37, 38 and 39. A descending arpeggiated form of *A*+1 is developed in bars 37, 38 and 39.

The reprise of section A (bar 45, *ff*) again features the alternation of *a* and *b*, but now in the order *a*, *b*₁, *a* extended and varied, *b* + *b*₁ extended. A varied reprise in bars 55–56, of the climactic extension of the end of *b*₁ in bars 43–44, is followed by a *fermata* pause.

The concluding bars (58–65) feature 2 last statements of the start of *b*₁ followed by 2 varied statements of *a*. The last 3 bars see a gradual ‘thinning out’ of a compound based on *A* and *A*₁, which is reduced from 5 pitch-classes to 4, then 3 and then 1. The movement concludes with the same pitch class with which it started.

2.6.3.2b. II.: *Libero Scorrevole*

- A Bars 1–19
- B Bars 20–29 (with elements of A)
- A Bars 30–41

The second movement is less energetic than the first. While the entire second half of the first is marked *fortissimo*, this movement never rises above *mezzo piano*. In other respects the two are closely related. Both are in compound metre and use the same rhythmic patterns. Much of the material is also generated from the same *A* and *B* compounds and some thematic material is shared between the two.

Compound *B*, which forms a subset of the octatonic scale, is combined with triads from the same scale to give a bitonal quality to the opening material of the section. This is enhanced by the suggestion of cross-relations, for instance in bar 1 between *B* and *Bb* and *D* and *Db*:

Example 3: Van Wyk, *Three Dances*, II, bars 1–3

The image shows a musical score for three bars of 'Libero scorrevole' in 1/2 BV1. The notation is in treble clef with a key signature of one flat. Annotations include:

- Bar 1: A bracket labeled 'major triads' covers the first two notes (B and D). Below the staff, 'B-Bb cross-relations' points to the first note and 'D-Db cross-relations' points to the second note.
- Bar 2: A bracket labeled 'major triads' covers the first two notes (B and D). Below the staff, 'B-Bb cross-relations' points to the first note.
- Bar 3: A bracket labeled 'major triads' covers the first two notes (B and D). Below the staff, 'B-Bb cross-relations' points to the first note.

 The tempo marking 'Libero scorrevole' and the time signature '1/2 BV1' are at the top left. The dynamic marking 'mp' is at the start of bar 1. The number '3' is at the end of bar 3.

More direct cyclic cross-referencing occurs in bars 4 and 6 where motif *a* from the opening of the first dance is cited in rhythmically varied form. Variants of the untransposed opening motif *d* generated from *B*, are used in virtually every bar of the 19-bar A section.

The B section develops a motif based on the whole-tone scale which can be seen as a free inversion of *b*₁ (see Example 4, bars 19–22). In bars 23–26 the whole-tone motif alternates with octatonic references to *d* and to a vertical *B* first heard in bar 11. The same chord is used in bars 27–29, now as part of a pentatonic development of the oscillating seconds first used in bars 7–9.

Example 4: Van Wyk, *Three Dances*, II, bars 19–26

The image displays two staves of musical notation. The first staff, labeled with bar numbers 19 and 22, shows a melodic line with a bracket above it labeled "whole-tone". Two chords are marked above the staff as $\frac{1}{2} B I$. The second staff, labeled with bar numbers 23 and 26, shows a melodic line with a bracket above it labeled "whole-tone". Below the staff, two brackets are labeled "octatonic" and one is labeled "whole-tone".

The reprise of A is varied and abbreviated, coming to rest on a vertical *B*₁ from the first dance, which is reiterated 6 times as the melodic material is gradually thinned out.

2.6.3.2c. III.: *Vigorouso*

The A section is in the diatonic mode of B Aeolian, to which the *tierce de Picardie* (D#) is added in alternation with the natural third. There are several thematic sections which include the integration of previous material.

A Bars 1–21

B Bars 22–30

C Bars 31–40

A Bars 41–53

Coda Bars 54–59

The movement opens with a melodic statement of *A*, harmonised in open fifths (see Example 5, bars 1–2). This motif is repeated in varied forms as harmonic backdrop to a variant of *b*, *b*₂ (2–4) which overlaps with a melodic major-minor triad against *B* compounds. The resulting melodic idea (*e*) is developed through varied repetition and segmentation throughout the section:

Example 5: Van Wyk, *Three Dances*, III, bars 1–4

Untransposed segments of *e* also occur in the B section,⁷ which remains in B Aeolian, initially with *tierce de Picardie* (bars 22–23) and then without. The section is differentiated from the A section by its metrical and rhythmic regularity. Quartal arrangements of the *A* compound occur in bars 26, 27, 29 and 30:

Example 6: Van Wyk, *Three Dances*, III, bars 26–29

The few bars making up section C include *A* and *B* compounds and a variant of the first 4 notes of motif *e*, with the ascending thirds expanded by a semitone. The section starts with a conflation of *A* (C#-F#-G#) and *B* (G#-A#-C#) which was foreshadowed in bar 29:

Example 7: Van Wyk, *Three Dances*, III, bars 31–34

The image shows a musical staff in treble clef with a key signature of one sharp (F#). The notation consists of four measures. The first measure contains a chord with notes C# and F#, marked with a forte dynamic (*ff*) and labeled 'A+B'. The second measure contains a chord with notes G# and A#, labeled 'B'. The third and fourth measures contain a melodic line starting with G# and A#, followed by a sequence of notes: B, C, D, E, F#, G#. Brackets above the staff indicate that the first two measures (A+B and B) are grouped as 'e', and the next two measures (B and the melodic line) are grouped as 'e1'.

The falling minor third which concludes *e* and is omitted in *e*₁ is developed through transposition in the 3 bars leading up to the reprise of *A*.

The climax of the movement occurs in the reprise of section *A* which starts with an *accelerando* leading to an abrupt pause in bar 45.¹¹⁰ Further repetitions and variants of *e* follow, interrupted by a restatement of the *A+B* compound that initiated section *C*, and which, here, signals the start of the coda (bar 53).

The coda begins with the opening accompanying motif (*A*) followed by an unaccompanied statement of *e*. There is one more statement of motif *b*₂. The work ends on a B major chord with an added C.

2.6.3.3. Technical observations

The outer two movements are suitable for Grade 7, while the slower movement is closer to a Grade 6 level. Although there are no tempo indications and only a few dynamic markings, Van Wyk stressed the importance of expression in this work:¹¹¹

¹¹⁰ There are no further tempo markings after the *accelerando* in bar 42, but one would assume that the *accelerando* no longer applies after the pause in bar 45.

¹¹¹ Carl Van Wyk, personal communication with the author, 2 February 2009.

Repetition very much depends on nuance to work; no repetition should be the same. Nuance should create thrust, interest and propel the piece forward – this is the job of the performer. Sameness in this work is a no-no.

The notated fingerings also include string numbers and have more to do with bringing out the tonal contrasts and dynamics than with the comfort of position playing and open strings. Although the composer referred technically to the work as including ‘confrontational hand stretches and very quick hand changes,’ there is nothing a guitarist at a Grade 6 level would find too awkward or difficult to play.

The simplicity of the rhythmic design and the limited variation in texture makes this an excellent introduction to modern guitar music.

2.7. Avril Kinsey

Bushmen (Spirit of the Wilderness) for two guitars (1988)

2.7.1. Details

Instrumentation:	Two six-string guitars
Duration:	4 minutes
Level:	Grade 8
Pages:	Eight
Scordatura:	Guitar 1: sixth string = E. Guitar 2: sixth string = Db
Dedication:	To the indigenous cultures of Southern Africa
Published:	Cape Town: <i>Guitar Music from Africa</i> , Art Music Editions (ISBN 0-620-19654-8), 1996
Première (Duo):	Avril Kinsey (guitar), John Silver (guitar), <i>African Evenings</i> , Bloemfontein, The Odeon, 4 August 1988
Première (Solo):	Gregory Newton (guitar), DMA Recital, <i>Images of Asia and Africa</i> , Los Angeles, Northridge, 11 February 2005
Recording:	Avril Kinsey (guitar), John Silver (guitar), <i>Guitar Music from Africa</i> . Cape Town: Art Music (CDAM001), 1996
Other guitar works:	See Addendum A

2.7.2. Biography

Avril Kinsey was born in England in 1955. A year later her parents immigrated to Cape Town, South Africa. She began classical guitar lessons with her father in 1966.¹¹² Later she studied the guitar under Uliano Marchio, while also studying piano, voice, drama and dancing at Bergvliet High School, where she matriculated in 1974. After completing a Teachers Licentiate Diploma in guitar and piano at the University of Cape Town in 1978, Kinsey was awarded a scholarship to further her classical guitar studies in Spain at the Universitario Internacional de Música Española with José Tomas (a former student of Andrés Segovia), where she obtained a Performer's Diploma in 1979. She completed guitar master classes with Ernesto Bitetti, Carlos Bonell, Narciso Yepes, and later in the USA with Christopher Parkening (another Segovia student).

On her return to South Africa in 1981, she was awarded first prize, with distinction, in the Adcock Ingram Classical Guitar Competition. In 1982 she furthered her studies in the dramatic arts at the University of California, Los Angeles and joined the Tedd Davis, Modern City Repertoire Dance Company. She later embarked on a performing career which included singing, dancing and acting in several Brickhill-Burke productions, and former PACT and CAPAB productions, as well as several South African Broadcasting Corporation (SABC) television programmes.

Her performing career as guitarist has taken her to Singapore, Malaysia, Portugal, Spain, Holland, Belgium, Austria, Germany, Denmark, England, Scotland and North America, and has led to numerous live radio and television broadcasts for SAFM and FMR in South Africa, Austrian radio, the BBC, and KPFK and KMFA in the USA. In 1988 she made her orchestral debut with the National Symphony Orchestra (South Africa) performing Rodrigo's *Concierto de Aranjuez* under the baton of Garcia Asensio. Her chamber recitals have included collaborations with members of the Los Angeles Philharmonic. She has worked with soloists Melanie Horne (piano), Sanet Allen (soprano), Stella Martin (oboe) and Shannon Mowday (saxophone), and with several guitarists including Abri Jordaan, George Mathiba, Michael Hoole, Timothy

¹¹² John Kinsey was a part-time luthier who built his daughter one of her first guitars.

Walker (Royal Academy of Music), Gregg Nestor (USA) and Bienyameen (flamenco guitar).

In 1990 she formed and conducted South Africa's first 21-one piece guitar orchestra. Her arrangement of Ravel's *Bolero* and Vivaldi's *Guitar Concerto in D* was performed by the guitar orchestra and televised for *Arts on One*. Performing with the Cape Town Philharmonic Orchestra in 1996, she accompanied Luciano Pavarotti during the Cape Town visit of his world tour. In 1998 she launched the Avril Kinsey Classical Guitar Competition in Cape Town.

Kinsey has written over 25 works for, and including, the classical guitar, many of which have been published by Art Music Editions. Her guitar arrangement of *Nkosi Sikelel' iAfrika* was used in SABC television's Thabo Mbeki documentary entitled *African Renaissance*, while *Bushmen*, *Modjadji* and *Mokoro* were featured in two SABC documentaries, with *Mokoro* also featured as a music video. Several of her electro-acoustic dance works have been performed: *Dancing in the Light* was premièred by Carol Kinsey and Johan Kotzé at Artscape in 1987; contemporary dancer and choreographer Robyn Orlin performed *Local Images*, and *Moving into Dance* performed *Sounds Great* for SABC television. An ensemble work *Legends of the Cape* was premièred at the Oude Libertas Amphitheatre in 1993. In 2007, after having recorded 5 compact discs and performed hundreds of recitals of her 'African-inspired' works for classical guitar, Kinsey was awarded the prestigious Astris Award by Bergvliet High School for having 'excelled in her field of expertise over many years.'¹¹³

She is the composer of 2 music books, *Guitar Music from Africa* and *Guitar on Safari*, and the author of an original story and screenplay entitled *The Wild Coast*.¹¹⁴ She has been commissioned by the South African Music Rights Organisation (SAMRO), the SABC, and the Foundation for the Creative Arts, as well as by schools and individuals. Kinsey is the founding director of the Cape Town Academy of Music

¹¹³ Kay Warne, 'Past Pupils, Astris Award,' *Welcome to Bergvliet High School*, <http://www.bhs.org.za/bergvliet-high-school-files/past-pupils/past-pupil-archive-newsletter-sept2008.htm> (accessed 18 May 2009).

¹¹⁴ Avril Kinsey, *The Wild Coast*, registered with the Library of Congress, Copyright Office (number: Pau003071513), 30 June 2006.

(2000), where she also teaches. She has given master classes and lectures for Trinity College of Music teacher programmes. Her guitar works have been performed by Timothy Walker (UK), Gregg Nestor (USA), and by Dr Gregory Newton in Europe and the USA.

2.7. 3. Notes on the selected work

2.7.3.1. Motivation for selection of the author's work with contributions by

Dr Gregory Newton

The reasons for including *Bushmen*, besides its being a published work with numerous performances, recordings and requests for its inclusion,¹¹⁵ are because it is the only distinctly programmatic South African guitar work with prepared guitar techniques (including a bird-call) in the body of works examined. Secondly, Dr Gregory Newton who performed the solo version of *Bushmen* as part of his doctoral degree at the University of California, Los Angeles (UCLA) in 2005 and gave 10 performances of the work in the USA and Europe, wrote an in-depth study on the background and technical aspects of the work, specifically to provide an objective view-point for use in this dissertation.¹¹⁶ Newton, who holds three esteemed positions in the guitar community of America,¹¹⁷ has also been a contributor to guitar journals and magazines such as *Classical Guitar* (UK). Although he wrote 24 pages on the duo and solo versions of *Bushmen*, only the most relevant information will be included in the background notes and technical observations, and where necessary the author has added square brackets for clarification or additions. The analysis is the work of the author.

¹¹⁵ Timothy Walker (UK), Dr Gregory Newton (USA), Michael Hoole and David Kruger (SA): 2008–2009.

¹¹⁶ Gregory Newton, 'Notes on *Bushmen*,' sent by email on 6 May 2009.

¹¹⁷ President of the American Guitar Society (AGS), Director of the AGS International Concert Series and Member of the Board of Directors of the Guitar Foundation of America.

2.7.3.2. Background notes by Newton

My first introduction to Avril Kinsey and her music came in the summer of 1989 via an interview with her in *Classical Guitar* magazine (UK),¹¹⁸ a journal for which I had been a contributor from 1982–1986. A reminder came 8 years later, in the summer of 1997, with another article in *Classical Guitar*.¹¹⁹ Written by Kinsey herself, the article provided an overview of the guitar in South Africa and included further discussion of her music; in addition, the issue's music supplement reproduced her *Mokoro (Song of the Water)*.¹²⁰ Again, my interest was piqued, and in playing through *Mokoro*, I was thoroughly captivated. In 2002 I left my university teaching position of 14 years to accept offers at two other institutions, and I began a Doctorate of Musical Arts degree (DMA). Many guitar concerts traditionally involve the music of Europe, South America and a certain amount from North America and Australia, so I decided I would present recitals from two under-represented continents, namely, Africa and Asia. Upon receiving Kinsey's scores and recording, I settled upon the pairing of *Bushmen* and *Mokoro* as part of *Images of Asia and Africa*. The information for the notes on *Bushmen* was drawn from an interview with Avril Kinsey, correspondence, email and telephone conversations, from the published edition, and from *Classical Guitar* (UK).

The Art Music Edition of *Guitar Music from Africa* presents a duo and solo version of *Bushmen*. The former is to be considered the primary version, as Kinsey originally conceived the work for two guitars. Moreover, it is the medium preferred by the composer and included as such on her compact disc recording. *The Guitar Music from Africa* collection is dedicated to the indigenous peoples of Southern Africa. Kinsey considers *Bushmen*, *Modjadji* and *Mokoro (Song of the Water)* to be her three most significant guitar works. Kinsey states that her 'primary source of inspiration stems mostly from experience.' Some of her works like *Modjadji* and *Sangoma* are direct results of her extensive travels. In regard to *Mokoro* she states:

It is one of my favourite pieces to perform because it was inspired by a unique camping experience in the swamps of the Okavango delta, where I

¹¹⁸ Colin Cooper, 'African Collage: Colin Cooper meets the unique Avril Kinsey,' *Classical Guitar* 7 No.10 (June 1989): 14–15.

¹¹⁹ Avril Kinsey, 'Creating Guitar Music in South Africa: The Past and Present,' *Classical Guitar* 15 No. 11 (July 1997): 24–25.

¹²⁰ Neil Smith (ed.), 'Music Supplement,' *Classical Guitar* 15 No. 11 (July 1997): 26–29.

camped on the banks of a crocodile and hippo-infested river, surrounded by calls of birds like the majestic fish eagle.¹²¹

Bushmen, however, did not derive from a particular journey. Instead, it takes its inspiration from several sources. First, the history, culture and traditions of the Bushmen of South Africa have long fascinated Kinsey. She adds:

The Bushmen lived so close to the land that they knew nature intimately. Their knowledge of animals and plants is reflected in the many Bushmen paintings encountered in caves and other rock enclosures around South Africa.¹²²

Second, the work uses a Bushmen tale as a programme. A snake with long, gangly legs is warned by the Spirit of the Wilderness that a drought is coming and that he should find a safer environment.¹²³

The snake declined to pay any attention. Soon the land turned to desert, but hindered by his long legs, the snake was unable to escape the sandy terrain. The snake pleaded to the Spirit for help, promising that in the future he would comply with the Spirit's advice. The Spirit of the Wilderness took pity on the snake's plight and solved the problem by removing the snake's legs. This allowed the creature to glide over the sand to greener pastures. [...] The story is passed down by the Bushmen as a reminder to always heed the warnings of the Spirit of the Wilderness.

Third, she writes in the foreword to the collection that 'My intention is to contribute in some small way to the world of music something of the indigenous but sadly dying cultures of Southern Africa.'¹²⁴

In addition to Bach, Brouwer, Feldman, the rhythms of Latin American music and some indigenous recordings by Hugh Tracey,¹²⁵ Kinsey cites John Cage and his prepared piano effects as one of her strongest influences. This influence is abundantly clear in *Bushmen*, which utilises more prepared guitar effects than any other of her works. Her quest is to evoke some of the sounds of African music and recreate sounds of African musical instruments [such as a marimba, gourd-harp, *sansa* or thumb-

¹²¹ Avril Kinsey, personal communication with Gregory Newton, 10 January 2009.

¹²² *Ibid.*

¹²³ Avril Kinsey, *Guitar Music from Africa* (Cape Town: Art Music Editions, 1996), 44.

¹²⁴ *Ibid.*: 4.

¹²⁵ Hugh Tracey recordings, 'Special Collections,' housed in the Rhodes University, International Library of African Music, Grahamstown.

piano,¹²⁶ zither-effect, Bushman vocal click sounds and ankle rattles.] It is likely that *Bushmen* is the only work for classical guitar which asks for *tambor*¹²⁷ with a seeded-gourd to be struck against the strings, and probable that *Bushmen* is the only piece in the classical guitar repertory to employ the tied ends of the strings near the bridge for percussive purposes. Kinsey remarks that ‘I love nature and have incorporated into this work and other guitar works the sound of bird calls.’¹²⁸ In *Bushmen* the sound of a desert korhaan cry is created and in *Afrique du Temps Jadis (Sangoma)* it is the call of the buff-spotted flufftail. The effects are represented in the score by a variety of graphic indications, all of which are thoroughly explained in the preface to the work.

2.7.3.3. Structure and style¹²⁹

Bushmen is a programmatic tonal work in 4 distinct sections.

Section	Bars	Tempo indications	Narrative episode (as above)
I.	1–24	<i>Tempo I</i> (quaver = 112–116)	Spirit of the Wilderness in dialogue with nature.
II.	25–58	<i>Tempo II</i> (dotted crotchet = 84)	The snake refuses to leave, while the Bushmen dance. The desert korhaan calls out for the animals to flee.
III.	59–70	<i>Tempo III</i> (crotchet = 124)	The snake struggles to escape (zither effect).
IV.	71–123	<i>Con spirito</i> (free fugal style)	The snake loses its legs and all of nature flees.

¹²⁶ See Lexicon.

¹²⁷ See Lexicon.

¹²⁸ Avril Kinsey, *op. cit.*

¹²⁹ The analysis, including structure and style for the various sections, is the work of the author.

2.7.3.3a. Section 1

The section is in 4/8 metre and begins with a pentatonic scale centred on E_b . It depicts the Spirit of the Wilderness gently calling his warning of an impending drought. The Spirit's call and nature's subtle, more muted responses are initially created between the 2 guitars in call and response phrases. In bars 1–6 these phrases employ 3 motifs *a*, *b* and *c* (see Example 1). Guitar 2, which represents nature's muted response, is prepared by placing putty [*Prestik*] across strings 1 to 5 as indicated in bar 1 of Example 1. This effect is employed until the call of the desert bird, the korhaan, in bar 48 of the next section.

Example 1: Kinsey, *Bushmen*, bars 1–4

The musical score for Example 1 consists of two staves in 4/8 time. The upper staff (Guitar 1) begins with a circled '1' and contains a triplet of eighth notes labeled 'a' with a $\frac{1}{2}VI$ fingering. The lower staff (Guitar 2) contains a circled '5' labeled 'Prestik' and a triplet of eighth notes labeled 'b' with a p dynamic. The score concludes with a triplet of eighth notes labeled 'c' on the lower staff with a $\frac{1}{2}VI$ fingering and a p dynamic.

In bars 7–9 the instruments are combined for the first time when a fourth pentatonic motif *d*, in triplets and quintuplets, is heard against a development of *c*. This motif can be referred to as c_1 and is based on a 4-note subset of an overlapping pentatonic scale. Bars 10–11 are a reprise of bars 1–2. The dialogue continues until bar 18 where it is interrupted by a single ornamented Bb , which in bars 20 and 24 slips semitonally to A. The first introduction of low notes on the retuned sixth string occurs in bars 20–24, where an augmented rhythmic form of the lower melody of section II is anticipated.

2.7.3.3b. Section II

This section opens with 2 new effects, namely, the imitation of Bushman vocal click sounds in Guitar 1, and an ostinato gourd-harp effect in Guitar 2. The latter depicts the snake's refusal to leave the desert in bars 25–34 on three low notes ($F-E_b-D_b$). From

bar 31 onwards Guitar 1 represents the urgent ‘sand-dance’ of the Bushmen and sounds a repeated shaker rattle-effect, referred to as ‘gourd hits’,¹³⁰ in conjunction with two 3-note compounds *A* (*E_b-A_b-B_b*) and *B* (*D_b-F-A_b-B_b*), which are subsets of the overlapping pentatonic scale of section 1 (see Example 2). This is heard against the gourd-harp sound in Guitar 2.

Example 2: Kinsey, *Bushmen*, bars 31–34

In bars 35–36 and 43–44 the rattle-effects occur only on the first and fourth beat of the 6/8 metre, while the remaining notes (a subset of *B*) are played *ligado*.¹³¹ These are heard against motifs *a*, *b* and *c* from section 1. In bars 50–57 ten korhaan calls on Guitar 2 announce that time is up and the animals must flee or perish.

2.7.3.3c. Section III

This short 11-bar section portraying the start of the flight from the desert is characterised by a continuous driving pattern of semiquavers articulating various pentatonic motifs derived from a subset of the quintuplet motif *d* of section 1 (see Example 3, bars 61–62). In contrast, the zither sound in crotchets and quavers on Guitar 1 (bars 61–64) represents the snake, still with legs, unsuccessfully attempting to flee (see Example 3, bars 61–62). The material on Guitar 1 up to bar 68 uses the ‘black key’ pentatonic scale and foreshadows the thematic material of the fugal section IV:

¹³⁰ See Lexicon.

¹³¹ See Lexicon.

Example 3: Kinsey, *Bushmen*, bars 61–62

Section III closes as it started with 2 bars of Guitar 2 solo. Effectively the exhausted snake rests, while the semiquavers of Guitar 2 also come to rest on 2 C# crotchets in bar 70. The prepared zither effect (symbolic of the snake's legs) is removed in bar 68 in preparation for his glide across the desert sand in section IV, which is composed in a free fugal form.¹³²

2.7.3.3d. Section IV

The F tonal centre of the last section is a semitone lower than that of the previous section. There are 2 fugal subjects, neither of which is followed by the conventional answer in the dominant. The first subject is announced by Guitar 2 in bar 71 until the third beat of bar 72. 'As we were given a preview of the entire first and second subjects in Section III, its debut here is abbreviated.'¹³³ The snake's first attempt at slithering over the sand without his legs was tentative, but by the time the fully stated second subject sounds in Guitar 1 from bar 73 until bar 76, he is well on his way. From bar 74 Guitar 2 imitates this subject, slightly varied, an octave lower at the distance of a bar. The imitation ends slightly short of a full statement on the second beat of bar 76.

¹³² The term 'fugue' is derived from the Italian '*fuga*' which means 'flight.' Gregory Newton, (Notes on *Bushmen*, 5 May 2009: 8) describes the use of fugue here as 'an appropriate and effective choice to depict the animals fleeing the rapidly expanding desert.'

¹³³ Gregory Newton, (Notes on *Bushmen*): 8.

Example 4: Kinsey, *Bushmen*, bars 72–79

The musical score consists of two systems of piano accompaniment. The first system covers bars 72 to 75. The right-hand part (treble clef) features a melodic line marked *dolce* and identified as the *2nd subject*. The left-hand part (bass clef) provides harmonic support with dynamics *mp* and *mf*. The second system covers bars 76 to 79. The right-hand part now features the *1st subject* marked *f*. A bracket labeled *2nd subject in imitation* spans bars 76 to 78, indicating a secondary melodic line. The left-hand part continues with rhythmic accompaniment.

From bars 79–84 Guitar 1 sounds 3 more tonic statements of the first subject against counter-subject material in Guitar 2. A full statement of the second subject recurs in bars 85–88, followed by a truncated statement from bars 89–90.

A brief middle section from bars 91–101 includes episodes employing mostly second-subject material over rhythmically augmented material from the semiquavers of section III. The episodes briefly modulate through several keys: A major (bar 92), B \flat major (bar 94), F major (bar 96) and D minor (bar 99), returning to F major in bar 102. The final section begins in bar 102 with a tonic statement of the first and second subjects in Guitar 1. The final rush of animals is depicted in bar 106 with a return to the driving semiquavers which recalls similar material from bar 61. From bar 114 until the end in bar 123, the first subject against a countersubject of semiquavers gradually decrescendos to silence, as the last of the animals on the distant horizon escape to greener pastures.

2.7.3.4. *Technical observations by Newton*¹³⁴

As *Bushmen* is such an effective and evocative piece, it is no surprise that it is amongst Kinsey's most popular works with performers and audiences alike. *Bushmen* may be classified as a Grade 8 level. [The effects should be extremely well practiced, so they blend into the music.]

Technical and musical challenges abound, all of which must be thoughtfully addressed by both performers. Guitar 2 must perform most of the score with the first through fifth strings evenly muted by means of putty [*Prestik*]. This requires a sizeable chunk, carefully fashioned into a long strip. The guitarist should also practise putting the putty on and taking it off quickly, as this is required in the middle of the piece. An alternative to putty, one employed by many guitarists, is the use of foam [rubber foam similar to a sponge]. The kind used [as] a microphone [cover] is best. The following specifications should be observed: the length should just exceed the distance from the sixth string to the first; the width should be close to 3.5 centimetres and the height should be just enough to mute the strings and not overly damp the sound. A toothpick may then be inserted lengthwise through the centre of the foam, which allows the performer to easily insert and remove the device. When not in use, it can rest on the left knee.

The clicking in bars 25–30 obliges Guitar 1 to do a bit of preparation beforehand. Most guitarists, when putting on a new set of strings, will clip the string ends close to the bridge. In *Bushmen*, it is necessary for Guitar 1 to allow all six string ends to protrude from the bridge. The composer suggests 1 centimetre, although slightly more may be advisable [with the ends smoothed by rubbing the finest water-paper (P1200) over them]. The string ends are then bent to a 90-degree angle to the bridge, [in] such [a way] that they can be easily ‘flicked.’

Kinsey directs the gourd harp effect to be done by diagonally scratching the nail of the index finger back and forth across the sixth string. While this does work quite well, it presents a problem. For guitarists who have thinner fingernails, it may roughen the edge of the nail, which can adversely affect tone later on. A perfect solution, however,

¹³⁴ Comments in square brackets are by the author.

is to use a plectrum. In addition to saving the guitarist's fingernail, it allows for a scratch to be produced in both directions: the left side of the plectrum is used for the downstroke, the right side takes care of the upstroke. Moreover, the angle of the plectrum may be adjusted for the desired amount of scraping.

The korhaan bird cry presents no special issues. Both the solo arrangement as well as Kinsey's recording clearly indicates the length of the *glissando* to be one fret only, or one half step. The initial plucked note should be short and sharp, with the second note matching the volume as closely as possible. The performer may produce the *glissando* in the normal manner, i.e. with the left-hand finger pressing on the flesh of its tip. Alternatively, one may adopt the *glissando* procedure from Kinsey's *Mokoro*, in which the left-hand finger presses on the tip of the fingernail.

The African zither sound is a tricky one to produce. If the curtain hook (or whatever metallic object employed) is tightly attached to the strings, the resulting timbre is more subdued and contains less buzz. If the object is too loose, it is guaranteed to jump and rattle, thereby ruining the effect. Arguably the best solution is to hang the curtain hook on the second string and allow it to vibrate against the first string as the composer directs, but secure it in place by taping it to the saddle.

In terms of standard guitar technique, a well-developed ability with slurs is essential in this work, especially in the light of the fact that slurs are prevalent throughout sections I through III. Ascending slurs ('hammer-ons') must be swift and accurate, particularly in Guitar 1 of section II. Here, each note produced by an ascending slur must successfully compete with a 3-note chord struck by a gourd immediately before and after. Descending slurs ('pull-offs') should be crisp and articulated. It is recommended that performers explore and incorporate both types of descending slurs, i.e. commonly-termed 'free stroke' and 'rest stroke' descending slurs. The former technique involves pulling off the slurring finger upwards 'into the air.' This is demanded in cases where the higher adjacent string must sound during the slur. In the latter technique, the slurring finger pulls off directly into the adjacent string above, then rebounds from that string and returns to position. This gives a highly effective 'snap' to slurs in passages where intensity is needed.

A strong and regular beat, together with forceful, rhythmic drive, are essential for a convincing performance. Section 1, improvisatory in nature, is the exception.

[Additionally, the performer's ability to interpret and project the different sounds and ideas imaginatively, as part of the narrative, will certainly enhance the effectiveness of the work].

Guitar duos in search of new and exciting material would do well to explore her catalogue.

2.8. David Hewitt

Sunrise (c. 1989)

2.8.1. Details

Instrumentation:	Ten-string or six-string guitar
Duration:	3 minutes
Level:	Grade 6
Pages:	Four
Scordatura:	Sixth string = E
Première:	David Hewitt (guitar), no details.
Recordings:	David Hewitt (guitar) <i>An African Tapestry</i> . David Gresham Records (ZDGR 1129), 1989 Tessa Ziegler (guitar) <i>The Time of My Life</i> [CD], n.d.
Other guitar works:	See Addendum A

2.8.2. Biography

David Hewitt was born in Wales in 1947. A year later his family moved to South Africa and settled in Port Elizabeth, where they stayed for a period of 10 years, before moving to Johannesburg in 1958.¹³⁵ Hewitt, who had started singing and playing the guitar from a young age, spent the first 8 years of his music career as a commercial performer and session musician. He was the voice behind one of South Africa's most famous jingles: 'Let your fingers do the walking through the yellow pages.'¹³⁶

¹³⁵ 'Guitar Concerts for City,' *The Cape Herald Newspaper*, Art Section, 24 November 1979.

¹³⁶ Wendy Hewitt, personal communication with the author, 13 March 2009.

He began classical guitar studies with Fritz Buss in 1968 and 7 years later (1975) Narciso Yepes invited him to participate in the International Paris Guitar Festival, where together with Yepes's protégé Godelieve Monden he performed the closing concert.¹³⁷ In August 1977 he was one of 15 guitarists selected worldwide by Yepes to attend master classes in Lucerne, Barcelona and Madrid.

In the same year Hewitt, Simon Wynberg (guitar) and Martin Harris (guitar) were promoted by the Classical Guitar Society of South Africa, and sponsored by Musikland, to give concerts in all the major cities of South Africa.¹³⁸

Hewitt performed as a soloist in South Africa, Europe and the United States of America. Some time around 1978 he began his long-time guitar duo partnership with Tessa Ziegler. Their first major recital together was in the Great Hall, University of the Witwatersrand.¹³⁹ They performed throughout South Africa for close to 20 years and made several recordings for the South African Broadcasting Corporation's radio and television programmes, as well as for EMI Records (*Duet*, n.d.).

In 1981 Hewitt and his wife Wendy moved to Durban, where he founded the Classical Guitar Society of KwaZulu-Natal (formerly Natal). While in Durban, he performed Rodrigo's *Concierto de Aranjuez* with the former Natal Philharmonic Orchestra conducted by Michael Hankinson.¹⁴⁰ In 1986 he was invited by ten-string guitarist Simon Wynberg (based in the United Kingdom) to record works by Mertz and Coste for the Meridian label.¹⁴¹ The works were performed in the Queen Elizabeth Hall, London in 1986.

Hewitt performed the première of South African guitar works by Zaidel-Rudolph (*Five African Sketches*) and performed and recorded David Kosviner's *Divergence* and *Richiesta 2a*.

As a composer he has written over 16 solo and duo guitar works, most of which were arranged with backing by Adolfo Waitzman for David Gresham recordings including

¹³⁷ Fritz Buss, personal communication with the author, 12 March, 2009.

¹³⁸ Russell Stirling, *The Classical Guitar Society of South Africa: A Brief History (1958–1980)*, (BMus Hons Essay. Johannesburg, University of the Witwatersrand, 1980): 22.

¹³⁹ Tessa Ziegler, personal communication with the author, 12 March 2009.

¹⁴⁰ Wendy Hewitt, personal communication with the author, 13 March 2009.

¹⁴¹ *Ibid.*

African Tapestry (1989), *Storyteller* (1990) and *The Best of David Hewitt, African Awakening*, (2000). Avril Kinsey and John Silver recorded ‘Shingwedzi’ on *African Evenings* (1988), and Tessa Ziegler recorded ‘Sunrise’ and ‘Wendy’ on *Time of My Life* (n.d.) and *Late Afternoon at the Road Café* (1996) respectively. Michal George recorded ‘Mischief Maker,’ ‘Where the Heart is’ and ‘African Lullaby’ on *Umwangedwa, Contemporary South African Guitar Music* (2001).

Hewitt worked and collaborated on his recordings with many other prominent South African artists, such as Isaac Mtshali, Grace Sambo (on *African Tapestry*, 1989), Dizo Plaatjies, Viktor Masondo, Ntokozo Zungu and others, and with groups such as Amampondo and the East Rand Holy Jerusalem Choir (on *The Storyteller*, 1990). *African Tapestry* was released in Germany, Austria, Switzerland, Korea, the United States of America and Southern Africa. It won the OKTV Award for Best Instrumental Album in South Africa in April, 1990.

Hewitt died of Alzheimer’s disease in 2001 at the age of 54.¹⁴²

2.8.3. Notes on the selected work

2.8.3.1. Background notes

Very little has been written on Hewitt or his music, and this, coupled with the paucity of information known or offered by those who knew him, has meant that the author has been unable to find substantial background information on his music, other than in some liner notes from recordings.

Her professional connection with Hewitt began in 1981 when she took a series of lessons with him prior to the Youth in Harmony Classical Guitar Competition. Her experience was that he was a perfectionist dedicated to the art of classical guitar performance.

¹⁴² Des Lindberg, ‘Obituary: David Hewitt, 29 December 2001,’ *3rd Ear Music*, <http://www.3rdear.com/forum/forumjan02/dhewitt.html> (accessed 14 August 2008).

She knew him first as performer who composed works as a vehicle for his performances and recordings. Although he had established himself as a classical musician, his compositions reflect the popular music of the era in which he grew up and started his career. The majority of Hewitt's solo works were eventually recorded by David Gresham Records, a company known in South Africa for recording and promoting mostly styles associated with popular commercial music.¹⁴³

One of his earliest compositions was a song he wrote for his wife on their wedding day (1974), aptly titled 'Wendy.' He eventually arranged the song for solo guitar, in which form it was recorded by Ziegler in 1996, and published in 2001 in an anthology of his guitar works.¹⁴⁴

Liner notes from his second solo recording, *Storyteller*, provide the context for the sub-Saharan influences in his works at the time:¹⁴⁵

Surrounded from a young age by the crosswinds of African and Western culture it was natural that David's work should reflect both his classical training and the influences of the land in which he lives.

The liner notes to Michal George's recording of Hewitt's 'Mischief Maker,' 'Where the Heart is' and 'African Lullaby' comment on his melodic and harmonic style: 'While each is rooted in the traditions of tonal harmony, they are uniquely melodic and colourful.'¹⁴⁶

The solo and duet versions of 'Sunrise' are published in the 2001 anthology of his works published by Tessa Ziegler. The analysis which follows is based on the solo version, which could be seen to be loosely based on 'popular song form,' with 2 main thematic ideas (verse and refrain). The jazz concept of 'song form' as defined by Grove¹⁴⁷ refers to a 'refrain section for 16 or 32 bars comprised of 4 or 8 bar phrases,'

¹⁴³ 'David Gresham Record Company,'

<http://www.greshamrecords.co.za/> (accessed 6 April 2009).

¹⁴⁴ David Hewitt, *Anthology of South African Pieces for Classical Guitar by David Hewitt (1947–2001)*, compiled by David Hewitt and Tessa Ziegler (Johannesburg: Tessa Ziegler, 2006).

¹⁴⁵ Gcina Mhlope, liner notes from *Storyteller* (Johannesburg: David Gresham Records, 1990).

¹⁴⁶ Michal George, liner notes from *Umwangedwa, Contemporary South African Guitar Music*, (Ohio: Ingududu Productions, 2001).

¹⁴⁷ Thomas Owens, 'Forms,' *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld, *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J154400> (accessed 7 April 2009).

which may be grouped into a variety of thematic designs based on combinations of *aaba*, *abac* and others. Although Hewitt's opening section is not necessarily a refrain, it does consist of several thematic phrases which could be seen to provide a similar function to that described above.

2.8.3.2. *Structure and style*

The work starts in E Aeolian and opens with the main thematic idea (section A) for 33 bars before the second idea (section B) is stated. Overall the form can be represented as:

- A Bars 1-33
- B Bars 34-51
- A Bars 52-61
- B Bars 62-79

Certain elements of popular song form can be discerned in the subsidiary sections, although the phrases rarely correspond to the 4-bar template common in pop music.

Section	Bars	Thematic phrases	Function in popular music
A	1-7	<i>a1</i> with free material inserted	introduction
	8-11	<i>a2</i>	bridge
	12-18	<i>a1</i> ₁ with a variant of <i>a2</i> inserted	verse 1
	19-23	<i>b</i>	bridge
	24-30	<i>a1</i> ₁ with a variant of <i>a2</i> inserted	verse 2
	31-33	<i>b</i> ₁	bridge
B	34-37	<i>c</i>	refrain
	38-40	<i>b</i> ₂	bridge

	41–43	c_1	refrain
	44–51	b_3 with a variant of a_{2_1} inserted	bridge
A ₁	52–58	a_{1_2}	verse
	59–61	b_2 varied	bridge
B	62–65	c	refrain
	66–68	b_2	bridge
	69–71	c_1	refrain
	72–75	b_3	bridge
	76–79	a_2 varied at end	coda

The opening motif a_1 is stated 4 times in free descending sequence. Some variation occurs in the latter halves of the second and fourth statements. This is followed by 3 bars of free material, which never recurs, consisting of a sequence of falling fifths and rising thirds cadencing unexpectedly into B \flat Lydian. After this the music surprisingly restarts in G major (bar 8) with 3 varied statements of a second theme a_2 :

Example 1: David Hewitt, *Sunrise*, bars 1–8

Bb: Lydian: V⁷ I V⁷ I G: I
C

In the ‘verses’ (bars 12–18 and 24–30) statements of the *a* motif alternate with *b* motifs, used as interjections between the 2 phrases. The ‘verses’ and the later ‘refrains’ are all separated by bridges based on *b*. The bridge leading up to the refrain cadences on the V of G major, the key of the refrain:

Example 2: David Hewitt, *Sunrise*, bars 33–34

G: V⁷₂₋₃

The motif *c* on which the refrain is based is anticipated by the repeated-note figures in bars 13, 25 and especially 32. At the end of B the 1st bridge (bars 8–11) is reprised in bars 48–51, which will recur again at the end of the work.

The reprise of section A₁ (bars 52–61) is truncated, while section B, reprised in its entirety, includes a modification at the end, so that the work concludes in G major.

2.8.3.3. *Technical observations*

This largely diatonic work of Grade 6 level is indebted to the idiom of pop music and is therefore suited to a lighter programme.

Ligado slurs, *staccatos* and some other articulations are marked, but there are no dynamic markings in the score. This conforms, perhaps, to the mostly uniform dynamic level in much pop music, however, the lyrical and repetitive phrases do require dynamic variation, while *crescendos* and *decrescendos* would certainly enhance the music. An effective technique notated in the duo version which is not indicated in the solo, is the *pizzicato*¹⁴⁸ (bars 12–15). This effect would sound equally effective on the upper notes of the first 3 beats of bars 8 and 9 and other similar

¹⁴⁸ See Lexicon.

corresponding bars in the solo version. The upper notes of the chord on the fourth beat of bar 1 are fingered 1-2-3, which perhaps a large hand might reach, but the stretch can be more easily reached with fingers 1, 3 and 4.

In bar 52 the descending arpeggiation needs to be articulated, as marked, with the index finger dragged across the strings from the first to the fourth string, while the last note D could be articulated with a left-hand descending *ligado*.

For a more dynamic ending, the last 3 bars of guitar 1 in the duo version could quite comfortably be incorporated into the solo version.

There are a couple of apparent editorial printing errors in the Anthology edition. The chord on the third beat of bar 2 (the fifth string A in the lower voice) should be played with an open string and cannot be played on the fourth string as is indicated. In bar 24 on the third beat, above the B, the twelfth fret is marked and this would only make sense if the note were to be played as a harmonic at the twelfth fret. This would work well if the D, A and E notes either side of the B were also played as harmonics, as is indicated in the duo version in bar 24.

2.9. Jeanne Zaidel-Rudolph

Five African Sketches (1990)

2.9.1. Details

Instrumentation:	Six-string guitar
Duration:	13 minutes
Level:	Licentiate
Pages:	Eighteen
Scordatura:	Sixth string = E
Commissioned:	South African Music Rights Organisation (SAMRO), 1989
Dedication:	To Stephen Sher
Published:	<i>Two South African Dialogues for Guitar.</i> Johannesburg: SAMRO Scores (ISBN 0-869645870), 1992
Première:	David Hewitt (guitar), Johannesburg, Linder Auditorium, n.d.
Recording:	Michal George (guitar), <i>Umwangedwa, Contemporary South African Guitar Music.</i> Ohio: Ingududu Productions, 2001
Other guitar works:	See Addendum A

2.9.2. Biography

Jeanne Zaidel-Rudolph was born in Pretoria in 1948. She studied piano from the age of 5 with Goldie Zaidel and later with Philip Levy and Adolph Hallis. Between 1969

and 1971 she was awarded Performer's Licentiate Diplomas from Trinity College London (LTCL), the Royal School of Music (LRSM), and the University of South Africa (UPLM), all with distinction. She obtained her Fellowship of Trinity College London (FTCL) in 1970 and her MMus (University of Pretoria) in 1972.

Zaidel-Rudolph was awarded the Oppenheimer Memorial Trust Scholarship for post-graduate studies at the Royal College of Music, London (RCM). While there she studied piano with John Lill, electronic music with Tristram Carey and composition with John Lambert. She won the RO Morris and the Cobbett prizes for composition.

Before returning to South Africa in 1975, Zaidel-Rudolph concentrated on composition studies with György Ligeti at the Hochschule für Musik in Hamburg. She took master classes in composition with Nadia Boulanger, Peter Maxwell Davies, Karl-Heinz Stockhausen and Iannis Xenakis.¹⁴⁹

In 1979 she was awarded a DMus for composition from the University of Pretoria while studying under Stefans Grové. She was the first woman to receive a doctorate in music composition in South Africa.¹⁵⁰ She has lectured in theory and composition at the University of the Witwatersrand since 1975 and is currently Professor of Theory and Composition in the Music Faculty of the School of Arts, University of the Witwatersrand.

She has served on the South African Anthem Committee and was given the honour of producing the official composite version of the anthem and its orchestral setting. Zaidel-Rudolph has served and continues to serve on The University of South Africa (UNISA) Music Foundation; the Board of Directors of the South African Music Rights Organisation (SAMRO) and as a trustee for the SAMRO Endowment for the National Arts (SENA). She has recently been appointed to the board of the South African Music and Education Trust (SAMET).

Zaidel-Rudolph is listed in the International *Who's Who in Music* and the *International Encyclopedia of Woman Composers* by Aaron Cohen. She was awarded

¹⁴⁹ Robert Buning, ed., Notes from the score, *Two South African Dialogues* (Johannesburg: SAMRO Scores, 1992).

¹⁵⁰ Jeanne Zaidel-Rudolph, personal communication with the author, 2 April 2008.

a post-doctoral research grant from the National Research Foundation (NRF) for her work with the overtone singing of the *Ngqoko* Women's Cultural Group. The project led to the establishment of an inter-institutional team with the University of Cape Town. Her large-scale work for the *Ngqoko* women singers, *Lifecycle* (commissioned by the International Classical Music Festival, now known as MIAGI), was performed at the City Hall in Cape Town on Women's Day, 17th August 2005.¹⁵¹

Her numerous awards for composition include the Total Oil South Africa Competition (first prize, 1986); the Order of Ikhamanga (for her 'excellent contribution to music nationally and internationally,' 2004) and the TuksAlumni Laureate (University of Pretoria, 2007). An honorary doctorate (DEd) was conferred on Zaidel-Rudolph by the University of Pretoria in 2008.

She has received numerous commissions, the most prestigious being UNISA/TRANSNET (for the International Piano and String Competitions in 1988, 1992 and 2008 respectively); SAMRO for the Olympic Games in Atlanta (*Oratorio for Human Rights*, 1996) and a song in honour of Nelson Mandela for an honorary doctoral award ceremony (Ben Gurion University of the Negev) presented in Cape Town in September 1997.

Her compositional oeuvre is large and varied and includes orchestral, chamber, choir, film scores, solo works and a rock opera. Amongst her most renowned works are *Abantubamlambo*, a ballet for orchestra and tape; *Ukukhala* (an African ballet), *Fanfare Festival Overture*, commissioned by the South African Broadcasting Corporation (SABC); *Tempus Fugit* (a cross-cultural orchestral essay which won the Total Oil annual composers' competition, 1986), *Suite Afrique* (viola and piano), *Virtuoso I* and *Partials and Pedals* (solo piano) and *Strange Quartet* (for the Sontonga String Quartet). Besides the *Five African Sketches*, her other works for guitar are *Tango for Tim* (guitar solo) for Timothy Walker and *Ukuthula (Peace)* for mixed choir and guitar or marimba.

¹⁵¹ Jeanne Zaidel-Rudolph, personal communication with the author, 16 July 2008.

2.9.3. Notes on the selected work

2.9.3.1. Background notes

Zaidel-Rudolph decided to write a virtuosic concert piece for solo guitar after she received requests from guitarists Stephen Sher (to whom the work is dedicated), Ken Hartdegen (who edited and provided fingering) and David Hewitt, who eventually premièred the work at the Linder Auditorium in Johannesburg.

It was not Zaidel-Rudolph's first work for guitar. She had written an experimental piece for Timothy Walker after hearing him perform and teach at Dartington in England. She acknowledges the influence of hearing a performance by the renowned ten-string guitarist Narciso Yepes and of being exposed to the works of Cuban composer Leo Brouwer. However, it was the composer Ligeti (with whom she had studied) who influenced her work the most.

Five African Sketches was written at a time when the composer was engaged in researching African elements. The African inspiration came from the idea to 'reflect a day in the life of Soweto.'¹⁵² Zaidel-Rudolph explains:¹⁵³

[The work traces] a path from darkness to light, from despair to hope, from heaviness to light-heartedness, using indigenous polyrhythms, ethnic melodies and colourful harmonies [...]. A tone-picture of South African life, painted in some of the cross-cultural/cross-genre colours of its unique musical palette.

The last movement 'Township Tonight' has the dedication 'in memoriam Lennie B.' She was completing the work when Leonard Bernstein died, and, as a tribute to him, she took the rhythm of his famous song 'I want to be in America' and incorporated the hemiola rhythm into her work.

¹⁵² *Ibid.*

¹⁵³ Jeanne Zaidel-Rudolph, Notes from the score, *Two South African Dialogues* (Johannesburg: SAMRO Scores, 1992).

2.9.3.2. *Structure and style*

The work is in 5 movements:

- | | | | |
|------|------------|--------------------|----------------------------------|
| I. | Bars 1–32 | ‘Before Dawn’ | <i>Lento</i> |
| II. | Bars 1–36 | ‘Awakening’ | <i>Moderato</i> |
| III. | Bars 1–13 | ‘Meditation’ | <i>Molto espressivo e rubato</i> |
| IV. | Bars 1–60 | ‘Friendly Dance’ | |
| V. | Bars 1–163 | ‘Township Tonight’ | <i>Comodo</i> |

The composer describes the form of the first 3 movements as ‘unitary.’ The fourth movement is in ABA form and the last movement consists of various sections, including a tonal episode typical of the *kwela*¹⁵⁴ (a dance form typical of ‘township jazz’).

The concluding pitch of each of the first 3 movements is also the opening pitch of the next movement, while the concluding pitch of the fourth movement anticipates the tonal/modal centre in which the fifth and final movement ends. Certain features such as the tritone are used in the opening of the work and cross-referenced in other movements. The last movement includes some references to the first movement.

There are several elements common to all the movements: metrical and rhythmic irregularity (also a feature of much sub-Saharan music); the use of widely spaced harmonic intervals; open strings which are featured mostly in the lower voice; the use of parallel harmonic compounds entailing fret position shifts of a fixed hand shape, and a referential element where the interval of the tritone is used as a governing principle in the structure of the work.

2.9.3.2a. I.: ‘Before Dawn’

The piece is written predominantly in alternating bars of 4/8 and 5/8, except for the opening bars in 6/4 and 3/4 and 2 bars of the *Quasi cadenza* in 6/4.

¹⁵⁴ *Ibid.*

Two melodic ideas occur throughout this movement, namely, the chromatic scale and the rising and falling minor third (for the composer, an interval of atavistic vocal origin¹⁵⁵ which, in its enharmonic equivalent, the augmented second, is also characteristic of the harmonic minor scale). When flanked by semitones in the same direction, as it often is in this work, it is evocative of Jewish and middle Eastern music.

A chromatic scale from E to B \flat (three ascending 11-semitone intervals, followed by 3 descending semitones) forms the introductory motif *a*, which spans a tritone:

Example 1: Zaidel-Rudolph, *Five African Sketches*, ‘Before Dawn,’ bars 1–3

According to Zaidel-Rudolph, this chromatic delineation of a tritone depicts darkness.

Towards the end of the first movement this motif is freely inverted to announce daybreak:¹⁵⁶

Example 2: Zaidel-Rudolph, *Five African Sketches*, ‘Before Dawn,’ bars 28–29

¹⁵⁵ *Ibid.*

¹⁵⁶ Jeanne Zaidel-Rudolph, personal communication with the composer, 2 April 2009.

The focal melodic idea (motif *b*) occurs in bar 2, over a pedal note on E. It consists of a rising and falling augmented second or minor third followed by a falling semitone (interval set 1-3). The successive *b* motifs are also linked by a falling semitone (see Example 1), generating overlapping 1-1-3 interval sets. The main beats of the *b* motifs continue the descending chromatic scale (with octave displacements) of *a* all the way through to E⁵ in bar 4. Similar scalar outlines occur in bars 5–12 and in the inner bars of 14–21. Such slowly descending scales over several bars recalls similar effects used by Ligeti (with whom Zaidel-Rudolph also studied) in the finale of his *Horn Trio* (1982).¹⁵⁷

Motif *b*₁ (over a pedal note on A) can be seen from bars 5–11 (rhythmically varied), and from bars 7–11 (rhythmically and melodically varied). A melodic reprise of these bars can be seen in bars 14–20. The reprise (upper voice) begins with compound intervals of an eleventh between the melodic parts which gradually become smaller until, at the end of the 7-bar phrase, they are a perfect fourth apart. At the same time a descending chromatic scale is featured in the middle voice.

From bar 12 to the second beat of bar 13 the upper voice uses the ‘black-note’ pentatonic scale. Examples of *b*₂ and *b*₂R are found in bars 12 and 13 respectively and in bar 13 there is an expansion of the cell 1-3 to 1-6:

Example 3: Zaidel-Rudolph, *Five African Sketches*, ‘Before Dawn,’ bars 11–13

The image shows a musical score for three bars (11-13) in 4/4 time. The upper voice (treble clef) features a descending chromatic scale. Annotations above the staff include: '1-3 cells' and 'pentatonic' spanning bars 11 and 12; 'b₁', 'b₂', and 'b₂R' identifying motifs in bars 11, 12, and 13 respectively; and '1-6' indicating an expansion in bar 13. Fingerings (1-4) and articulation marks (accents, slurs) are present. The lower voice (bass clef) provides a steady accompaniment with eighth notes and rests.

¹⁵⁷ Griffiths, Paul, ‘Ligeti, György (Sándor),’ *The Oxford Companion to Music*, ed. Alison Latham, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e3985> (accessed 5 November 2008).

A reprise of bars 11–13 occurs in bars 20–22. A third instance of pentatonic melodic usage occurs in bars 23–25, where earlier material is rhythmically varied and ornamented. In the *Quasi cadenza* (after the first minor third) a pattern based on the first 4 notes of the descending harmonic minor scale is generated to form a continuous scale pattern on the intervallic module of 1-1-3,¹⁵⁸ until bar 28 where an inversion of the opening chromatic figure (motif *aI*) announces daybreak (refer above to Example 2, bar 28).

The last 4 bars feature motif *b*₁ in the lower voice. The 4-bar phrase begins on B \flat and ends on E, which is the inversion of the descending tritone (symbolic of darkness) heard in the opening of the work. Perhaps more than being just symbolic of daybreak, the ascending inversion is a musical metaphor signalling a spiritual rebirth and hints at what is to come in the next movement called (‘Awakening’).

2.9.3.2b. II.: ‘Awakening’

‘Awakening’ is a diatonic movement based on E Phrygian (a mode also found in indigenous African music). The metre alternates between 8/8, 3/8 and 5/8 with quavers grouped in twos and threes.

Melodically the material consists of 2 linked motifs, an ‘upper-auxiliary’ motif (motif *a*, bar 1) and a falling fourth followed by a rising third and second (motif *b*, bar 2) (see Example 4a, bars 1–3). These 2 motifs are used extensively throughout this movement. Statements of motifs *a* and *b* are inverted in bars 4–9 (see Example 4a and 4b).

Example 4a: Zaidel-Rudolph, *Five African Sketches*, ‘Awakening,’ bars 1–6

The musical notation for Example 4a consists of a single staff with a treble clef. It is divided into four measures. Above the staff, brackets identify motifs: 'a' (measures 1-2), 'b' (measure 3), 'aI' (measure 4), and 'bI' (measures 5-6). Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamics include *pp* (pianissimo) at the start, *p* (piano) in measures 1-2, *m* (mezzo) in measure 4, and *i* (accrescendo) in measure 5. A circled '4' is placed below the first measure. A bracket below the last three measures is labeled 'bars 1-3 inverted'. The tempo/mood is marked 'pp senza espressione'.

¹⁵⁸ In the 1-1-3 scale, the same pitch class pattern would only recur after 5 octaves.

In bar 10, interlocking statements of *a* are superimposed, generating new forms of *b*:

Example 4b: Zaidel-Rudolph, *Five African Sketches*, 'Awakening,' bars 7–12

bars 1–3 inverted variant of bars 1–3 with interlocking statements of *a*

*a*I *b*I *a*

mp *p* *p p*

a

Bars 1–18 are repeated an octave higher with open string accompaniment and a D harmonic (bars 26 and 35). The work ends on B \flat which is the starting pitch of the melodic line in the next movement.

2.9.3.2c. III.: 'Meditation'

'Meditation' is a chordal study. The rising tritone (B \flat -E) formed by the first and last note is the inversion of that formed by the first and last of the preceding movement. The composer explains that the rising tritone here expresses yearning for a return to spirituality and a departure from the alienation of township life. The last chord recalls the E Phrygian of the second movement and foreshadows the opening pitch of the next movement.

The movement is dominated by perfect fourths, both melodically and harmonically. For the composer this evokes a pensive quality. The opening idea (bars 1–4) (see Example 5) consists largely of rising and falling fourths (an expansion of the rising and falling minor thirds of the first movement). These are labelled *a* in Example 5. The ascending fourth without the descending fourth (*a*-1) is only used twice. In bar 4 the interval is contracted to a minor third, this is referred to as *a* with interval contraction (*a*^{ic}). A 3-note chromatic link labelled *b* (bars 2–3) serves as an anacrusis-plus-downbeat to each new phrase:

Example 5: Zaidel-Rudolph, *Five African Sketches*, 'Meditation,' bars 1–4

The harmony is dominated by a 4-note quartal compound A in most cases extended to include an additional note a fourth up ($A+1$). This motif is featured in each bar, mostly as the same chord transposed (see Example 5, bars 1–3). A blues-third-effect is created in bar 4, where a C is heard against a new compound B suggesting a dominant ninth in D minor (see Example 5, bar 4). The first 4 bars are repeated in bars 5–8 with some octave displacement.

Quartal compound A is transposed throughout the movement in each case with either some octave displacement as in bar 6 and 10 or inverted as in bar 11 (see Example 6, bars 10–11). On the second and last beat of bar 10 the Gb is an error (confirmed by the composer)¹⁵⁹ and should be G natural. Similarly, the D on the fifth beat of bar 10 should be read as D natural. In bars 10 and 11 motif a is truncated to minus the first note of the rising fourth ($-1a$):

¹⁵⁹ Jeanne Zaidel-Rudolph, personal communication with the author, 30 November 2008.

Example 6: Zaidel-Rudolph, *Five African Sketches*, ‘Meditation,’ bars 10–11

The movement ends with an ascending arpeggiated chord in E Phrygian.

2.9.2.3d. IV.: ‘Friendly Dance’

This movement is in 5 related sections:

- A Bars 1–19
- A₁ Bars 20–25
- A Bars 26–35 truncated reprise
- A₂ Bars 36–49
- A₃ Bars 50–62

Section A starts in E Phrygian and consists of 4 2-bar phrases in 9/8 metre. The 9 beats are subdivided into an irregular 5 + 4 pulse. Most of the movement is based on a 1-bar motif *a* and its inversions and variants. The motif is composed of quartal dyads, which move melodically in intervals of seconds and thirds:

Example 7: Zaidel-Rudolph, *Five African Sketches*, ‘Friendly Dance,’ bars 1–4

While the quartal element had occurred previously in the third movement, the close melodic movement and the oscillating minor sevenths on the lower open strings recalls similar elements from the second movement. Bars 12–19 feature a modulation of the melodic material to *Db* Lydian against open string dyads A–G and D–G producing a ‘bitonal’ effect. At the change to the D–G dyad (bar 16) the off-beat accompaniment is replaced by homorhythmic chords.

A single 4/8 bar forms a link to section A₁, which features 3-note quartal compounds in the upper voices and from bar 24 in the lower voices as well (see Example 8, bars 24–25).¹⁶⁰ The ‘bitonal’ effect of the preceding bars is maintained. The chords are all strummed and there are no other accompanying elements. While section A used *a* and *aI*, this section employs *a*, *aR* and *aRI*. The last 5 chords are strummed *rasgueado* and notated *fff marcato et ritardando*, forming the climax of the movement:

Example 8: Zaidel-Rudolph, *Five African Sketches*, ‘Friendly Dance,’ bars 23–25

The first 10 bars of section A are repeated between bars 26 and 35, followed by a 1-bar link recalling the climax in which *a* is again transposed to produce a ‘bitonal’ effect against 2 open strings.

In section A₁ (bars 37–49) the 3-note scale that concludes motif *a* is first chromaticised to form a variant (*a*₂) in regular quavers in 5/8 metres, except in bar 38 which employs the rhythm of *a*:

¹⁶⁰ The first and third chord in each bar can be related to A+1 from the preceding movement.

Example 9: Zaidel-Rudolph, *Five African Sketches*, ‘Friendly Dance,’ bars 38–41

38

p subito *f subito decresc*

From bars 42–45 statements of a recur with octave displacements, while 46–48 is a varied reprise of 39–41. Another 1-bar link based on the climax leads to section A_2 .

In section A_2 (bars 50–60) the texture is thinned out and the ambit of the music reduced to a minor third by contracting the first two intervals in a by a semitone over a D pedal point (see Example 10, bars 50–52). The interweaving of the pedal point and the melodic material suggests further forms and permutations of a labelled as (a_4) with modal alternation between E and E_b :

Example 10: Zaidel-Rudolph, *Five African Sketches*, ‘Friendly Dance,’ bars 50–52

50

mp

From bars 55–58 the rhythm starts to fragment as more rests create holes in the pattern and break up further permutations of a_4 . The penultimate bar oscillates from D to E_b , F and E in a harsh *ponticello* sound before settling on the pitch of D to conclude the movement.

2.9.2.3e. V.: ‘Township Tonight’

The structure of this movement resembles ternary form with a binary middle section:

Introduction	Bars 1–10	<i>Comodo</i>
A	Bars 11–30	<i>Vivace</i>
A ₁	Bars 31–50	
A ₂	Bars 51–81	<i>A tempo</i>
B	Bars 82–109	<i>Kwela</i>
C	Bars 110–128	<i>Tempo giusto</i>
A	Bars 129–148	(exact reprise)
A ₁	Bars 149–153	(truncated)
Coda	Bars 154–163	<i>A tempo</i>

The introduction consists of 4 phrases employing the pitch-class set B-C-E-F, which also featured prominently in ‘Awakening’ (see bars 10–12). The opening 2-bar phrase with a falling fifth, rising second, falling fourth and falling second, followed by a quartal compound, follows a similar melodic contour to motif *a* in ‘Friendly Dance’. The next 2 phrases follow a similar plan, while the fourth phrase is extended by 2 bars. Each of the first 3 phrases ends with a transposition of the F-B-E quartal subset of the pitch-class set used in the melodic line, while the last phrase uses the untransposed form.

Section A is based on a common Spanish rhythmical pattern in 6/8, with a hemiola in every second bar. This pattern (*a*) was used by Bernstein in the song ‘I want to be in America.’ As a tribute to Bernstein, Zaidel-Rudolph employed the same rhythmical pattern in section A and used a free citation of the opening phrase in bars 160–161. As in the introduction, each 2-bar phrase is punctuated by a distinctive event in the accompaniment, in this case a Bartók *pizzicato* on the A string.

Except for the open fifth tonic chords (part of motif *a*) in bars 11 and 13, (see Example 11, bars 11–14) the pitch material in section A consists entirely of the whole-tone

scale from which a motif *b* (based on arpeggiated augmented triads) is generated and used in alternation with a variant of the opening idea (*a*₂). These arpeggios occur over an A pedal note in bars 19–20 and 25–30.

Example 11: Zaidel-Rudolph, *Five African Sketches*, ‘Township Tonight,’ bars 11–25

The musical score consists of three systems of music in 6/8 time. The first system (bars 11–15) features motifs *a* and *a*₁. Motif *a* is a sixteenth-note arpeggiated figure, while *a*₁ is a similar figure with a different intervallic structure. A 'Bartók pizz' instruction is present in bar 14. The second system (bars 16–20) features motifs *a*₁ and *b*. Motif *b* is an arpeggiated augmented triad. Dynamics include *mp cresc*. The third system (bars 21–25) features motifs *a*₂ and *b*. Motif *a*₂ is a chordal figure, and *b* is an arpeggiated figure. Dynamics include *mf*.

In Section A₁ a variant of motif *a* is heard in strummed chords (bars 31–34). The modular scale of 1-1-3 from the first movement (bars 26–27) is recalled in bars 39–44 in ascending form and preceded by the hexatonic (1-3) which also contains the 1-3-1 interval set (bars 37–39). The section concludes with a repeated Phrygian cadence (bars 46–48). A 2-bar link based on quartal compounds of a perfect fourth and an augmented fourth leads to the reprise of A.

Section A₂ begins as an exact reprise, but *a* is heard 3 times with slight variations and *a*₁ is omitted. The whole-tone scale is now used to generate a melody in parallel major thirds/diminished fourths over a D-E pedal point before *b* returns now alternating augmented triads from the two whole-tone scales. The triads outline fragments of the

1-1-3 scale leading to a climax in bar 69, where the last fragment is reversed to form a descending scale segment recalling the *Quasi cadenza* of the first movement. An A pedal point is reached at this point, preparing the way for the *Kwela* in D major. The rhythm of *a* returns, but is treated quite freely with the first bar and the second bar initially repeated. The section ends with a *scorrendo* from E to D on the sixth string and once again the last note of a section becomes the first note of the next section.

The *Kwela* is in typical 12/8 metre, except for the last 2 bars which are in a 5/4 metre. The harmony follows the standard scheme of $I - II^7 - I - V$ with a chord change every 2 beats:

Example 12: Zaidel-Rudolph, *Five African Sketches*, 'Township Tonight,' bars 82–87

Two melodic ideas (*c* and *d*) are each stated in repeated 2-bar phrases (see Example 12, bars 82–87), except between bars 94–97, which includes an additional arpeggiated repeat of *d*.

The overall form of the *Kwela* is *c*, *d*, *c*₁, *d*₁, *d*₂. The latter includes a conflation of *c* and *d* in bar 98. The last bar (in a triplet rhythm) ends on A, which is once again the first pitch of the next section.

The first 12 bars of section C (bars 110–121) are a reprise (slightly varied) of bars (69–80) of the A₂ section. The descent comes to rest on an E in bar 116 and from bar 121 rises again chromatically to a B_b, as at the start of the work. The ascent is

harmonised in quartal compounds (both unified and arpeggiated) recalling those in bars 49–50, as well as similar compounds in the first, third and fourth movements.

There is an exact reprise of A from bar 129 up to bar 148, thereafter only 4 bars of A₁ are reprised with 1 bar of whole-tone chords, before the coda.

The coda (in 6/8 metre) starts at bar 154 and recalls both the earlier climaxes in bars 70 and 110, and the end of the first movement *Quasi cadenza*. All the above is built on 1-3-1 cells. The work ends in D Dorian, 2 bars after the free 9-note citation of Bernstein's 'I want to be in America.'

Example 13: Zaidel-Rudolph, *Five African Sketches*, 'Township Tonight,' bars 160–163

The image shows a musical score for guitar. It features a treble clef and a key signature of one flat (B-flat). The score is divided into two main sections. The first section is labeled 'Citation from Bernstein's 'I want to be in America'' and contains a melodic line with notes on strings 0, 3, and 4. The second section is labeled 'parallel dyads D-C' and consists of a series of chords. The score includes various musical notations such as accents, slurs, and dynamic markings like 'subito ff'. Fingering numbers (0, 3, 4) are indicated below the notes. A circled '6' is placed below the first chord of the second section. The piece concludes with a final chord and a double bar line.

2.9.3.4. Technical observations

It is refreshing to find a work by a non-guitarist composer where such attention has been paid to understanding the instrument. The work is idiomatically and comfortably written for the guitar, and it is difficult to believe that the composer is not a guitarist. Care is taken throughout with regard to the full use of the instrument's range, the fret position shifts and the various string position options. The work has been well edited; fret positions are indicated; *barrés* and part *barrés* are clearly marked, as are string numbers and right- and left-hand fingerings.

Taking into account the dimensions of the work, its use of the full range of the instrument and the fairly advanced musical language of certain sections it can be considered of a Grade 8/Licentiate level. 'Awakening' and the *Kwela* from 'Township Tonight' are, however, moderately easier.

2.10. Abri (Petrus Jacobus) Jordaan

‘Nocturne’ from *6 Concert Pieces* for guitar (c. 1993)

2.10.1. Details

Instrumentation:	Six-string guitar
Duration:	3 minutes
Level:	Grade 6
Pages:	Three
Scordatura:	Sixth string = D
Published:	Pretoria: Elkmar (AP005), 1993 Copyright reverted to Abri Jordaan in 1999
Première:	Abri Jordaan (guitar), Pretoria, State Theatre, 7 July 1996
Recording:	Michal George (guitar), <i>He who walks freely, taking big steps, Contemporary Guitar Music from South Africa</i> . Walsrode: Daminus Records (DAM 994CD), 2003
Other guitar works:	See Addendum A

2.10.2. Biography

Abri Jordaan was born in Port Elizabeth in 1956. He started cello lessons at the age of 6 with Betty Pack. He was educated at Potchefstroom Gymnasium. In 1972 he began formal guitar studies with Uliano Marchio¹⁶¹ and in 1981 he obtained a Teachers Licentiate Diploma (UTLM) in guitar from the University of South Africa (UNISA). Jordaan graduated with a BA degree from the University of Pretoria (UP) in 1981 and

¹⁶¹ Abri Jordaan, personal communication with the author, 1 April 2008.

a Performers Licentiate Diploma (UPLM) from UNISA in 1990. He was awarded a MMus *cum laude* from the University of Pretoria in 2006.

Between 1985 and 1992 Jordaan performed with Belgian guitarist Yvon Syx. The duo (Abryvon) toured extensively throughout Southern Africa and made several recordings for the South African Broadcasting Corporation (SABC). In 1992 they completed a successful tour of Europe.¹⁶² For two consecutive years (1998 and 1999) Jordaan was invited to attend the Amsterdam Guitar Festival in Holland.

He has collaborated with many of South Africa's leading artists, including singers Mimi Coertse, Werner Nel and Johanni van Oostrum, and violinist Johanna Roos. He has performed with the Rosamunde Quartet and the Villa-Lobos Ensemble. His solo performances with orchestra include the Vivaldi Guitar Concerto in D with the University of Pretoria Orchestra in 1995, and the Giuliani Guitar Concerto Opus 30 with the Artium Chamber Orchestra in 2000.

His study of composition, which began as a holiday pastime, led to almost all of his works (17 at the time of this dissertation) being published by Elkmar in 1992 and 1993. Jordaan has been reviewed in *Musicus*¹⁶³ and *Classical Guitar Magazine* (UK).¹⁶⁴

Jordaan set the guitar syllabi for UNISA, the University of Pretoria, the Gauteng Education Department, Technical Colleges of South Africa and for the Concours Pan Afrique International Guitar Competition. Jordaan lectures in guitar at the University of Pretoria and is a music examiner for UNISA.

He has organised and facilitated the visits of 13 international guitar performers and teachers to South Africa. Amongst the most renowned are composers/performers Nikita Koshkin and Stepan Rak. Koshkin dedicated one of his works a waltz, to Jordaan.

For the purposes of this dissertation 'Nocturne' from the *6 Concert Pieces* was selected for analysis. Jordaan's other guitar works are listed in Addendum A.

¹⁶² Abri Jordaan, personal communication with the author, 19 August 2008.

¹⁶³ Dietrich Wagner, 'New Publications Received,' *Musicus* 23, (1995): 7–11.

¹⁶⁴ Chris Kilvington, 'Music Review,' *Classical Guitar* (October issue) (1997): 38–39.

2.10.3. Notes on the selected work

2.10.3.1. Background notes

‘Nocturne’ is the sixth of the *6 Concert Pieces*, which also include ‘Aubade from Africa,’ ‘Enter the Valley,’ ‘Discovering Life on Earth,’ ‘The First Signs of Winter’ and ‘Faint Memories of an Invocation.’ Jordaan acknowledges that his *6 Concert Pieces*, although not major works, are his most significant solo works.

I don’t regard them [the 6 Concert Pieces] as major works but they are quite nice to listen to [...] not particularly African [except for ‘Aubade’ which has something of an African feel] but [they contain] some elements that might be interesting to the wider public audience. They are of a Grade 8 level.¹⁶⁵

Jordaan cites the composer John Field (1782–1837) as having influenced his compositional style in this work.¹⁶⁶ Field is often cited as the originator of the nocturne, and Franz Liszt’s comments on this are illuminating:

Field was the first to introduce a style in no way derived from the established categories, and in which feeling and melody freed from the trammels of coercive form, reign supreme. [...] The title nocturne aptly applies to the pieces so named by Field.¹⁶⁷

Field’s nocturnes were mostly in ABA form. Exploiting recent improvements in the mechanism of the sustaining pedal, Field moved away from the typical Alberti-bass accompaniments of the day to ones that feature more extensive arpeggio figurations. Jordaan’s nocturne is also in ABA form and incorporates sustained pedal notes and flowing arpeggios. Although Jordaan did not refer to the specific influence of any particular work by Field, the opening 3/4 metre, the middle section key of B minor and some melodic elements correspond to those in Field’s Nocturne in D minor, subtitled *Song without Words*. Jordaan’s middle section is in compound metre, like those of many of Field’s other nocturnes.

¹⁶⁵ Abri Jordaan, personal communication with the author, 1 April 2008.

¹⁶⁶ Abri Jordaan, personal communication with the author, 12 August 2008.

¹⁶⁷ Franz Liszt, ‘John Field: Eighteen Nocturnes for the Piano,’ Eng. trans. in Schirmer’s *Library of Musical Classics* (Vol. 42) edition of the nocturnes (New York: G Schirmer, Inc., 1902), v.

2.10.3.2. Structure and style

The work is in ternary form:

A	Bars 1–26	<i>Piangevole</i> (crotchet = 88)	D major
B	Bars 27–67	<i>Più mosso</i> (dotted crotchet = 69)	B minor and various modes
A	Bars 1–11	Reprise of A truncated	D major
Coda	Bars 68–72		

2.10.3.2a. Section A

The very slow almost verse-like A section comprises mostly 4-bar phrases using tonic and dominant harmonies over tonic and dominant pedal points. The exceptions to the tonic and dominant harmony are the use of a Neapolitan chord in bar 21 and a deceptive chord (see Lexicon) as pivot. The latter chord functions as a pivot between the keys of D minor and B major and would be spelt $A\#-C_x-E-G$ ($VII^{b7}_{\#3}$) in the latter key:

Example 1: Jordaan, ‘Nocturne,’ bars 17–21

d: II^7_{b5}
D

B: $VII^{b7}_{\#3}$] *deceptive chord as a pivot:*
B $A\#-C_x-E-G$

The opening melodic motif (x) in Field’s work (see Example 2, bar 1) is cited in bar 4 of Jordaan’s work, transposed and in augmentation (see Example 3, bars 4–5). Motif x only recurs once in section A in permuted form (see Example 3, bars 10–11), but will play an important role in the B section.

Example 2: Field, 'Nocturne,' bars 1–5

Musical score for Example 2: Field, 'Nocturne,' bars 1–5. The score is in 3/4 time, key of B-flat major. The right hand features a melodic line with a motif (x) marked above the first bar. The left hand provides a harmonic accompaniment. Dynamics include 'dolente' and 'p'.

Example 3: Jordaan, 'Nocturne,' bars 1–11

Musical score for Example 3: Jordaan, 'Nocturne,' bars 1–11. The score is in 3/4 time, key of D major. The right hand features a melodic line with a motif (x) marked above the first bar. The left hand provides a harmonic accompaniment. Dynamics include 'p' and 'To Coda'.

2.10.3.2b. Section B

Motif *x* (2 descending intervals separated by an ascending interval) and its transformations permeate much of section B:

Example 4: Jordaan, 'Nocturne,' with excerpts from bars 29–30, 37–38, 40–41 and 46–47:

Musical score for Example 4: Jordaan, 'Nocturne,' with excerpts from bars 29–30, 37–38, 40–41 and 46–47. The score shows four excerpts labeled x_1 , x_2 , x_3 , and x_4 , illustrating the motif and its transformations.

The mostly 2- and 4-bar phrases incorporate much more use of late-Romantic harmony than section A. Altered chords such as the Neapolitan chord (bars 21 and 50), with enharmonic spelling in the latter case, the Italian and German chords (bars 39 and 53 respectively), as well as VII^{b7} (bar 48), again with enharmonic spelling and $IV^{\#3}_{\#1}$ (bar 52), and others, are frequent.

Where modal elements and other unusual inflections occur, the writing is less conventional. In bar 27, for example the key is B minor, and the altered sixth degree (G \sharp) suggests B Dorian. The use of altered and unaltered forms of the same degree, within the same bar, creates harsh melodic cross-relations here and in bars 31, 37 and 52:

Example 5: Jordaan, ‘Nocturne,’ bars 27–29

piu mosso ♩ = 69

27 *pp* *Melodic cross-relation*

Dorian VI

Another modal effect is created in bar 59 when mode IV of A harmonic minor (Jazz-dorian) is used. As the Phrygian becomes Aeolian (bar 61), the previous harsh cross relationship-effect is again heard, this time with D \sharp /E b sounded against E natural.

A shortened reprise of section A follows. The coda ends with a perfect cadence ($V^7_{b5} - I$) over a tonic pedal point.

2.10.3.3. Technical observations

The work is of a Grade 6 level.

There are two slightly uncomfortable stretches, one in bar 21 which cannot be re-fingered because of the D tuning (sixth string), and the other in bar 56 which is fingered similarly to the previous bar (55) for, it is presumed, continuity of tone and musicality. It is possible with a good left-hand technique to reach the stretch with the

suggested published fingering, but the chord could be re-fingered using an open G with the second finger on the C# (second string) and the fourth finger on the C# of the fifth string, so that the first finger can then, more easily, reach the Bb.

An interesting use of a contemporary technique is suggested in bar 63, where the entire descending scale is played as one continuous *ligado*, with only the left hand executing the sound. Technically it works well, but the effect is, perhaps, not that suited to the style of music.

2.11. Michael Blake

Leaf Carrying Song for oboe d'amore (or oboe or alto flute) and ten-string (or six-string) guitar (1993, revised 2002)

2.11.1. Details

Instrumentation:	Oboe d'amore (or oboe or alto flute) ¹⁶⁸ and ten-string (or six-string) guitar
Duration:	8.5 minutes
Level:	Licentiate
Pages:	Twelve
Scordatura:	Third string = F# (optional) sixth string = D (optional) ¹⁶⁹
Dedication:	To Simon Wynberg
Commissioned:	Arts Council of Great Britain for Simon Wynberg
Première:	Michal George (guitar), Kobus Malan (oboe) Pretoria, ZK Matthews Hall, 2 November 2008
Recording:	Michal George (guitar), Kobus Malan (oboe), Michael Blake [CD] personal copy
Other guitar works:	See Addendum A

2.11.2. Biography

Michael Blake was born in Cape Town in 1951. He studied piano at the South African College of Music, University of Cape Town and at the University of the Witwatersrand, where he obtained his Bachelor of Music degree. He received a Master

¹⁶⁸ The solo instrument will be referred to as the 'oboe' in the notes on the work.

¹⁶⁹ After the author queried some of the fingerings the composer sent a newly revised score in February 2009 with no *scordatura* or fingerings indicated, but which includes some alternative realizations for six-string guitar. The bar numbers throughout refer to this latest version.

of Music degree from Goldsmiths College, University of London, and in 2000 he was awarded a doctorate by Rhodes University in Grahamstown.¹⁷⁰

In 1977 Blake moved to London, where he worked as a pianist, teacher, composer and conductor for twenty years. During this time he formed London New Music, an ensemble group dedicated to performing new music. For 10 years the group performed and premièred many new works by Blake both in the United Kingdom and Europe. He has collaborated with the Fitzwilliam String Quartet, Musica Aeterna, Stuttgart Kammerorchester, pianist Jill Richards, clarinetist Robert Pickup and tenor Musa Nkuna.¹⁷¹ As a soloist he has performed his own music in Argentina, Cuba, the UK, Europe and South Africa. In 1997 Blake returned to South Africa and was responsible for negotiating South Africa's re-entry into the International Society for Contemporary Music (ISCM). Three years later he established a South African festival of contemporary music called the New Music Indaba. In 2007 he formed the Michael Blake Ensemble, which has given a number of concerts of his own music in South Africa.

He has lectured at Goldsmiths College, Rhodes University and Bucknell University (USA). In 2004 Blake held a postdoctoral research fellowship at the University of Pretoria. He subsequently lectured in composition and theory at the University of South Africa (UNISA). He was founding Artistic Director of the New Music Indaba 2000–2006 and founding President of the South African Section of the International Society for Contemporary Music (ISCM) (1999–2005).

Blake started writing for the guitar when he met Simon Wynberg (ten-string guitarist and a pupil of Fritz Buss) while studying at the University of the Witwatersrand in 1975. Their association led to his first work for guitar and tape called *Warhorses*. Some years later, while living in London, Blake wrote 2 chamber works which included guitar: a short work called *Cum Martelli Incrudena (after thirteenth-century Anonymous)* and a 20-minute work called *The Seasons (at home)*. Both works were

¹⁷⁰ 'Michael Blake,' *Bardic Edition Music Publishers*, <http://www.bardic-music.com/Blake.htm> (accessed 26 July 2008).

¹⁷¹ 'Michael Blake,' *Michael Blake Biography*, <http://www.michaelblake.co.za/biography.html> (accessed 1 June 2008).

performed in London at the Purcell Room between March 1988 and May 1989 by the London New Music Ensemble. Simon Wynberg was the guitarist. A review of *The Seasons* by Bayan Northcutt in the *Independent* was favourable: ‘Blake’s divertimento on African traditional music, *The Seasons*, made an unpretentious and brightly-heard finish to the evening.’¹⁷²

His solo guitar work *Three Venda Children’s Songs* was commissioned by Trinity College London for their examination syllabus. See Addendum A for details.

2.11.3. Notes on the selected work

2.11.3.1. Background notes

Wynberg commissioned the oboe and guitar work *Leaf Carrying Song* while working with John Anderson (principal oboist of the English Chamber Orchestra). Blake felt that with *Leaf Carrying Song* he had written a work of consequence:

This is the first piece that is a substantial piece [for guitar]. I felt I had got inside the guitar. [...]. It took me a while to find what I would call a ‘voice.’ A lot of composers have gone the ‘African route,’ and it can be an easy option, and often it is not well integrated. Being a composer in South Africa, it is important to find that [unique] ‘voice.’ [...] I started really composing seriously when I was living abroad and then it became a substitution for not being here. [...].¹⁷³

Musicologist Martin Scherzinger, says of the composer’s early style that ‘Blake offers refracted paraphrases of various genres of African music in a way that menaces the opposition between quotation and abstract invention.’¹⁷⁴ Scherzinger refers to Blake’s later style in the 1990s as ‘abstract.’¹⁷⁵

There are three types of ‘African’ reference in *Leaf Carrying Song*: the use of polyrhythm, the use of pentatonic and hexatonic scales, and the choice of the title. According to Blake, ‘pieces entitled *Leaf Carrying Song* or *Honey Gathering Song* can

¹⁷² Bayan Northcutt, ‘Notes on a performance,’ *The Seasons* from the *Independent*, Michael Blake Catalogue (Buckinghamshire: Bardic Edition, 1988).

¹⁷³ Michael Blake, personal communication with the author, 1 April 2008.

¹⁷⁴ Martin Scherzinger, ‘Approaching the Silence of Patterns: The Music of Michael Blake,’ Stephanus Muller and Chris Walton (editors): *A Compendium of South African Composers* (forthcoming 2010).

¹⁷⁵ *Ibid.*: 2.

be found among the pygmy communities in Central Africa,¹⁷⁶ but he emphasises, that the material in *Leaf Carrying Song* is not derived from any pygmy music. He chose the title because of the ‘image’ it conveyed, and because that ‘image’ conjured up a ‘sound-image.’¹⁷⁷ The oboe d’amore was chosen because of its ‘gentler overall sound and its dark lower register,’ but a standard oboe or alto flute are also acceptable.¹⁷⁸

Composing for the ten-string guitar was for the composer both a challenge and a bonus: ‘A challenge in the [same] way that writing for [a] harmonic instrument like a harp or organ would be.’ Blake considered it a bonus, because there is a wider range of sonority and possible tunings with a ten-string guitar. He worked from a chart the same size as a guitar fret-board. In the 2002 revision the third string is tuned from G to F# (similar tuning was frequently used by Renaissance composers). In the 2009 revision no *scordatura* is indicated, but several *ossia* options for the six-string guitar are included.

His method and style of composition in this work reflect the influence of techniques employed by film directors such as Sergei Eisenstein (popularly credited with the invention of ‘montage’) and Luis Buñuel whose surrealist film *Andalusian Dog* features the juxtaposition of bizarre images. In putting his compositional ideas together, Blake says ‘I find myself editing [the music], like film makers do.’

Blake calls his form ‘non-narrative,’ it corresponds closely to what has been termed ‘moment or non-teleological’ form.¹⁷⁹ Repetition is a device used throughout the work, which the composer refers to as a way of getting a point across, with each repetition presenting a different perspective.

There is no formal structure; you will find things that are repeated and fragmentary. It is a bit like a mosaic. It is non-narrative with no teleology. [...] I don’t structure things in advance. [...] I find that non-thematic

¹⁷⁶ Michael Blake, Notes on the first performance of *Leaf Carrying Song* (2008), sent to the author by email on 19 January 2009.

¹⁷⁷ Michael Blake, personal communication with the author, 1 August 2008.

¹⁷⁸ *Ibid.*

¹⁷⁹ Jane P Clendinning and Elizabeth W Marvin, *Theory and Analysis* (New York: W.W. Norton, 2005), 740.

material has a life of its own. In that sense it is intuitive. Stravinsky is our great model of an intuitive composer.¹⁸⁰

2.11.3.2. *Structure and style*

The work is in one continuous movement with numerous tempo and metre changes. Elliot Carter notes that the use of constantly changing patterns of rhythm and/or shifting metres adds levels of structural complexity,¹⁸¹ a point worth bearing in mind in assessing a work which offers little other evidence of the latter. Scherzinger calls this work ‘a study in anti-development, which gradually leads towards emptiness.’¹⁸²

Throughout the work the oboe and guitar are rhythmically contrasted, with the latter usually moving more rapidly, except for 2 homorhythmic passages in bars 45–50 and 157–163. Most of the polyrhythmic material combines the rhythms of two against three, as in a considerable section of the music between bars 53 and 72. A rapid 4-note motif is played on the oboe in bars 15, 62, 65, 103, 106, 114, 116 and 126. It is often in the time of a 3-beat surface rhythm and in each case creates an element of surprise. At other times the continuum of semiquavers in the guitar line is interrupted by asymmetric rhythmic breaks, as in bar 7, for example, with its (3+3+2+2+2) pulses or bar 17, with (3+3+3+3+3+2+2+2+3).

Melodically most of the material is based on permutations of motifs which are often pentatonic. At times some of the material includes 6-note scales, for example, in the guitar part of bars 6 and 12, or subsets of the 6-note scale, as in bars 53–72, where the oboe employs a subset of the scale on a B minor quartad. Stronger dissonance is used only occasionally as, for example, in bars 101–108 when an A# is employed in the oboe part directly after an E has sounded in the guitar, resulting in the interval of a tritone. The closing material from bar 157 until the end employs the 6-note scale of bar 6, except where A# is employed in bars 164, 166, 168 and 160. On closer examination the following ‘mosaic-like’ fragmentary structure can be discerned:

¹⁸⁰ Michael Blake, personal communication with the author, 1 April 2008.

¹⁸¹ Justin London, ‘Rhythm,’ *Grove Music Online. Oxford Music*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45963pg1> (accessed 3 September 2008).

¹⁸² Martin Scherzinger, *op. cit.*

I.	Bars 1–13	crotchet = 132
II.	Bars 14–20	dotted crotchet = 88
IIIA.	Bars 21–24 and 29–30	dotted crotchet = 66
IIIB.	Bars 25–28 and 31–40	dotted crotchet = 72
IIIC.	Bars 41–44	dotted crotchet = 88
IV.	Bars 45–52	dotted crotchet = 152
V.	Bars 53–72	dotted crotchet = 80
VIA.	Bars 73–76	dotted crotchet = 72
VIB.	Bars 77–79	crotchet = 132
VIC.	Bars 80–112	dotted crotchet = 72
VII.	Bars 113–217	dotted crotchet = 88

2.11.3.2a. Section 1

The parts are rhythmically contrasted throughout this section. Melodically most of the material is based on motifs derived from the pentatonic scale, except in the guitar part of bars 6 and 12 where a descending 6-note scale is employed (see Example 1, bars 5–6). In both cases this scale is followed by quavers in fifths and octaves. The oboe melody comprises long sustained notes. The first note lasts for 8 crotchet beats and over the whole section the oboe's pitch spans an ambit of just over an octave. The section ends as it started with just the guitar.

Example 1: Blake, *Leaf Carrying Song*, bars 5–6

The musical notation for Example 1 shows two staves. The top staff is a vocal line with long, sustained notes. The bottom staff is a guitar line. The first bar of the guitar line contains a descending pentatonic motif, which is annotated with a bracket and the text "pentatonic motifs descending". The second bar of the guitar line contains a descending 6-note scale, which is annotated with a bracket and the text "6-note scale". A "6" is written below the final note of the 6-note scale.

2.11.3.2b. Section II

Section II in 24/8 until bar 20 in 6/8 is characterised by a change of rhythm in the oboe part to shorter durations of dotted quavers plus semiquaver rests.

In contrast to this, the guitar part in bars 14, 15 and 17 comprises arpeggiated groups of 3 quavers against which the oboe's hemiola rhythm falls on the odd-numbered quaver beats of each group of 6. For the first time the 4-note semiquaver motif *x* appears in the oboe part:

Example 2: Blake, *Leaf Carrying Song*, bar 15

The image shows a musical score for bar 15 of Blake's *Leaf Carrying Song*. It consists of two staves: an upper staff for the oboe and a lower staff for the guitar. The oboe part is written in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a series of dotted quaver notes with semiquaver rests, creating a hemiola rhythm. A bracket labeled 'x' highlights a specific 4-note semiquaver motif. The guitar part is written in a bass clef with a key signature of one sharp (F#) and a 6/8 time signature, featuring arpeggiated groups of three quavers.

2.11.3.2c. Section IIIA

Metre changes of 12/8 (bar 21), 6/8 (bar 25), 12/8 (bar 29), 15/8 (bar 30) and 6/8 (bar 31) occur throughout sections IIIA and IIIB. For the first time in the guitar part of bars 21–24 and 29–30 the motif on the opening pentatonic pitches ascends. The oboe entry in bar 22 initially doubles and prolongs the second semiquaver in each group of six:

Example 3: Blake, *Leaf Carrying Song*, bars 21–22

The image shows a musical score for bars 21–22 of Blake's *Leaf Carrying Song*. It consists of two staves: an upper staff for the oboe and a lower staff for the guitar. The oboe part is written in a treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It features a series of dotted quaver notes with semiquaver rests, creating a hemiola rhythm. A bracket labeled 'x' highlights a specific 4-note semiquaver motif. The guitar part is written in a bass clef with a key signature of one sharp (F#) and a 12/8 time signature, featuring arpeggiated groups of three quavers. A bracket labeled 'pentatonic motifs ascending' spans across the guitar part, indicating the motif on the opening pentatonic pitches.

2.11.3.2d. Section IIIB

This section makes extensive use of a rhythmic cell (motif *y*). The rhythmic profile of *y* would be the result of the superposition of a binary and ternary subdivision of a crotchet (i.e. a triplet consisting of quaver-2-semiquavers-quaver). This motif can be seen in the rhythmical profile starting on beats 4 and 1 of the following example:

Example 4: Blake, *Leaf Carrying Song*, bars 25–28

2.11.3.2e. Section IIIC

There is a return to the *legato* and *cantabile* material of section I. This time the duration of the longest note in the oboe melody is 2 beats.

2.11.3.2f. Section IV

For the first time the oboe and the guitar share the same pitch and rhythmic content. In bars 50–60 the pitch range of the guitar is extended to include an F# harmonic, which also occurs in section VII between bars 207 to 213.

2.11.3.2g. Section V

The oboe plays compound quavers throughout most of the section against duplets on the guitar, except for the quartuplets in the oboe in bars 62 and 65, and the hemiolas in the guitar part in bars 56, 67 and 69. Throughout the section the oboe employs a subset of the 7-note scale used by the guitar, which includes the notes of a B minor quartad.

2.11.3.2h. Section VIA

This short section features 4-note chords in the guitar against a free use of accentuated *acciaccaturas* in the oboe part, which are mostly based on a subset of the F# minor quartad sounded by the guitar on the first beat of bar 73.

2.11.3.2i. Section VIB

There is a brief return to the material of section I.

2.11.3.2j. Section VIC

For the first time in bar 101 until 108 an A# is introduced in the oboe part directly after an E has sounded in the guitar. This raises the level of dissonance, as the A# forms the interval of a tritone with the E. Further tension is created with an expanded compound of pitches in the guitar (including a G-F# clash in bar 111), accent markings, *acciaccaturas* and a *fortissimo* leading to a climax in bar 112:

Example 5: Blake, *Leaf Carrying Song*, bars 109–112

The musical score for Example 5 consists of four staves. The top staff is the melody, starting at bar 109 with a tempo marking of quarter note = 72 and a fortissimo (ff) dynamic. The second and fourth staves are guitar accompaniment, featuring a complex texture of chords and single notes, also marked ff. The third staff is a vocal line, which begins in bar 111. The score includes various musical notations such as accents, slurs, and dynamic markings.

2.11.3.2k. Section VII

In contrast to the end of VIC, this section opens pianissimo on a suddenly thinned out texture with much use of rests and repeated pitches. From bar 198 until the end the basic metre and pulse returns to crotchets (6/4, 10/4, 14/4, 12/4, 6/4, 10/4 and 8/4). There are also 2 references to previous sections in bars 153–156 (which refer to section VI), and bars 207–213 (which refer to section V). The closing material from bar 157 until the end consists of a return to the 6-note scale of section I.

2.11.3.3. *Technical observations*

The instruments are treated as equal partners.¹⁸³ For the guitarist this 12-page work is on a Licentiate level. It requires the rapid articulation of motifs and scales. It is also rhythmically complex, especially with regard to ensemble playing, and a level of virtuosity is required to be able to execute the opening descending and later ascending *ligado* techniques at such rapid *tempi*. Some of the notation could have been simplified to be more ‘performer-friendly.’ Even when taking into account that ‘in Blake’s musical language time becomes timing,’¹⁸⁴ the notation of bars 45–50 in 12/8 metre seems unjustified, as the division of the beat is binary rather than ternary.

Blake’s comments on the performing of this the work are that it should not be phrased in a ‘classical way’ because the material does not conform to conventional functional harmony, and his closing comments were:

I encourage performers not to interpret the music – just to play it. If used correctly our system of notation is excellent. [To composers:] Have faith in the notation; if your notation is precise the performers will have no problem.¹⁸⁵

For performers looking to complement a more traditional repertoire, this is a refreshing work composed in a style described as ‘new simplicity,’¹⁸⁶ where the emphasis is on patterning and abstraction rather than expression and developmental thematicism.

¹⁸³ Michael Blake, Notes on the first performance of *Leaf Carrying Song*, sent by email on 19 January 2009.

¹⁸⁴ Martin Scherzinger, *op. cit.*

¹⁸⁵ Michael Blake, personal communication with the author, 1 April, 2008.

¹⁸⁶ Martin Scherzinger, *op. cit.*

2.12. Fritz Buss

Tres Piezas Españolas (1996)

2.12.1. Details

Instrumentation:	Ten-string or (six-string) guitar
Duration:	6.5 minutes
Level:	Grade 6
Pages:	Eight
Scordatura:	Sixth string = D
Published:	Pretoria: Elkmar (AP0016), 1996. Copyright reverted to Fritz Buss in 1999
Première:	Viktor van Niekerk (guitar), New South Wales, c. September, 2006
Other works:	Addendum A

2.12.2. Biography

Fritz Buss was born in Cologne, Germany in 1930. He began playing the guitar at 8 years of age. At 14 he was invited to perform with the Cologne Mandolin Orchestra conducted by Josef Uhrbach. In 1946 he began his studies of the classical guitar with Herman Boedicker, while still performing with the Cologne Mandolin Orchestra. He left Europe to settle in South Africa in 1954.

In 1956 Andrés Segovia performed in South Africa. Buss was invited to study with Segovia, but was unable to take up the offer. Buss performed his first solo classical guitar recital and radio broadcast in 1957. In the same year he supplied and performed

the background music for the first English language South African feature film, *The Desert Inn*.¹⁸⁷

In 1958 he founded The Classical and Spanish Guitar Association of South Africa. In 1968 the society became known as The Classical Guitar Society of South Africa and in association with *L'Alliance Musicale*, was responsible for presenting and promoting many local and international guitarists. In 1960, Narciso Yepes, an exponent of the ten-string guitar, invited Buss to take up a year of intensive studies with him.¹⁸⁸ Buss completed the year and for several years until 1973 he continued periodically to travel to Spain from South Africa for studies with Yepes.

Fritz Buss is credited with having introduced the ten-string guitar to South Africa. He was responsible for the acceptance of the guitar as a subject in schools and universities. His students included Dietrich Wagner, who in 1961 became the first South African to graduate with guitar as a major for a BMus degree, and Tessa Ziegler, the first to take guitar as a subject for the school matriculation certificate.¹⁸⁹ Others amongst Buss's many students who also went on to successful performing and teaching careers were Timothy Walker, Dietrich Wagner, Simon Wynberg, David Hewitt, Tessa Ziegler, Russell Stirling and Viktor van Niekerk.

He has given master classes in France (Paris Guitar Festival, 1974), Spain (Valencia) and Belgium (Antwerp, 1980). Buss was an adjudicator with Narciso Yepes and Joaquin Rodrigo at the Francisco Tarrega Competition in Spain.

He has composed over 45 works for solo guitar including 6 volumes of graded studies. Most of these pedagogical works were composed during the 30 years he served on the music faculty of the University of Witwatersrand.

¹⁸⁷ Russell Stirling, 'The Classical Guitar Society of South Africa: A Brief History (1958–1980)' (BMus Honours Essay, University of Witwatersrand, Johannesburg, 1980): 3.

¹⁸⁸ Fritz Buss, personal communication with the author, 30 March 2008.

¹⁸⁹ Russell Stirling, *op. cit.*: 10. The information in the remainder of this section is from the same source.

2.12.3. Notes on the selected work

The author conducted a recorded interview with Buss at his home in Johannesburg on the 30 March 2008. The background notes are compiled from the interview and they look at the reasons why Buss chose to teach and compose for the ten-string guitar, the influence of Yepes on his creative work, and some of the pedagogical aspects of the 30 studies which preceded his work *Tres Piezas Españolas*.

2.12.3.1. Background notes

Tres Piezas Españolas is a work which contrasts stylistically with most of the other works in the dissertation, as it incorporates many Spanish features. This composition was published after the first 5 volumes of studies, and was selected for analysis here because it represents the important ‘Spanish’ period in which Buss absorbed most of his inspiration and pedagogical knowledge from Narciso Yepes

In the interview Buss expresses his opinion on Yepes and the ten-string guitar as follows:

The guitar has not got there yet, where the pianists, violinists and cellists are. We are still proving that we can play the guitar [...] The younger ones [guitarists] and there are some real acrobats, they can do anything, but they are still young and they lack the deeper working inside the music [...]. You know, Avril, a lot of people don’t agree with this, but Yepes to me pushed the instrument to a level equal to the pianists and violinists of this world, the great ones.

Buss had heard Yepes perform on a six-string guitar in Madrid before he had performed on the ten-string guitar. Yepes’s comment after performing a Bach recital on the six-string guitar was ‘I only played half the music.’

Buss adds his own perspective on this:

The ten-string guitar is the only one that has come close to being on a par with other orchestral instruments.

Buss is, by his own admission, not an academic composer. He wrote 6 volumes of studies for his students only because he had not been able to find scores which incorporated many of the techniques he had learnt from Yepes. In addition, he desired to provide his students with a more enjoyable way of practising the essential exercises they needed for good musical expression.¹⁹⁰

In his own words, his works are ‘simple and conventional [...] I didn’t want to write complicated music while the student is trying to get his fingers and mind organised.’¹⁹¹

In the *Practice notes* of Volume 1 he emphasises that the technical difficulties [in his writing] are idiomatic to the instrument and therefore it is important to adopt the suggested fingerings. Buss wrote 12 studies utilising *ligado* (slur) technique, while 8 studies are devoted to a 3-finger *a, m, i* technique. He explains that there is a lot of confusion on how to play with 3 fingers. The *a* finger crosses the strings when ascending, and the *i* finger crosses the strings when descending. Most of his works, including the selected work, include detailed fingerings. The choice of fingering is an important aspect in the interpretation of Buss’s compositions.

Tres Piezas Españolas, consisting of ‘Lamento,’ ‘Canto’ and ‘Fandango,’ was published by Elkmar in 1996, one year before the concert studies of Volume 6. The publishing rights reverted to Fritz Buss in 1999.

The first performance of the work was given by Viktor van Niekerk, a student of the composer. The exact date of performance is not known, but is estimated to have occurred within a year of the completion of the composition.¹⁹²

2.12.3.2. *Structure and style*

The 3 pieces employ a folk-like tonal/modal idiom and are conceived as one work in 3 linked movements. Not only are the bar numbers continuous, but the thematic material

¹⁹⁰ Fritz Buss, foreword to *Five Studies for the Classical Guitar: Volume 4* (Pretoria: Elkmar, 1994). Copyright reverted to Fritz Buss in 1999.

¹⁹¹ Fritz Buss, personal communication with the author, 30 March 2008.

¹⁹² Viktor van Niekerk, personal communication with the author, 18 April 2008.

is related and all 3 pieces end with the same 2-bar passage, which acts as a kind of refrain.

- I. Bars 1–28 ‘Lamento’
- II. Bars 29–57 ‘Canto’
- III. Bars 58–146 ‘Fandango’

The ‘Lamento’ and ‘Canto’ are each 28 bars in length. Both movements are in 6/8 metre, and both are in ABA form with a coda. Together they also form a ternary structure, as a truncated A section from the ‘Lamento’ is reprised in the coda of the ‘Canto’ at bars 48–58. The ‘Fandango’ is 88 bars long and treats the traditional form quite freely.

As a song form, the fandango usually consists of an introductory instrumental theme or refrain, usually followed by 4 or 5 *coplas*¹⁹³ which alternate with the instrumental refrain. Buss’s 8-bar refrain-like introduction (bars 1–9) with its characteristic bolero-like triplet rhythm, appears only once more (in a varied and extended form) from bars 97 to 114. The work ends with a reprise of the last 2 bars of the ‘Lamento’ with the last dyad extended by a bar.

2.12.3.2a. ‘Lamento’

Introduction	Bars 1–2
A	Bars 3–8
B	Bars 9–16
A ₁	Bars 17–24
Coda	Bars 25–28

The ‘Lamento’ is based on a scale often used in Spanish music, consisting of a Phrygian mode with an added *tierce de Picardie* (see Example 2). The minor second

¹⁹³ See Lexicon.

and alternation between minor and major third give the scale its characteristically haunting quality. The D on the sixth string forms a pedal note in the first 25 bars.

The A section consists of an 8-bar phrase consisting of 3 pairs of repeated bars plus 2 concluding bars. The first 2 bars have an introductory function:

Example 1: Buss, *Tres Piezas Españolas*, bars 1–4

The B section follows the same pattern, but introduces some variation in the second bar of every pair. The last 2 bars are again cadential and introduce a triplet figure for the first time:

Example 2: Buss, *Tres Piezas Españolas*, bars 14–16

The opening melodic motifs of A (bars 3–6) are absent in B, but their rhythmic design is retained, and the last 2 bars of both sections are closely related. The only deviation from the scale occurs at the climax in bar 13 when the E_b is naturalised as part of a half-diminished quartad, which is strummed for emphasis.

A_1 is also an 8-bar phrase which cadences in an ascending semiquaver arpeggio decorated by a *cambiata*. The coda consists of the last 2 bars of B (bars 15–16) plus two varied repeats of bar 16, which will be used as a refrain at the end of the ‘Canto’ and ‘Fandango.’

2.12.3.2b. ‘Canto’

A Bars 29–36

B Bars 37–42

A₁ Bars 43–47

Coda Bars 48–57 Reprise of the ‘Lamento’ (truncated and varied)

The ‘Canto’ is in G minor, a key which in its melodic form incorporates the Spanish scale on D used in the ‘Lamento:’

Example 3: Buss, *Tres Piezas Españolas*, bars 29–31

The 4-bar phrases of the A section in the ‘Canto’ consist of a series of melodic arches, such as are typically found in Spanish vocal music.

The B section is rhythmically and melodically quite different from A. With its equal quaver beat and descending motifs, and also with the triplet figure in bar 43, it foreshadows the varied reprise of parts of the ‘Lamento’ in bars 48 to 57. The reprise is based on bars 1–3, 20–21, 23–24 and 27–28, and follows an abbreviated return of A in bars 43–47.

2.12.3.2c. ‘Fandango’

The fandango is defined by Grove [online]¹⁹⁴ as ‘[a] couple-dance in triple metre and lively tempo, accompanied by a guitar and castanets or *palmas* (hand-clapping).’ The fandango form and style were used by a diverse range of composers from outside Spain.¹⁹⁵ It has also been associated with the *seguidilla* (Spanish folk song) and the

¹⁹⁴ Israel J Katz, ‘Fandango,’ *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09282> (accessed 18 August 2008).

¹⁹⁵ D Scarlatti composed a *Fandango Portugêses* (K492) in 1756; Boccherini wrote a fandango in his *String Quartet Opus 40 No 2* (1798); and Rimsky-Korsakov included one in his *Spanish Capriccio* of 1887. *Ibid.*

bolero. In fact, Ravel's original choice for the title of his 1928 Bolero was Fandango.¹⁹⁶

Buss's 'Fandango' begins in A minor. It ends in D Phrygian mode with a *tierce de Picardie*, when a reprise of the last bars of the 'Lamento' occur in bars 144–146.

The form can be represented as:

(R) Bars 58–66 Introduction or refrain (R)

A Bars 67–82

B Bars 83–96

R¹ Bars 97–114 Refrain varied and extended

A¹ Bars 115–122

C Bars 123–131

B¹ Bars 132–136

Coda Bars 137–146 ending with a reprise of the last bars of the 'Lamento'

Buss employs the traditional triple metre of the fandango, while the strummed castanet-like motif evokes the triplet rhythm of the bolero. This motif forms the main thematic material for the refrain-like section (bars 58–66). A fandango refrain is often introduced with the distinct descending chord pattern of A minor, G major, F major and E major.¹⁹⁷ This pattern is implied by Buss with the descending octaves A, G, F, E at the start of the refrain-like theme:

Example 4: Buss, *Tres Piezas Españolas*, bars 58–60

The musical notation for Example 4 shows a single staff in 3/4 time, marked 'energetico' with a tempo of 92-100. The key signature is one flat (B-flat). The notation begins at bar 58. The first measure contains a descending octave line (A, G, F, E) with a circled '4' above it. The second measure contains a triplet of eighth notes (A, G, F) with an 'a' above it, followed by a triplet of eighth notes (E, D, C) with an 'm' above it. The third measure contains a triplet of eighth notes (A, G, F) with an 'a' above it, followed by a triplet of eighth notes (E, D, C) with an 'm' above it. The piece ends with a final chord in the fourth measure.

¹⁹⁶ *Ibid.*

¹⁹⁷ Gerard Béhague, 'Brazil,' *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03894> (accessed 18 August 2008).

Thereafter the strummed triplet and semiquaver scale figure continue throughout this section and reappear varied and extended in another statement of the refrain between bars 97 to 114.

Some of the melodic and rhythmic ideas in the A, B and C sections of the 'Fandango' are variants of material from the A and B sections of the 'Lamento.' For example, the lower auxiliary-note figure which starts the A section of the 'Fandango' (bar 67) first appeared in the A section of the 'Lamento' (bar 3), while the triplet upper auxiliary-note figure (bar 67) first occurred in bar 16 of the 'Lamento.' The rhythmically displaced lower voice of the B section of the 'Fandango' was first encountered in the B section of the 'Lamento' (bar 8). The harmonic idea of an arpeggiated sextuplet which starts section C can be seen as a variant of the D major chord with a *cambiata* used in bars 23–24 of the 'Lamento.'

2.12.3.3. *Technical observations*

The work is idiomatically written and comfortable to play, and there are no notable difficulties. It is a Grade 6 level composition.

The fingering indications are excellent, apart from two minor errors in the 'Fandango.' In bar 77 on the last quaver beat, the A pitch should be played with the fourth finger and not the second, and in bar 130 the ornament on the first beat should be played with fingers 1-2-1 and not 2-1-2.

I would suggest that the E chord of bar 65 and bar 114 could be strummed with a *rasgueado* for a more dramatic and Spanish-sounding effect, especially as the chord comes at the end of the strummed refrain-like section.

The typically Spanish style and appeal of the music makes it a good intermediary piece to learn before attempting some of the more complex Spanish works such as Rodrigo's *Tres Piezas Españolas*.

2.13. Timothy Walker

Chameleon Fantasy for solo guitar (c. 1998)

2.13.1. Details

Instrumentation:	Six-string guitar
Duration:	5 minutes
Level:	Performer's Licentiate/MMus Performance
Pages:	Eight
Scordatura:	Sixth string = E
Published:	Cape Town: Composer's manuscript, typeset by Art Music Editions, 2009
Première:	Timothy Walker (guitar), London, n.d.
Recording:	Timothy Walker (guitar), <i>Walker plays Walker</i> . London: Timothy Walker (TW001 CD), 2000
Other guitar works:	See Addendum A

2.13.2. Biography

Timothy Walker was born in Durban in 1943. He was given a guitar at the age of 12 and became an avid devotee of the classical guitar after hearing one of his father's Andrés Segovia recordings.¹⁹⁸ His first teacher was Gilberto Bonegio. He later studied under Fritz Buss in Johannesburg.

¹⁹⁸ Walker's father, Oliver Walker was a journalist and art critic for the *Star* newspaper in Johannesburg. Timothy Walker, personal communication with the author, 28 January 2009.

Whilst on a tour of South Africa Narciso Yepes invited the 15-year-old Walker to study with him in Madrid, which he did for 2 years. In Europe he attended master classes given by Andrés Segovia in Santiago de Compostela (Spain) and twice went to study with the legendary Ida Presti and Alexandre Lagoya at their summer school in Nice. He also attended a master class given by John Williams in Dartington (England).

He eventually settled in London and formed a successful duo with the Australian guitarist Sebastian Jorgensen. Over a period of 3 years they gave numerous concerts at the Royal Albert Hall, Wigmore Hall (with the première of *Eighteen Bricks Left on April 21st* for 2 electric guitars by David Bedford), and the Royal Festival Hall, where they performed ‘Guitar in Concert’ with Bert Jansch (folk guitar), Paco Pena (flamenco) and Jimi Hendrix (electric guitar).

In 1970 Walker gave his first solo recital at Wigmore Hall. The programme included Bach’s Chaconne in D minor (from Partita II for violin) and a popular work written for him by David Bedford called *You asked for it*.¹⁹⁹

John Williams recommended Walker to Sir Peter Maxwell Davies for his Fires of London (a contemporary ensemble group). The partnership, which continued for many years, was successful largely because Walker was one of the few guitarists willing and able to perform complex contemporary works at the time.²⁰⁰ This also led to work with another of the world’s leading ensembles, the London Sinfonietta.

In 1978 he performed in duo with John Williams at Fernando Sor’s bi-centennial celebration at the Queen Elizabeth Hall. In the same year he toured the USA as a soloist and performed on tour in South America with Mary Thomas (soprano).

Walker is considered to be one of the foremost exponents of contemporary music for the classical guitar. Pierre Boulez says of Walker, ‘A player of exceptional quality.’²⁰¹ In addition to his many works for solo guitar there is a work for guitar and chamber orchestra, *Concerto for a Rainbow*, which was premièred in France in 1988.

¹⁹⁹ Timothy Walker, personal communication with the author, 28 January 2009.

²⁰⁰ *Ibid.*

²⁰¹ ‘Timothy Walker, biography,’

<http://www.impulse-music.co.uk/walker.htm> (accessed 27 February 2008 and 30 January 2009).

In 1987 Walker joined the Royal Academy of Music to lecture in guitar and in 1992 he was acknowledged as an Honorary Associate of the Royal Academy of Music (HonARAM).

In 1989 he performed in duo with the author in the UK première of her *Images of Africa on Guitar* (Purcell Room, London).

Over the last 21 years he has taught many of the world's top guitarists including Fabio Zanon, Xei-fei Yang, the Katona twins, Mark Eden, Christopher Stell, Antogoni Goni and Gary Ryan.

His performances with artists such as Robert Tear (tenor), Philip Langridge (tenor), Judith Hall (flute), Mary Thomas (soprano) and guitarists Sebastian Jorgensen, Leo Witoszynskyj, Gilbert Biberian have been aired on many BBC radio and television programmes. Walker has performed in over 50 countries, including Britain, France, Italy, Germany, Belgium, Holland, Yugoslavia, South Africa, South America and the USA. He has performed at numerous European Festivals (Edinburgh, Flanders, Royen, La Rochelle and Berlin), with a considerable number of the performances being world premières of new works.²⁰²

He has encouraged many composers to include the guitar in contemporary ensemble works. All of Maxwell-Davies's ensemble works incorporating guitar and all of his solo works except for *Hill Runes* were premièred by Walker. He recently recorded Maxwell-Davies's complete guitar works on the Maxopus label. Of Hans Werner Henze he has recorded *Voices* and the opera *We Come to the River*, and he was the first to record Henze's *Kammermusik* (written for Julian Bream).

Walker has worked with the London Symphony Orchestra, the British Broadcasting Symphony Orchestra, the Royal Philharmonic Orchestra and the Royal Opera, Covent Garden. Amongst the most renowned conductors he has worked with are Colin Davis, David Atherton, Pierre Boulez, Hans Werner Henze, Walter Susskind and Simon Rattle. He has performed with many ensemble groups including the Lindsay Quartet (Boccherini's Quintet in E minor, 'YouTube,' 2008), Nash Ensemble, Melos Ensemble, Scharoun Ensemble of Berlin and Ensemble Musique Vivants.

²⁰² Timothy Walker, personal communication with the author, 10 April 2009.

He has given guitar master classes on 5 continents and made over 30 recordings including 5 solo compact discs. One of his most important and popular is *Walker plays Walker*. John Williams has recorded several of Walker's works including 'Lorelei' on *The Height Below* (Cube Records, 1973), and 'Township Kwela' from *African Light Suite* (Magic Box CD, 2002).

His performances for film include *Billy Two Hats* and *Don Quixote*. He is a regular contributor to music magazines and journals such as *Classical Guitar* in the UK.

His output of works to date include: 25 guitar solos, 2 songs (text and music), 2 guitar duets, a duo for flute and guitar (*Flute Flight*), and a concerto for guitar and chamber orchestra (see Addendum A). A number of his works have been published by Belwin Mills and Lathkill Publications.

2.13.3. Notes on the selected work

2.13.3.1. Background notes

The author's collaboration with Walker in London (1989) and her more recent communication with him resulted in his forwarding almost his entire catalogue of works to her with the exception of *Chameleon Fantasy*. The selected work was heard by the author on the recording *Walker plays Walker*. The manuscript had not been sent because it was a working copy from which Walker had recorded the work, and he did not regard it a final version fit for analysis. However, the work is particularly significant as it is one of the most virtuosic of all the selected works in the dissertation and because it served as source for Walker's *Concerto Chameleano*.²⁰³ After some persuasion Walker sent the personal working copy of one of the versions. He granted permission for the notation to be adapted according to the recorded version and for the work to be typeset.²⁰⁴

²⁰³ Timothy Walker, personal communication with the author, 14 April 2008.

²⁰⁴ The personal working copy was typeset by Art Music Editions, Cape Town, 2009.

The two sections of the work, the first polyrhythmic and the second monodic, were originally conceived as two separate pieces. It was in combining the sections as material for *Concerto Chameleano*, a work in which the guitar takes on the colour of different instruments, that Walker realised the potential of the combination as a solo work.²⁰⁵

The inspiration for the technical ideas in the work came from a lecture he had heard in South Africa many years ago on African percussionists who were capable of performing several different rhythms simultaneously with different fingers.²⁰⁶ He elaborates on this by noting that in the polyrhythmic section the challenge was to superimpose 3 different rhythmic strands that subdivide the bar into 3, 4 and 5 pulses respectively, and adds:

The effect should not sound like an exercise, but as if I'd discovered something that always existed. That's how I'd like all my music to sound.

Walker explained that, in the same way as Paganini explored the extreme capabilities of the violin, he had attempted to do so with the guitar. He added that his motivation for doing this was 'the hope of creating or discovering something beautiful.'²⁰⁷

Usually with guitar music where there is a melody and an arpeggio accompaniment, the melody stays either in the top or the bass, with a pretty 'regular' kind of arpeggio. I wanted the melody to wander freely across the strings and the arpeggio accompaniment to be more of a fantasy, rather than just regular pattern. [...] I like to think of the melodic-arpeggio section as having the 'spirit' of Chopin in it.

It has been observed that Chopin in his Op.10 Etudes 'often blurs the boundaries between melody, harmony and figuration, and even between principal voice and accompaniment.'²⁰⁸ 'He derives his piano writing from the instrument itself [...] and from the physical properties of the two hands.'²⁰⁹ In this and several of Walker's other

²⁰⁵ All the composer's fingerings, fret position markings, harmonics and voice part indications have been kept intact with the positioning of the voice parts altered, in some places, (on the advice of Dr Hofmeyr) on the 2 staves used for much of the work in order to suit the conventional lower voice in the lower position.

²⁰⁶ Timothy Walker, personal communication with the author, 14 April 2008.

²⁰⁷ Timothy Walker, personal communication with the author, 12 April 2009.

²⁰⁸ Kornel Michałowski and Jim Samson, 'Chopin, Fryderyk Franciszek,' *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51099> (accessed 13 April 2009).

²⁰⁹ *Ibid.*

works (*Challenge* Numbers 1–4 and several *Etudes*) he seems similarly to derive his compositional ideas from the extended techniques required to realise them on the guitar. The selected work certainly pushes the boundaries in this respect.

2.13.3.2. *Structure and style*

The work is in elaborated ternary form:

Introduction	Bars 1–3	crotchet = 68–70	
A	Bars 4–21	crotchet = 96	<i>Moderato</i>
B	Bars 22–51	dotted quaver = 66	<i>Quasi improvisando</i> [sic]
A	Bars 52–59	crotchet = 96	truncated reprise
A ₁	Bars 60–76		<i>Poco più mosso</i>
A ₂	Bars 77–89		<i>Più mosso</i>
Coda + A	Bars 90–94		

The A, A₁ and A₂ sections are fairly rigidly structured and are mainly in 5/4 metre. The music begins in E Phrygian with other closely related scales, such as C major and E Aeolian appearing occasionally. The most extreme accidentals in the A sections occur in bar 21, where C# and A# are used, and in bar 76, where F# is introduced against Bb, and forms an indirect cross-relation with F natural. The rhapsodic B section features modal elements in free arpeggiations and scales, with many varied metres (33/32, 13/32 and 5/8, 6/8). Again the music is mostly centred on E, and rarely moves beyond F# or Bb in terms of accidentals, with the exception of the C#'s in bars 26–27, the Eb and Ab in bar 39, and the C#, D# and A# in bar 42.

2.13.3.2a. Section A

This section, which only utilises 5/4 and 3/4 metre, begins in E Phrygian and modulates to C major (bar 8) before returning to E Phrygian in bar 13 until the F# in

bar 16. The opening E minor chord (bar 4) is preceded by setting up the rhythmic element of the work with a ‘snare drum effect’²¹⁰ in 5/4 metre from bars 1–3:

Example 1: Walker, *Chameleon Fantasy*, bars 1–3

Cross the 5th and 6th strings for a snare drum effect

This pattern consists of a ‘filled-in’ version of the rhythmic profile (the composite pattern of attacks in all the parts) of the polyrhythmic superposition indicated in the following diagram:

Composite rhythmic profile

The 3 strata are introduced in bar 7:

²¹⁰ Notes from the composer’s manuscript point out that the snare drum effect is created by crossing the fifth and sixth strings over each other (with the left hand), and strumming (with the right hand) over the crossed strings.

Example 2: Walker, *Chameleon Fantasy*, bars 5–11

While the melodic content changes, the 3 superimposed rhythms remain constant and can be called motifs *a*, *b* and *c*, defined as follows: motif *a* consists of 5 crotchets, motif *b* of 4 values each equal to 5 semiquavers (or a quarter of a bar), motif *c* of 3 values each equal to 5 triplet quavers (or a third of a bar). The motifs migrate in register with each motif getting a chance at being on top.

For example motif *a* is in crotchets only, and first appears in the middle voice in step-wise ascending and descending parallel thirds (bar 7). It then moves (in the next bar) to the top voice, in a pattern of 5 single step-wise descending-ascending notes, before it appears 2 bars later in bars 9–10 in disjunct movement in the bottom voice

The combination of these 3 voices results in triadic harmony with non-chord notes functioning primarily as anticipations or accented and unaccented passing notes. The A section ends in E Phrygian in bars 19–20. A dramatic shift in the next strummed chord (bar 21) suggests the altered modal scale of E Dorian with flattened fifth, and serves as link into the B section.

2.13.3.2b. Section B

The *Quasi improvisando* [*sic*] section is dominated by a series of rapidly changing metres with demisemiquavers in quartal arpeggiations, with the tonal/modal centre shifting every 1 or 2 bars. The section opens with a 5-note quartal compound comprising the notes D-G-A-F-B \flat in inversion with E as the 6th note, in a 22/32 metre. The melody employs an F \sharp against the harmonic use of F suggesting the superposition of E Aeolian on E Locrian. This type of ‘bi-modal’ effect is characteristic of the section. In bar 26 C is used against C \sharp , and in bar 28, B \flat against B. The most extreme instance occurs in bar 39, where E \flat and F \sharp are used against E and F.

Much of the rest of the section is more straight-forward. Bar 24 is in F \sharp Locrian, bar 25 in G Dorian, etc. The climax is preceded in bar 43 by extended ascending scale passages in E Aeolian. After the climax on the first beat of bar 45, the descending passages in bars 45–46, with B and B \flat , are derived from a conflation of E Phrygian and E Locrian (see Example 3, bars 45–46). The section ends in E Aeolian (bar 51) before A is reprised for 8 bars.

Example 3: Walker, *Chameleon Fantasy*, bars 45–46

E Phrygian plus the note B \flat suggests a conflation of the Phrygian and Locrian modes

2.13.3.2c. Section A₁

This section starts in G major and utilises 4/4 and 5/4 metre. Motifs *a*, *b* and *c* recur across the voice parts more frequently than in A. At the *Poco più mosso* some melodic variation occurs, with motif *b* now using more leaps, and borrowing some of its melodic material from motif *c*. The triplet rhythm of *c* still undulates, but now includes repeated notes as in bars 61–63:

Example 4: Walker, *Chameleon Fantasy*, bars 61–63

The musical score for Example 4, Walker's *Chameleon Fantasy*, bars 61–63, is presented in two staves (treble and bass clef). The score is divided into three measures, each with a different time signature: 3/4, 3/2, and 4/4. Motifs are labeled with letters 'a', 'b', and 'c' and are grouped with brackets. Motif 'a' is a crotchet triplet, motif 'b' is a crotchet triplet, and motif 'c' is a crotchet triplet. The score includes various technical markings such as fingerings (e.g., 0, 1, 2, 3, 4), accents, and dynamic markings like *f* (fortissimo). Harmonic markings include 'harm.XII' and 'harm.V' in measure 62, and 'harm.XV' in measure 63. The score also features a 3-octave G major chord in harmonics in measures 62 and 63.

2.13.3.2d. Section A₂ and coda

The section starts in G major and modulates briefly to E Phrygian (bars 79–82). In bars 79–80, the polyrhythmic complex is reduced to 2 strands, consisting of regular crotchets (motif *a*) against crotchet triplets, while in the next 2 bars, fragments of *b* and *c* alternate against *a*. The full complex returns in bar 83, leading to the climax in bar 86 on a *fortissimo* 3-octave G major chord in harmonics. At the climax, strand *b* is accelerated to values of 3 (and even 2) semiquavers, and *c* is omitted till the end of bar 87.

Three bars later, the coda commences with a reprise of bar 70, which is repeated twice in varied form, with *a* migrating from top voice to middle and then bottom. Strand *c* falls silent midway through the last repetition, and *b* silent at the end of it, so that only *a* is left in the last 2 bars, reiterating the tonal centre of G.

2.13.3.3. *Technical observations*

This work is suitable for a Performer's Licentiate or MMus in Performance. This would be an excellent work for a performer to show off his/her virtuosic skills, and musicianship, and should be of particular interest to the guitarist who also requires a work in their repertoire that would appeal to a wider audience without having to compromise artistic integrity.

There are several technical difficulties, besides the rhythm. Some of these are because the full range of the instrument is utilised, and because the performer is required to play as fast as 6 thirty-second beats within the tempo of a dotted quaver = 66 (as indicated, bar 22). Large left-hand stretches are required throughout most of the A sections. The extremely fast tempo of the rhapsodic arpeggio section requires a rapid right-hand technique in which the thumb crosses several strings before the fingers do, and then after 2 or 3 finger articulations the index finger is dragged back over the strings on the descending arpeggio. At the same time as this ‘quasi-harp’ effect is being played, an independent and slower moving melodic line is also sounded with an *apoyando* technique, using either the *m* or *a* fingers.

Additionally the left-hand fingers need to be very flexible, in particular the second finger in the B section (bars 22, 24 and 30) is required to bend backwards slightly in order to stop several strings at the same fret, while other fingers are also depressed. So instead of using a full *barré*, a partial *barré* is created, which allows for an open string to sound simultaneously. For guitarists with limited flexibility, 2 strings could be covered with either the second or first finger, depending on which finger bends further. To then stop the higher note further up the arpeggio and return again, the only option is to move either the first or second finger.

In bars 29 and 51 the *ligado* slurs in the original manuscript copy are indicated as ascending *ligados*, which requires the right hand to articulate each alternating *ligado*. The effect required is a trill, and this could also be played with just a left-hand *ligado*.

Another more unusual technique occurs in bar 85, where Walker employs what he calls ‘á la cello’ technique, here the left-hand thumb is positioned in front of the fret board to stop the G on the sixth string. This technique then facilitates an enormous stretch, so that the fourth finger can reach the D on the tenth fret of the first string. Walker fully explores this technique in another work he created as a duet from the *Concerto Chameleano* material called *Kilimanjaro*.

Composed by a virtuoso guitarist, the work has the advantage of fully utilising the guitar and its technical capabilities, and for that reason it could also provide a useful reference work for non-guitarist composers to better understand technically intricate, yet effective ways of writing for the guitar.

2.14. Allan Stephenson

Diversions für gitarre solo (2000)

2.14.1. Details

Instrumentation:	Six-string guitar
Duration:	8 minutes
Level:	Grade 7/8
Pages:	Ten
Scordatura:	Sixth string = E
Dedication:	To Gabriele Koenigsbeck
Published:	Holzkirchen: Accolade Musikverlag (ACC1014), 2001
Other guitar works:	See Addendum A

2.14.2. Biography

Allan Stephenson was born in Cheshire in England in 1949. He started piano lessons at the age of 7 and began composing and playing the cello from 13. His first cello teacher was Derek Smith from the Liverpool Philharmonic Orchestra. In 1967 he completed his A-level education in England, which included studies in harmony and counterpoint.²¹¹

Stephenson's early performing career began when he joined the youth orchestra of Wallasey in Merseyside. He graduated from the Royal Manchester College of Music (RMCM) in 1972 with an Associate (RMCM) Diploma. In the same year he accepted the position of sub-principal cellist with the Cape Town Symphony Orchestra (CTSO)

²¹¹ Mari B du Toit, 'Allan Stephenson: His Life and Works from 1949–2007' (BMus Honours Dissertation, University of Stellenbosch, 2006): 5

and in 1973 he settled in South Africa and continued to perform with the CTSO until 2002. He has lectured in cello and part-time in composition at the South African College of Music, University of Cape Town.

Stephenson began composing more seriously for orchestra in 1978 when he wrote an overture for the first Cape Town Festival. Following this success, he received requests and commissions to compose an overture for each of South Africa's main cities.²¹² He wrote 6 overtures between 1978 and 1997. The South African Music Rights Organization (SAMRO) commissioned the *Pretoria Overture* (1997) and 4 other works, including *Concert Piece* for cello and piano in 2000 (a work prescribed for the University of South Africa (UNISA) International String Competition) and *Morethetho wa Machaba* (for the SAMRO Overseas Scholarship Gala Evening) in 2003. Stephenson has conducted many of his orchestral works with South Africa's principal orchestras and several of his concertos with string orchestra have been recorded by Claremont Records on the GSE label.²¹³

Much of Stephenson's oeuvre of over a hundred works have to date been published by Bodo Koenigsbeck and his company Accolade Musikverlag in Europe. The partnership which began in 1988 led to several requests and commissions. Stephenson wrote his Concerto for Bassoon and Guitar in 1996, dedicated to Bodo Koenigsbeck (bassoonist) and his wife, Gabriele (classical guitarist). They recorded the work, which was broadcast in Germany on 2 February 2000. The South African Première conducted by Stephenson was performed by the Cape Philharmonic Orchestra in 2007 with James Grace (guitar) and Todor Balkandjiev (bassoon). Stephenson considers the concerto to be his most important work for guitar.²¹⁴

Stephenson's compositional output includes 19 concertos, 3 ballets, 2 symphonies, operas, as well as many solo and chamber works, including trios, numerous miniature quartets and vocal works.

²¹² Allan Stephenson, personal communication with the author, 22 April 2008.

²¹³ Tayler, R James, 'Review of Allan Stephenson: Piano Concerto, Oboe Concerto, Toccata Festiva' in *Classical music on the web: Reviews*, ed. Rob Barnett, <http://www.musicweb-international.com/classRev/2000/july00/stephenson1.htm> (accessed 30 September 2008).

²¹⁴ The combination of bassoon and guitar for a concerto is, as far as Stephenson knows, the only one in the world to date. Allan Stephenson, personal communication with the author 22 April 2008.

His other works for guitar, also written for Gabriele Koenigsbeck, are the Trio for oboe, violin and guitar (1978), the *Miniature Quartet* for guitar and strings (2004) and the selected work *Diversions*.

2.14.3. Notes on the selected work

2.14.3.1. Background notes

Diversions was completed in 2000 for Gabriele Koenigsbeck and published by Accolade Musikverlag, Holzkirchen in 2001.

Stephenson was influenced to write for the guitar because he enjoys composing pieces for his colleagues and friends, and over the years he had conducted quite a few guitar concertos, which he felt had helped him to get to know the instrument.

His compositions seldom use key signatures, ‘for [the] ease of moving more freely,’ he says.²¹⁵ Stephenson is emphatic about metronome markings because he believes the composer knows best what tempo he wants and the performer/s should not assume otherwise.

Diversions is part of his later, more direct style, which he says ‘aims to get the point across more simply, with less clutter.’ His concern to write with a strong sense of rhythm and appeal is expressed in the following comment:

Coming up with great rhythms is the most exciting aspect. *Diversions*, [however], is not as jazzy or humoristic as my general style.²¹⁶

R James Tayler²¹⁷ writes of Stephenson’s Piano Concerto, Oboe Concerto and *Toccata Festiva*:

He maintains the rather unfashionable view that the essentials of all good music are melody, harmony and rhythm, qualities evident in the works on this disc. However, his music is often powerfully structured and always has a sense of movement and purpose.

²¹⁵ Allan Stephenson, personal communication with the author, 22 April 2008.

²¹⁶ *Ibid.*

²¹⁷ R James Tayler, *op. cit.*

The influences evident in *Diversions* are Finnish folk music, the guitar preludes of Villa Lobos (particularly ‘Prelude II’ and ‘Prelude IV,’ with their emphasis on harp-like arpeggios) and the Fugue in C minor from Book I of Bach’s *Well-Tempered Clavier*.

2.14.3.2. Structure and style

The work falls into 5 sections demarcated by changes in tempo. Each section is stylistically differentiated, except in the *Allegro* and its reprise which incorporates some material from the beginning of the work. The subtitles ‘Prelude,’ ‘Canto’ and ‘Passacaglia’ are not printed in the score, but are sections the composer referred to in the interview. They have been included here for the sake of clarity.

The overall form, including the subsections of the first part can be outlined as follows:

I.	A	Bars 1–12	‘Prelude’	crotchet = 80
	B	Bars 12–20	‘Canto I’	
	A ₁	Bars 21–42	‘Prelude’ (altered)	
	B ₁	Bars 43–55	‘Canto II’	
	B ₂	Bars 56–61	Variant of ‘Canto I’	
	B ₃	Bars 62–74	Variant of ‘Canto II’	
II.	C	Bars 75–116	<i>Allegro</i>	crotchet = 112
III.	D	Bars 117–137	‘Passacaglia’	crotchet = quaver
IV.	C ₁	Bars 138–145	<i>Allegro (come prima)</i>	
V.	B ₄	Bars 146–159	Coda (<i>Poco maestoso</i>)	

2.14.3.2a. Section I

The first section begins in E minor in the style of an arpeggiated prelude with ascending and descending sextuplets. The turning point of each of the E minor chords features an accented F# as an upper auxiliary:

Example 1: Stephenson, *Diversions*, bars 1–2

The key of E minor lasts until bar 7, where the F# becomes naturalised to form the E Phrygian mode. Later the Eb in the lower voice of bars 7 and 8 really functions as a D# against the E in the upper voice:

Example 2: Stephenson, *Diversions*, bars 7–8

A similar feature (descending lower voice, rhythmically augmented) occurs later in the work in bars 35–39.

The ‘Canto’ (song-like section) is inspired by Finnish folk music and possibly by Stephenson’s avowed admiration for Sibelius. A *rune* (stanza) of Finnish folk song is often accompanied by a harp,²¹⁸ and perhaps it is this aspect which influenced Stephenson to include extensive use of broken chords and arpeggiated figures. ‘Canto I’ begins in E Aeolian with a 3-note ascending motif *a* (see Example 3, bar 13). The

²¹⁸ Allan Stephenson, personal communication with the author, 22 April 2008.

accompaniment to the melody throughout ‘Canto I’ includes chords which are arpeggiated (*p, i, m, a*).

Example 3: Stephenson, *Diversions*, bars 13–15



A cadence in E Phrygian occurs in bars 19–20 when the F# becomes an F.

The A₁ material begins in E minor and modulates to G minor. This link between ‘Canto I’ (B) and ‘Canto II’ (B₁) is based on material from A, which is further developed to include a clearer differentiation between the upper and lower voices:

Example 4: Stephenson, *Diversions*, bars 20–21



Throughout this section the lower voice moves up a fourth every 4 bars, except from bars 35–39 where there is a return to the idea of a chromatically descending lower voice as first heard in bar 7.

The second ‘Canto’ (B₁) starts with motif *b* (see Example 5, bar 43) rhythmically the same as motif *a*, but melodically augmented to include the interval of a third. Again the theme is heard against arpeggiated chords, but this time over a descending bass line:

Example 5: Stephenson, *Diversions*, bars 43–44



There is a return to the rising scale-note motif *a* in bars 47 and 49 before the section cadences in bar 55 with a *tierce de Picardi*.

The variant of ‘Canto I’ (B₂) is based on motif *a* from the first ‘Canto’ theme with variants including rhythmic alteration and metrical displacement:

Example 6: Stephenson, *Diversions*, bars 56–57



‘Canto II’ varied (B₃) is based on motif *b* from the second ‘Canto’ theme. The accompanying texture includes 3-note chords which become 4-note chords in bars 70–72. As in ‘Canto II’ this section also ends with a *tierce de Picardie* (see Example 7, bar 74).

2.14.3.2b. Section II.: *Allegro*

The last G major chord of the previous section leads effectively into C minor, the key of the *Allegro*. The opening motif *x* with its lower auxiliary and falling fourth (see Example 7, bar 75) recalls the start of the Fugue in C minor from Book I of Bach’s *Well-Tempered Clavier*. This idea foreshadows the passacaglia theme of bar 117.

Example 7: Stephenson, *Diversions*, bars 73–76

The material from bar 75 is extended and developed until bar 102 where there is a conflation of the introductory material with the lower auxiliary figure from motif *x*. Descending octave minor thirds (bar 114) marked *fortissimo* come to pause on B natural before the start of the passacaglia theme.

2.14.3.2c. Section III.: ‘Passacaglia’

The passacaglia theme which briefly appeared in the *Allegro* is now rhythmically augmented. There are 5 entries of this theme in the lower voice before one occurs in the upper voice at bar 132.

2.14.3.2d. Section IV.: *Allegro (come prima)*

The reprise of the *Allegro* theme is varied and extended until bar 146. At *Poco maestoso* (bar 156) there is a return, in the upper voice, to the motific ideas of the ‘Canto’ (motif *a* in bar 146 and motif *b* in bar 150).

2.14.3.2e. Section V

The coda (bars 146–159) with its rising *accelerando* leads to a rousing finish in C minor.

2.14.3.3. *Technical observations*

The work is of Licentiate level. The overall tempo is very fast and difficult to achieve. What contributes to the difficulty is the opening sextuplets at close to a crotchet beat of 80 which would be challenging to any less-than-virtuoso performer. The first page ideally requires a ‘harp-arpeggio’²¹⁹ effect, which would have been comfortable and effective if the left hand could have held a chord shape while the right hand executed the harp-arpeggio. However, this technique is not entirely possible because the chords cannot be held in place throughout the arpeggio. The left hand (bar 1) is required to play the F# as an ascending and descending *ligado* in order to keep the tempo, and in bar 3 the left hand is required to change the fret position and execute a *ligado*. This is extremely difficult and interrupts the harp-arpeggio and consequently the musical effect.

²¹⁹ ‘Harp-arpeggio’ is played *p, p, p, i, m, a* with *a* dragged over 6 strings on the descent, see Charles Ramirez, ‘Grade 5: Harp Arpeggio,’ *Technical Development for Guitarists* (London: Trinity College of Music, 1998).

The only other option would be to articulate every note with individual fingers of the right hand, perhaps *p, i, m, p, i, m* on the ascent and *a, m, i, a, m, i* on the descent. This requires rapidly articulated right-hand technique and would not result in the harp-arpeggio effect. Stephenson is emphatic about adhering to the tempo and the work is exciting at a crotchet beat of 80, so a slower tempo is not an option. Bars 7–8 work very well at the fast tempo because the right hand plays a set arpeggio pattern.

There are some instances where the chord figuration is not ideal, especially for those with average or small hands.²²⁰ With regard to some of the difficulties the following suggestions could be considered:

- On the third beat of bar 18 it is not possible to play the A and B below the D in the second position, because 2 notes cannot share the same string. It is possible to play the chord in the seventh fret position, but it is awkward and not feasible at the required tempo. The problem is solved if the middle B is left out (the B is present in the lower voice of the chord anyway).
- The F and G notes on the first beat of bar 35 are possible, but not ideal as the rest of the chord cannot be held in one position. The best option here is to leave out the open G, as G an octave higher occurs 2 semiquavers later.
- The G minor chord on the fourth beat of bar 52 is notated with a slur from B \flat to C. This slur is notated as if it is a *ligado*. It is almost impossible to execute an effective *ligado* while still holding down the G and B \flat notes in the lower voice, as the stretch to the fifth fret, third string is too great. The best solution would be to play the C without a *ligado*.
- There are other difficult stretches and position changes (bars 70–71) and (bar 157) which are not ideal at the tempo, however, in most cases the difficulty can be solved by leaving out one of the octave pitches already present. This was also confirmed by Mr Koenigsbeck.

²²⁰ The publisher, Bodo Koenigsbeck, for whose wife, Gabriele, the work was written agrees that ‘some of the passages and chords are difficult for a small hand.’ GK has only performed the work in a private recital. Bodo Koenigsbeck, personal communication with the author, 11 November 2008.

Stephenson, who believes in pleasing his audience, says, ‘If I don’t like the music ... how can I expect anyone else to?’²²¹ and there is much that will appeal to a wider public audience in the contrasting sections of this work.

²²¹ Allan Stephenson, personal communication with the author, 22 April 2008.

2.15. Kevin Volans

Four Guitars (2003)2.15.1. Details

Instrumentation:	Six-string guitars (2) and eight-string guitars (2) ²²²
Duration:	6 minutes
Level:	Licentiate
Pages:	Eight
Scordatura:	Seventh string = B, eighth string = A (Guitars 1 and 4) ²²³
Dedication:	For the Dublin Guitar Quartet
Commissioned:	Mermaid Arts Centre, Bray, Ireland
Première:	Dublin Guitar Quartet, Bray, Mermaid Arts Centre, 2004
Recording:	Dublin Guitar Quartet. Ireland: Lyric FM (branch of RTE - Irish National Radio and Television, n.d.
Other guitar works:	See Addendum A

²²² The eight-string or Brahms guitar was developed by Paul Galbraith and David Rubio. The seventh string is tuned to A below the sixth string, while the eighth string is tuned to A above the first string, 'The Brahms Guitar,' Paul Galbraith's website, <http://www.paul-galbraith.com/brahmsguitar.html> (accessed 9 March 2009).

²²³ Kevin Volans: 'When I wrote it for them [Dublin Guitar Quartet] they were using 2 normal guitars and 2 Brahms guitars, which has one lower and one higher string. The low string is normally tuned to a low A. Maybe they used a low B instead,' (email received 30 May 2009). Redmond O' Toole verified on the 31 May 2009 that the lowest string was tuned to B.

2.15.2. Biography

Kevin Volans was born in Pietermaritzburg in 1949. Having studied the piano from the age of 12, he continued his music studies throughout his schooling (Maritzburg College), graduating from the University of the Witwatersrand in 1972 with a BMus degree. During his undergraduate studies he wrote a dissertation on Stockhausen's piano works, which led to an invitation to study with the composer in Cologne. He started his postgraduate studies in Europe at the University of Aberdeen in 1973 before moving to Cologne the same year.

For 3 years he studied under Stockhausen at the Hochschule für Musik. From 1975-1976 he was appointed as Stockhausen's teaching assistant. During this time he also became associated with the *Neue Einfachheit* movement in West Germany. While in Cologne he continued piano studies under Aloys Kontarsky, as well as musical theatre under Mauricio Kagel and electronic music under Johannes Fritsch.

In 1981 he returned to South Africa to lecture in composition at the University of KwaZulu-Natal (UKZN), Durban and in 1985 he obtained his DMus in composition from UKZN. In 1986 he moved to Paris for a short period and then to Cork where he worked as a freelance composer and teacher. For a period of 3 years from 1986 he took up residency as a composer at the Queen's University, Belfast and in 1992 he was composer-in-residence at Princeton University. He became a naturalised Irish citizen in 1994.

One of the earliest and most famous recordings associated with Volans's music is *White Man Sleeps*, recorded by the Kronos String Quartet on the Nonesuch label. The recording was one of the best-selling classical recordings of 1983. The Kronos Quartet has also performed *Hunting: Gathering* (1987), *Songlines* (1988) and *White Man Sleeps* at numerous European and American festivals, including Salzburg, Montreal Jazz Festival, Berliner Festwoche, Tokyo Inkspot and New Wave Festival (New York). Since the mid-1980s Volans's works have been performed at major venues such as the Pompidou Centre (Paris), the Royal Albert Hall (London) and the Lincoln Centre (New York).

He has collaborated with renowned dancers and choreographers Siobhan Davies, Jonathan Burrows and Shobana Jeyasingh in the United Kingdom, as well as with numerous other dance companies around the world. In 1999 the South Bank Centre hosted a 50th birthday celebration of his work in the Queen Elizabeth Hall.²²⁴

He receives regular commissions. Some of the most prestigious are the Trio Concerto for the Storioni Trio, string quartets for the Smith and Vanburgh Quartets, Piano Concerto No 2 for Marc-André Hamelin, and a chamber piece for the Crash Ensemble. He has composed for, and worked with, many international European and American orchestras and conductors, including the San Francisco Orchestra and conductor Michael Tilson Thomas.

In 2007 he worked in collaboration with visual artist Jürgen Partenheimer on three 30 minute works (string quartet, brass ensemble, and piano and percussion) scheduled for simultaneous performance. In 2008 the 3-ensemble work was performed in 3 rooms of the Ikon Gallery, Birmingham and at the Beethoven Festival in Bonn.

To date 17 compact discs of his works have been released. He is published by Chester Music and Black Sheep Editions, and represented by Van Walsum Management, London. Volans has been described as ‘one of the planet's most distinctive and unpredictable voices.’²²⁵ Besides the selected work for guitar Volans has composed an ensemble work for 2 guitars, violin and cello called *Desert Steps*.

2.15.3. Notes on the selected work

2.15.3.1. Background notes

Four Guitars was commissioned by the Mermaid Arts Centre, Bray for the Dublin Guitar Quartet (DGQ). The first performance took place in Bray in the Autumn of 2004. The first recording was by the DGQ for Lyric FM (a branch of RTE – Irish

²²⁴ ‘Kevin Volans,’ *Kevin Volans*, <http://kevinvolans.com/index.php?id=7> (accessed 19 January 2009).

²²⁵ Kyle Gann, ‘Village Voice,’ 1998, in *Kevin Volans*, <http://www.cmc.ie/articles/article1120.html> (accessed 22 February 2009).

National Radio and Television).²²⁶ Brian Bolger, Pat Brunnock, Cian O'Hara and Redmond O'Toole formed the Dublin Guitar Quartet in 2001.

Their structure is unique in that both Bolger and O'Toole play eight-string Brahms guitars. This increases the available note range in both directions enabling the quartet to develop an entirely new repertoire for the guitar quartet medium.²²⁷

They concentrate on contemporary repertoire by composers such as Derek Ball, John Mc Lachlan, Simon O'Connor and Kevin Volans.²²⁸

Volans considers the work abstract and closer to his latest style. He emphasised that there is no reference to sub-Saharan music. Regarding another abstract work, *One Hundred Frames* for orchestra, he explained 'there is no narrative, no drama, no hidden agenda, as such, it is the most abstract of my pieces to date.'²²⁹

In his written response to my interview questions, he cited no specific musical or extra-musical influences with regard to *Four Guitars*. He made clear his admiration of Alberto Iglesias's guitar writing and indicated that the visual arts have played a part in influencing him generally. During a talk at the Stellenbosch Conservatoire of Music in March 2009, Volans outlined his recent views on composing and composition, and expounded on some of the following points:

Composition should be a redefining of reality; the only subject worth pursuing is freedom. Real composition begins when [one] no longer has a set of tools with which to work with [sic]. [...] What you've preplanned is the problem and not the solution.

He went on to discuss his recent focus on abstract composition as a 'voluntary poverty' in which he eliminated as much as possible. He explained that in the visual arts this was nothing new at all. Gerhard Richter painted 30 different paintings on one canvas and then in one quick movement (using a plank) he simply scraped across the canvas to reveal the finished art work. The example was used to illustrate that with

²²⁶ Kevin Volans, personal communication with the author, 9 January 2009.

²²⁷ Bert Kwakkel, 'Dublin Guitar Quartet,' *Bert Kwakkel Guitarmaker*, http://www.kwakkel.com/guitarists/built_for/dublin_guitar_quartet.php (accessed 31 May 2009).

²²⁸ *Ibid.*

²²⁹ Kevin Volans, 'One Hundred Frames,' *Kevin Volans, Articles*, <http://kevinvolans.com/index.php?id=20> (accessed 22 February 2009).

abstract composition one is ‘dancing in the dark,’ as he put it, and therefore only partly in control; yet the layers of history are beneath the surface. Mary Rörich, reviewing Volans’s piano Etudes 4-6 entitled *Three Structural Etudes* (SAMUS 25, 2005),²³⁰ states that ‘Etude No. 4 is a transcription of the Guitar Quartet of 2004.’ Volans’s only work for guitar quartet, entitled *Four Guitars*, however, was dated 2003 and not 2004. The copyright on the Black Sheep Edition also states 2003.²³¹

In Rörich’s review of Piano Etude No. 4 subtitled ‘Counting and Attack,’ she comments:

Its strong physicality and minimalistic material are generated by the rhythmical relationship between a single note and two almost identical chords, the first of which is fixed in time while the second shifts backwards by a semiquaver until they exchange positions.

What is misleading about this description which in any case only applies to the opening section of the work is that neither chord (compound) is fixed, because both the chords and the single note employ a diminishing rhythmic series in which each successive value diminishes by a semiquaver. The single note starts with a value of 28 semiquavers as does the chord on guitars 3 and 4 (stream 2) 16 semiquavers later, while the chord on guitars 1 and 2 (stream 1) starts 8 semiquavers after the latter with a value of 27 so that the 3 patterns are out of phase, the chords only coinciding once (in bar 9), and the single note and the chord in stratum 2 coinciding once (in bar 14). The pattern is aborted at the point where the single note and stratum 1 chord would have coincided (bar 25). This point marks the start of a slightly varied repeat of the opening 24 bars. As can be seen from the above, Volans’s description of the process as ‘two series of chords which gradually converge on each other’ is something of an oversimplification.

²³⁰ Mary Rörich, ‘Score Review: Volans, Kevin. Three Structural Etudes,’ *SAMUS*, 25 (2005): 157.

²³¹ A copy of the original score was provided by Kevin Volans, April 2008.

2.15.3.2. *Structure and style*

A	Bars 1–24
A ₁	Bars 25–48
Development 1 of A	Bars 49–108
B	Bars 109–116
Development 2 of A	Bars 117–140
B ₁	Bars 141–149
Coda	Bars 150–170

Section A starts with 2 streams of repeated and initially identical compounds (*A*) articulating 2 out-of-phase versions of a diminishing rhythmic series. There is also a repeated E⁶ sounded at the outset of every bar, which articulates the same shrinking series of 28 semiquavers down to 5 semiquavers, before section A is reprised at the start of bar 25.

Initially, until bar 4, both streams contain the same harmonic compound of the notes G-A-B-C-D-E (compound *A*). The outer instruments (guitar 1 and 4) play the complete compound, while the inner instruments (guitars 2 and 3) play a 3-note subset of the compound (D-E-A). From bar 4 a new compound, *B* (G-A-B-C-D#-E-F) is sounded in stream 1, with guitar 1 playing the complete compound and guitar 2 a 4-note subset (D-E-F-A). Stream 2 continues with compound *A* as before:

Example 1: Volans, *Four Guitars*, bars 1–4

Initially the streams are out of phase by 8 semiquavers, but because of the decreasing number of beats per bar, stream 1 ‘catches up’ with stream 2 by a semiquaver per bar. They gradually converge until in bar 9 both streams sound compound (*B*) on the 17th semiquaver:

Bars:	1								9
Semiquavers per bar:	28	27	26	25	24	23	22	21	20

Fixed note:	E →	E →	E →	E →	E →	E →	E →	E →	E →
Stream 1		A 27	26	25	B 24	23	22	21	B 20
Stream 2	A 28	27	26	25	24	23	22	21	

The outer instruments play the complete compound, while the inner ones play the 4-note subset D-E-F-A. After the convergence, the procedure continues the diminishing or subtractive rhythmic series down to 5 semiquavers (bar 24) with compound *B* featured in both streams. The outer guitars sound the complete compound, while the inner guitars sound the subset of compound *B* (until bar 20), where only stream 1

changes and sounds compound *A*. Throughout, the single E^6 is on the first beat of each bar and always in stream 1, except when the compound converges (bar 9) and in the last bar of the section (bar 24), when it sounded in stream 2.

The repeat of *A* is varied; it begins with compound *B* in both streams and not compound *A*, and the single note E^6 , is sometimes replaced by a G^6 . The single note is always in stream 1, except in the last bar of the reprise (bar 48) where it is sounded in stream 2. The reprise ends on the same compounds, in the same order as stated the first time.

The two developments of *A* employ procedures similar to those in *A* with different compounds and a freer application of subtractive and sometimes additive rhythmic series (section *B*, bars 91–101 and section *D*, bars 127–140). In Example 2, bars 129–132 the additive rhythmic series can be seen beginning with 14 semiquavers increasing to 17.

Example 2: Volans, *Four Guitars*, bars 129–132

The image shows a musical score for four guitars (Gtr. 1, 2, 3, and 4) across four measures (bars 129-132). The score is written in treble clef with a key signature of two flats (B-flat and E-flat). Dynamics include *mf*, *f*, *mp*, and *p*. Two specific rhythmic series are highlighted with boxes and labeled 'D': one in Gtr. 1 (bar 130) and one in Gtr. 3 (bar 129). The series in Gtr. 1 consists of a sequence of notes starting with a half note, followed by a series of eighth notes, and ending with a half note. The series in Gtr. 3 consists of a sequence of notes starting with a half note, followed by a series of eighth notes, and ending with a half note.

The lengthier first development also features sections of rhythmic regularity such as the five 6/4 bars from bar 68–72. In other instances, such rhythmic regularity sees the

suspension of the chordal streams, with the texture being reduced to single notes and dyads (bars 49–50, 79–80, 87–90, 105–108). These passages are mostly in 6/4 and pave the way for the extreme regularity of the B section.

The 2 statements of section B are identical, except for the higher dynamic level of the second. A varied compound (*C*) is used throughout in an unvaried rhythm. Compound *C* in stream 1 consists of C-C#-D-D#-E-F#-G# with stream 2 playing a 7-note subset, while guitar 3 omits the D# from the subset of guitar 1. The outer guitars play a rhythm of 4 semiquavers per crotchet, whilst the inner guitars play a triplet rhythm:

Example 3: Volans, *Four Guitars*, bars 109–110.

The coda is based on the ‘chordless’ bars from the first development of A. The texture is again reduced to only dyads and a single note (A^5) which precedes and overlaps with the last 4 dyads. The dyads are all sounded as semibreves on the first beat of consecutive bars containing mostly 6 and 5 crotchet beats, except for 2 bars of 9/8 (bars 158 and 160) and 2 bars of rests (bars 150 and 161). The pitch classes excluded from all 21 bars of the coda are B and C.

2.15.3.3. *Technical observations*

There are challenges for all 4 guitarists, especially with regard to precise rhythmical playing and an impeccable sense of tempo. According to Redmond O' Toole, one of the guitarists involved in the preparation of the work, *Four Guitars* was one of the most difficult chamber pieces he had ever played.²³²

Rhythmically it is very difficult. We used a series of cues to prompt each other, it is almost impossible to count it out at tempo.

With regard to the stretches for the left hand O' Toole added:

The first guitar part involves huge and difficult barrés – I believe the Dublin Guitar Quartet, who I am no longer a part of, had to use capos²³³ for the studio recording they have made - this would be impossible in a live situation, but I was blessed with large strong hands - so it wasn't a problem for me.

Four Guitars is a Performer's Licentiate or MMus level work.

²³² Redmond O' Toole, personal communication with the author, 31 May 2009.

²³³ See Lexicon.

2.16. Robert Fokkens

Aph'ekhaya Sidlala (At home we are playing), (2005)

2.16.1. Details

Instrumentation:	Six-string guitar
Duration:	4 minutes
Level:	Grade 7
Pages:	Two
Scordatura:	Sixth string = E
Requested:	Derek Gripper
Other guitar works:	See Addendum A

2.16.2. Biography

Robert Fokkens was born in Port Elizabeth in 1975. He studied the violin from the age of 9, completing his studies at the University of Cape Town (UCT) under Jurgen Schwietering. He also studied voice from the age of 17 with Brad Liebl and later with Ian Partridge. He was educated at Rondebosch Boys High School.

He completed all his degrees with distinction, achieving a BMus (1998), BMus(Hons) (1999) in composition and analysis from UCT, and an MMus (2001) in composition from the Royal Academy of Music (RAM) (2001). Soon afterwards he was awarded the Manson Fellowship from the RAM. Between 1995 and 2001 Fokkens took master classes in conducting with Bernhard Gueller, Jorge Mester and Patrick Russill. He completed his PhD in composition at the University of Southampton (2007) under the supervision of Professor Michael Finnissy.

He is the recipient of numerous prizes and scholarships. Amongst the most prestigious are a South African Music Rights Organisation (SAMRO) Undergraduate Bursary and the SAMRO Overseas Scholarship for Composers (1st prize in the national competition for composition). The SAMRO Overseas Scholarship for Composers was renewed three times (the only third renewal in the 40-year history of the scholarship).²³⁴ Fokkens also received a National Arts Council of South Africa award and the Jules Kramer Music and Fine Arts Bursary (UCT) for international study. In the United Kingdom he was awarded a bursary by the Overseas Research Countess of Munster Musical Trust, an Overseas Research Scheme scholarship, a bursary from the Royal Academy of Music, and the University of Southampton Major Studentship for doctoral studies.

He has attended master classes with many composers including George Crumb, Sir Harrison Birtwistle, Mauricio Kagel, Thomas Ades and Paul Ruders.²³⁵ While completing his undergraduate and postgraduate degrees, Fokkens lectured and tutored part-time in Music Education (UCT), and part-time in Composition, historical topics, and Harmony and Counterpoint at UCT and the University of Southampton. He currently teaches composition and academic music studies at Trinity Junior. He has been a visiting lecturer (teaching Composition and lecturing on music) at UCT, the University of Stellenbosch, North-West University (Potchefstroom), the University of South Africa (UNISA) and the University of Pretoria.

Fokkens composes to commissions²³⁶ and much of his music has been performed in the United Kingdom at major venues (Royal Festival Hall, Wigmore Hall, Battersea Arts Centre) and festivals (*Tête-à-tête*'s, Opera Festival). His music is also performed in South Africa (the South African National Arts Festival, the UNISA International Piano Competition), Germany, the Netherlands, Australia, North America and Japan. There are numerous recordings of his work, including a compact disc of South African choral music (*Towards the Light*).

²³⁴ Robert Fokkens, personal communication with the author, 21 January 2009.

²³⁵ 'Robert Fokkens, biography,' *Robert Fokkens: Composer*, <http://www.robertfokkens.co.uk/> (accessed 25 February 2008 and 10 September).

²³⁶ Robert Fokkens, personal communication with the author, 5 August 2008.

His works have been published in *The Liberal* (journal) and broadcast on BBC Radio 3.

During his career he has been influenced by the music of Steve Reich, Morton Feldman and John Cage. Since 2002 his compositional language has been technically based on and inspired by Xhosa and Zulu bow music. He also writes music for physical theatre companies like Complicité, Frantic Assembly and Ridiculusmus.

His output to date includes 2 orchestral works, a violin concerto, 9 vocal and choral works, as well as several large and small ensemble pieces and some solos. Amongst his most important compositions are the vocal works: *Four Colonisations* (soprano, clarinet/bass clarinet and cello, 2005), *Africa* (for soprano and piano, 2007)²³⁷ and his violin concerto, *An Eventful Morning near East London* (2006).

Besides the selected work, Fokkens has employed the guitar in 2 other works, namely *Two Sonnets* for baritone and guitar (1995), based on texts by Shakespeare, and *Magnificat* for soprano and guitar (1999), based on a biblical text.

Regarding the challenges of composing for the guitar Fokkens observes:²³⁸

[It is] a difficult instrument to play. It plays some things easily and others not. I do love the guitar and it is a great instrument.

2.16.3. Notes on the selected work

2.16.3.1. Background notes

Aph'ekhaya Sidlala was requested by the guitarist Derek Gripper for a concert at the National Arts Festival in Grahamstown. The work, however, was not performed.

Sometime between 1996 and 1997 Fokkens heard Madosini (an exponent of Xhosa bow music) perform at the Baxter Theatre in Cape Town. He was so inspired by the pitch and cyclical rhythm techniques used in the performance of this indigenous South

²³⁷ Robert Fokkens, personal communication with the author, 5 August 2008.

²³⁸ *Ibid.*

African music that much of his compositional work in recent years, besides his ‘electronica’ and theatre music, is technically derived from bow music. His particular interest is in the pitch technique, where a fundamental of the harmonic series forms one part of the material, and the overtone or partial the other. The textures resulting from the use of the *Uhadi* (Xhosa bow)²³⁹ pitch technique combined with the cyclical rhythm patterns, created when the bow stick hits the string, are elements which have inspired Fokkens in the selected work.

He believes South African composers have much to draw on with regard to their indigenous heritage. Fokkens elaborates:²⁴⁰

The most unique statement that I would hope to contribute is on an inspirational level [and that is] to encourage people to be involved with their own musical heritage. [...] I believe in my response to something [for example, bow music]. I should not be too in love with the original. I take the sound [and] I look at my response to it. I don’t do extensive research into the instrument.

2.16.3.2. *Structure and style*

It is a single-movement work in which the cyclical rhythm patterns, although inspired by bow music, are not specifically derived from bow music. The slow pulse begins as a quaver = 50, set in a cyclical metre pattern of 5/8 + 5/8 + 7/8. This asymmetrical pattern consists of 17 quavers per cycle, and continues through the section marked ‘slightly faster’ (bars 9–12).

A second section in a faster pulse of semiquaver = 150 consists of 14/32, 17/32 for 8 bars and 10/32 for 2 bars before the material returns to *Tempo primo* and the 17 quavers per cycle.

The pitch organisation is based predominantly on alternation between the overtones of the fundamentals of Eb, E, and F. The series based on E is given below:

²³⁹ Percival R Kirby, ‘Stringed Instruments,’ *The Musical Instruments of the Native Races of South Africa* (Johannesburg: Witwatersrand University Press, 1968), 197.

²⁴⁰ Robert Fokkens, personal communication with the author, 5 August 2008.

Example 1: E harmonic series



The composer describes the form he uses as generated by a ‘jump-cut’ technique.²⁴¹ On examining the motivic and overtone use in the piece, several sections can be discerned:

- | | | |
|------------------|-------------------------|---|
| A | Bars 1–9 ⁶ | Dyads based on fundamentals E and F |
| B+A ₁ | Bars 9 ⁷ –25 | B (single notes and dyads on fundamentals E ^b and F) alternates with A (bars 16 ²⁻⁵ and 21 ²) |
| B ₁ | Bars 26–35 | B reprised and developed (range of fundamentals extended down chromatically by an octave from F to F). |
| A ₂ | Bars 36–43 | Dyads based on fundamentals E and F |

2.16.3.2a. Section A

This section (bars 1–9⁶) comprises 3 statements of a rhythmic pattern (*a*) consisting of 2+3+2+3+2+1+2+2 quavers, and using dyads based on the alternating fundamentals F³ (with partials 4+5 and 7+8) and E² (with partials 2+7 and 4+10).²⁴²

²⁴¹ Robert Fokkens, personal communication with the author, 5 August 2008.

²⁴² All pitches are indicated in notated (rather than real) octave position.

2.16.3.2c. Section B₁

B₁ initially varies the motif *b* to include some harmonic inversion (bar 27, on the 17th demisemiquaver) and some interval expansion (on the first 3 intervals of bar 28). From bars 29–35 the dyad intervals are further expanded, and the fundamentals are extended to include D (bar 29) and C (bar 31). New material is featured in bars 31–35, initially in the form of an ascending scale (bar 31). Rhythmical values grow progressively shorter and the alternation between fundamentals more rapid. Some of the dyads are now sounded melodically. This leads into an *accelerando* from bar 34, which culminates in a climax at bar 35, marked *fortissimo*. The fundamentals have up to this stage been extended chromatically down to F, preparing for the reprise of A (see Example 5, bar 35).

2.16.3.2d. Section A₂

A dramatic *subito ppp* marks the start of A₂.

Tempo primo is reinstated until the end, and material based on the fundamentals F and E now includes an extension of the odd-numbered partials up to the 15th (or even 23rd) harmonic:

Example 5: Fokkens, *Aph'ekhaya Sidlala*, bars 35–37

Section A₂ *new*
[partial]

Tempo primo ♩ = 50

	G ²	F ^{#3}	G ²	F ²	F ^{#4}	F ³	E ⁰	F ¹	E ²
	(11-2)	(5+1)	(2+9)	(11+2)	(2+3)	(7+8)	(11+32)	(8+9)	(2+15)

2.16.3.3. *Technical observations*

While the A sections are of a Grade 5 level, the sections based on B, especially section B₁ with its more complex rhythmical elements and constantly changing intervals, coupled with a faster tempo and an *accelerando* leading to some difficult stretches (bar 35), gives the work a degree of technical and interpretative difficulty that is closer to Grade 8.

Ideally this piece, which is not idiomatically written for the guitar, should be performed in an acoustically vibrant environment, because most guitars do not sustain high notes, including delicate harmonics and high-register stopped (closed) string intervals of seconds and thirds, played *pianissimo* and at a slow *tempo*.

Although amplification is not an option for the purist, some form of amplification, if set up sensitively and using a good microphone, might be preferable to using none at all. Dr Jeanne Zaidel-Rudolph, hearing the première of her *Five African Sketches* in the Linder Auditorium (a moderately large concert hall in Johannesburg), remarked that she wished the concert had been amplified. In performances of one of my own works, *Mokoro, Song of the Water* which also makes much use of harmonics and some other delicate water and bird-call effects, I have often used ambient amplification, so that I could perform *pianissimo* without forcing the sound and every effect could be heard by the audience, even in an auditorium with acoustical limitations.

2.17. Hendrik (Pienaar) Hofmeyr

Rapsodia notturna per chitarra e pianoforte (2007)2.17.1. Details

Instrumentation:	Piano and six-string guitar
Duration:	12 minutes
Level:	Grade 8
Pages:	Nineteen
Scordatura:	Sixth string = E
Commissioned:	By Louise Smit for Corneli and Goran Krivokapić
Première:	Goran Krivokapić (guitar), Corneli Smit (piano) Germany, 2008.
Other guitar works:	See Addendum A

2.17.2. Biography

Hendrik Hofmeyr was born in Cape Town in 1957. His first piano tutor, when he was 7 years old, was Anneline Le Roux. Later he studied piano under Sona Whiteman and Elizabeth Izatt, and theory under Hans van Eck and Sarie Jacobs. Hofmeyr's first explorations into the art of composing began in 1970. He was educated at Nassau High school where he matriculated in 1975 as one of the top 3 students in the Cape Province.²⁴³

Hofmeyr was awarded an academic scholarship to study at the South African College of Music (SACM), University of Cape Town (UCT), where he majored in piano under

²⁴³ James May, 'Chronicles, Hendrik Hofmeyr at Fifty: A Short Biography with a Worklist and Discography,' *Musicus*, 35. 2 (2007): 7–8.

Laura Searle. He was awarded a BMus with distinction in 1979, and in the same year he obtained his Performer's Licentiate in piano from the University of South Africa (UPLM), also with distinction.²⁴⁴ He received his MMus in Musicology from UCT in 1981. Soon after that he left on a scholarship to further his studies in Italy, where he later obtained state diplomas from the Conservatories of Florence and Bologna. He studied piano under Alessandro Specchi (1981-1983), composition under Ivan Vandor (1983-1986), conducting under Alessandro Pinzauti (1986-1989) and voice under Paolo de Napoli.

He has won numerous scholarships, awards and prizes in South Africa and internationally. Some of the most prestigious in South Africa are the Opera Competition (1987), which he won for *The Fall of the House of Usher*, the annual Nederburg Prize for Opera (1988), and the University of South Africa (UNISA/Transnet) Composition Competition (for *Die Lied van Juanita Perreira* for cello and piano, 1995).

Amongst the most prestigious awards in the international arena have been the *Trento Cinema – La colonna sonora* competition with music for chamber orchestra for a short film by Wim Wenders (1988), the Loyola 1990 Competition (with *Missa Sancti Ignatii de Loyola*, a mass for double chorus and orchestra – 2nd prize), the Queen of Belgium Composition Competition (with *Raptus* for violin and orchestra, 1997), and the first edition of the Dimitris Mitropoulos Competition (with *Byzantium* for soprano and orchestra, 1997).²⁴⁵

From 1992–1998 he joined the University of Stellenbosch, where he lectured in History, Theory and Music Analysis. In 1998 he took up a post at the SACM and in 1999 he was awarded a DMus (Composition) from UCT. He has served as an Associate Professor of Music at UCT since 2000.²⁴⁶

His considerable oeuvre comprises 7 concertos, 5 operas, 2 ballets, 2 string quartets, many chamber and instrumental works, as well as a large body of choral and vocal works such as song cycles, motets, cantatas, songs, a mass and a requiem. His

²⁴⁴ *Ibid.*

²⁴⁵ Hendrik Hofmeyr, notes from the score, *Rapsodia notturna*, (2007).

²⁴⁶ 'Hendrik Homeyr,' *The Living Composers Project*, <http://www.composers21.com/compdocs/hofmeyrh.htm> (accessed 30 January 2009).

polychoral motet (*Tu pauperum refugium*) was performed in Vancouver in 2001 by 4 choirs from 4 countries. The concert sponsored by the United Nations Educational, Scientific and Cultural Organisation (UNESCO), led to a publishing contract with Boosey and Hawkes (New York).²⁴⁷

His commissioned and requested works number over 60. Amongst these are many works for choirs (Pro Cantu, Stellenberg Girls, the South African Youth Choir and the Latvian youth choir – *Kamēr*), which participate in international festivals and competitions. Hofmeyr also receives commissions from organisations (South African Music Rights Organisation, the Foundation for the Creative Arts, the former Cape Performing Arts Board and the Vancouver Recital Society); individuals (Lionel Bowman commissioned the Concerto for Two Pianos and Orchestra for the British duo Nettle & Markham in 2005); and chamber groups (String Quartet No. 1 premiered in London, Wigmore Hall, 1999, commissioned by the Hogarth Quartet).

Orchestras who have performed and/or recorded his works include the Royal Philharmonic of Flanders, the Orchestra of Colours (Athens), the National Symphony Orchestra of South Africa, the Johannesburg Philharmonic Orchestra, the Cape Philharmonic, the Chamber Orchestra of South Africa and the MIAGI Orchestra. His works have also been performed in Asia, Europe, North America and elsewhere in Africa. Some notable performances include world premières of *De profundis* in Tokyo (2005) and *A Carol Cantata* (for soprano, choir and strings) in the United States, as well as the European première of *Incantesimo* for the International Society of Contemporary Music in Croatia (2005).²⁴⁸

Besides the selected guitar work, Hofmeyr has composed a virtuosic and contrapuntal solo work for guitar (*Lachrymae*, 2007), based on John Dowland's song (*Flow, my tears* from his *Second Booke of Songes*, 1600).²⁴⁹ Hofmeyr's *Il poeta e l'usignola* for flute and guitar (2005) is a paraphrase of his *Due sonetti di Petrarca*, 2004 (a work for voice, recorder or flute, cello, and piano or harpsichord, based on 2 sonnets by Petrarch – CCCX and CCCXI).²⁵⁰ Hofmeyr considers *Lachrymae* to be his most

²⁴⁷ James May, *op. cit.*

²⁴⁸ *Ibid.*

²⁴⁹ Hendrik Hofmeyr, personal communication with the author, 19 March 2009.

²⁵⁰ Hendrik Hofmeyr, Notes from the score, *Il Poeta e l'usignolo* (2005).

important work for guitar. He greatly admires the work by Dowland (*Flow, my tears*) on which *Lachrymae* is based, and he felt that he had deliberately, as he put it ‘pushed the boundaries in terms of contrapuntal writing for the guitar.’²⁵¹ *Lachrymae* is therefore not particularly idiomatically written for the guitar, whereas the selected work is.

2.17.3. Notes on the selected work

2.17.3.1. Background notes

Rapsodia notturno was selected for analysis because a duo of piano and guitar, being such differently weighted and sounding instruments, is fairly rare and because the work also explores a wide range of possibilities for 2 instruments which, as Hofmeyr says, ‘are in many senses incompatible.’²⁵² The composer’s introductory notes to the work elaborate on this:

The amalgamation of the sonic identities of the guitar and the piano [are achieved] partly through the frequent exploitation of the percussive qualities of the piano, and partly by treating the guitar as a melodic instrument in contrapuntal interaction with the piano.

The work was commissioned by Louise Smit as a wedding gift for her daughter, the pianist Corneli Smit, on her marriage to guitarist Goran Krivokapić. Smit had taken a particular liking to Hofmeyr’s music and she was eager to commission a work for piano and guitar that the two musicians could perform together. Hofmeyr admits to being ‘unashamedly Romantic’²⁵³ in his contribution to music in South Africa, and, as is the case with this work, many of his other commissions appear to confirm that audiences and performers want music that appeals on many levels. He aims to write music which is ‘inclusive and not self-limiting,’ and emphasised that music ‘should satisfy intellectually, spiritually and emotionally.’²⁵⁴

²⁵¹ Hendrik Hofmeyr, Notes from the score, *Rapsodia notturna* (2007).

²⁵² Hendrik Hofmeyr, personal communication with the author, 19 March 2009.

²⁵³ *Ibid.*

²⁵⁴ *Ibid.*

The combination of two such opposite timbres as piano and guitar is both exploited and sensitively treated. The piano never overshadows the guitar and yet the melodic and harmonic elements of both instruments are fully exploited and neatly interwoven throughout most of the work, except perhaps in the more structured part of the work (the fugue), where the 2 voices blend, as and when the melodic lines harmonise.

Hofmeyr adopts a Spanish frame of reference with his use of Phrygian inflexions (typical of some Spanish music) and certain Spanish guitar techniques (*tambor* and harp-like arpeggios). In flamenco music a mode on the tonal centre of E is referred to as an E mode.²⁵⁵

The atmospheres suggested in orchestral nocturnes such as De Falla's *Nights in the Gardens of Spain*, Ravel's *Rapsodia Español* and Debussy's *Iberia* also exercised, according to the composer, 'a subtle overall influence.'²⁵⁶

2.17.3.2. Structure and style

The work is rhapsodic (*quasi improvvisato*) in the *Tempo primo* and *Più mosso* sections, and structured in the *Danzante* and fugal sections. Three thematic ideas A, B and C (mostly based on diatonic modes generated from a series of 7 consecutive fourths) form the basis of the melodic and harmonic material. The following linked sections can be observed:

A and B material in alternation (bars 1–36)

<i>Quasi improvvisato</i>	Bars 1–4	tempo (crotchet = c. 44-48)
<i>Più mosso</i>	Bars 5–11	tempo (crotchet = c.58–63)
<i>Tempo primo</i>	Bars 12–15	
<i>Più mosso</i>	Bars 16–21	
<i>Tempo primo</i>	Bars 22–25	

²⁵⁵ Israel J Katz, 'Flamenco,' *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09780> (accessed 11 April 2009).

²⁵⁶ *Ibid.*

<i>Più mosso</i>	Bars 26–36	
C material (bars 37–70)		
<i>Tempo primo</i>	Bars 42–44	
<i>Più mosso</i>	Bars 45–47	
<i>Tempo primo</i>	Bars 48–50	
<i>Più mosso</i>	Bars 51–55	
<i>Tempo primo</i>	Bars 56–58	
<i>Più mosso</i>	Bars 59–61	
<i>Tempo primo</i>	Bars 62–70	
<i>Danzante</i> (1)	Bars 71–85	<i>tempo</i> (quaver = c.126–138)
C and <i>Danzante</i>	Bars 86–105	
A and B (reprise truncated)	Bars 106–127	<i>tempo</i> (crotchet = c.44–48)
Fugue	Bars 128–177	<i>tempo</i> (quaver = c.72–80)
<i>Danzante</i> (2)	Bars 178–261	<i>tempo</i> (crotchet = c.138–152)
Closing material	Bars 262–273	

2.17.3.2a. Sections A and B

The A and B sections primarily encircle a tonal/modal centre of E. The piano begins with a harmonic compound *A* derived from a 5-note subset of the Spanish scale (E-F-G-G#-A-B-C-D-D#) which will serve as a tonal/modal centre for much of the work. All the melodic material in the first 11 bars is derived from this 9-note scale to which an A#/Bb is added in bar 4:

Example 1: Hofmeyr, *Rapsodia notturna*, bars 1–4

Fiero ♩ = c.44-48 ma molto liberamente (quasi improvvisato)

a

Chitarra

ff

riten.....

accel.

Place the music stand on top of the piano, so that the left hand can reach the strings

Pf.

p *f*

accel.

(8va sotto)

E Phrygian fragment

pedale tenuto *A*

*A*₁

3

*A*₁

*A*₂

rall.

*A*₃

The melodic material consists of 2 motifs, a Phrygian turn motif *a* (guitar, bar 1), which is later varied and extended octatonically by the piano, employing hand-dampened strings, and a longer, slightly less varied motif *b* (bars 5–7) sounded in the top voice of the guitar's sliding parallel chords:

Example 2: Hofmeyr, *Rapsodia notturna*, bars 5–7

b

Più mosso

♩ = c.58-63

gliss.

sul pont. con l'unghia del pollice (near the bridge with the thumb nail)

gliss.

gliss.

gliss.

ord.

p

A

pp

*A*₃

Place the fingertips firmly on the indicated strings*

pedale tenuto (sempre)

Between bars 30–35 there is a conflation of motifs *a* and *b* which foreshadows their inclusion in the fugue.

2.17.3.2b. Section C

This section is characterised by 4 segments of piano material *Più mosso*, alternating with 5 segments of guitar material *Tempo primo*.

In the piano segments the arpeggiated compounds (C to C_5) are also based on the series of consecutive fourths. A quartal compound (in harmonics) is sounded by the guitar on the first beat of each alternate bar of the piano segments.

The guitar segments introduce a new theme (c_1) with a Dorian flavour (generally unusual for Hofmeyr),²⁵⁷ which will play an important role throughout this section and later (see Example 3, bars 42–47). It consists of a melody in parallel fourths over a chord created by the open lower strings, resulting in quartal compounds (C) of 4 to 6 notes. Five statements of this theme recur above arpeggiated C compounds, with all 5 statements slightly varied and again employing octatonic extensions of a diatonic idea.

Example 3: Hofmeyr, *Rapsodia notturna*, bars 42–47

The musical score for Example 3, bars 42–47, is presented in two systems. The top system shows the guitar part (treble clef) and the piano part (bass clef). The guitar part is marked *Tempo primo* and c_1 , and the piano part is marked *Più mosso* and C . The guitar part consists of a melody in parallel fourths over a chord created by the open lower strings. The piano part consists of arpeggiated chords. The piano part is divided into two sections: the first section (bars 42–47) is marked *p* and *cresc.*, and the second section (bars 48–51) is marked *mf*. The piano part is annotated with chord labels: C , C_1 , C , C_2 , C , C_1 , C , C , C_2 , C , A_4 , C_1 , C_2 , C_3 . The guitar part is annotated with *sim.* and *p*.

²⁵⁷ Hendrik Hofmeyr, interview with the author, 19 March 2009.

2.17.3.2c. *Danzante* (1)

Based on a livelier version of *c*, the *Danzante* section begins in G# Dorian but as the melody in the piano now moves in parallel triads, it soon includes notes foreign to the mode, producing indirect cross relations E-E#, D-D# and D#-D (see Example 4). The subsequent bars (74–85) include similar cross relations.

Example 4: Hofmeyr, *Rapsodia notturna*, bars 71–74

The musical score for Example 4 consists of three systems. The top system is a vocal line starting at bar 71, marked 'Danzante' and '♩ = c.126-138'. It contains two boxed sections labeled 'C IX'. The middle system is the piano accompaniment, with the right hand playing parallel triads and the left hand playing a similar pattern. Annotations 'cross relations' are placed above the piano part. The bottom system continues the piano accompaniment, with a 'p' dynamic marking and the annotation 'quartal compounds' below it. A bracket labeled 'c₁' spans the top system. The key signature has three sharps (F#, C#, G#) and the time signature is 16/8.

2.17.3.2d. C and *Danzante*

This section is characterised by a conflation of material from C with material from the *Danzante* (refer to point 2 and 3). The guitar reprises the C section against mirrored statements in parallel fourths of *Danzante* versions of the same *c* motif:

Example 5: Hofmeyr, *Rapsodia notturna*, bars 91–93

Danzante material (quartal compounds) in mirror image

These 4 segments alternate with the piano playing 3 segments of C material (originally *Più mosso* segments), which is accompanied with a *tambor* effect on the guitar. The last entry of the guitar leads into an abbreviated reprise of A and B for 21 bars.

2.17.3.2e. Fugue

The unusually long fugue subject (of 6 bars) is first stated by the guitar and starts with the Spanish scale plus raised fourth/lowered fifth used in the A section. The scale on A is used, but the centre is shifted to D, suggesting a variant of D Phrygian (D-E \flat -F-G-G \sharp -A-B \flat -C). Octatonic subsets of this scale with pitch material from motif *b* (bars 5–6) and a variant of motif *a* (bars 20–21) feature prominently. A counter-subject is heard against the answer, starting in the right hand of the piano in bar 134, and against the second subject entry in the left hand in bar 141. The second answer, played by the guitar from bar 147 onwards, is combined with a statement of *c* in the left hand of the piano, which serves as the start of the reprise of the guitar theme of section C, now without the interjections of the material from that section.

At the climax of the fugue (bar 163) the roles are reversed: the subject is heard on the piano, while the guitar has *c* in the rhythm of motif *b* (see Example 6, bars 163–164). The section ends with a cadence in A Phrygian (bars 173–174).

Example 6: Hofmeyr, *Rapsodia notturna*, bars 163–164

2.17.3.2f. *Danzante* (2)

The guitar leads with a cadential flourish into the second *Danzante*, centred on E. The rhythm of the bass line (in the piano) is based on an additive rhythm originally associated with Central African music, which can be expressed in quavers as $2 + 3 + 2 + 2 + 3$.²⁵⁸ Hofmeyr breaks this up into $2 + (2 + 1) + 2 + 2 + (2 + 1)$ and, starting with the final value as a quaver rest, notates it as 3 off-beats followed by 3 beats (Example 7, bars 181–182). When imitated at the distance of a bar, this rhythm allows for hocket effects between the 2 instruments, a device that is fully exploited in this section.

Example 7: Hofmeyr, *Rapsodia notturna*, bars 181–186

²⁵⁸ Hendrik Hofmeyr, interview with the author, 19 March 2009.

The hand-dampening effect recurs on the piano, but now without the pedal to create a string-like *pizzicato*, while the guitar alternates with quartal harmonics, *tambor* and *pizzicato*. The melodic material is based on fragments of C material in imitation between the 2 instruments. This interplay of counterpoint lasts until bar 262.

2.17.3.2g. Closing material

There is a return to the arpeggiated compound A_3 (guitar, bar 262), while the piano announces a rhythmically augmented statement of the fugue theme at intervals 4 octaves apart. Later the guitar plays the fugue theme (bar 266), and the piano arpeggiates compound A_1 . This is followed by a dramatically exciting close to the work with a *glissando* on the piano from E^3 up to B^5 . The work ends on an E major-minor chord.

2.17.3.3. Technical observations

For the most part the work is very idiomatically conceived for the guitar. Quartal compounds, the use of the lower open strings, suitable sonic guitar effects and textures like *tambor*, harmonics, *ponticello*, and the use of strummed and harp-arpeggio chords, all sensibly exploit the guitars versatility and capability of projecting sound.

Most guitarists of a Grade 7 level would technically be able to play the work, however, as it is a tightly integrated duet, experience with ensemble work would be of great benefit to bring off the exciting level of performance that this work requires. In this sense a Grade 8 level or higher would be preferable.

All sections and the fugue material work well on the guitar. As a duet it is well balanced. Both instruments explore a variety of sounds and require a range of playing techniques with sensitive yet exuberant musicianship.

CHAPTER 3: CONCLUSION

It was the intention of the author that this dissertation would go some way towards revealing, presenting and subsequently making available for preservation a significant collection of classical guitar music by South African composers.

With a repertoire of close to 320 titles by some 70 composers, the quantitative findings are considerable. Included in this collection are 4 concertos, close to 170 solos, 30 works for voice and guitar, and the remainder for guitar in combination with other instruments. The figures are significant, because they represent an instrument that is generally not considered part of mainstream 'art music,' and because they represent a community of composers from a country not ordinarily associated with the classical guitar.

The value of this large collection of music can only be measured in time – by the students, teachers, performers, composers, examiners, academics, enthusiasts who use it and, importantly, by the audiences who hear it.

An interesting feature that emerged in summarising the factual data is that the majority of works found were composed during the period 1970 to 2007, with no works dating from the 1950s and sadly only co-authored works by black composers. The earliest work was composed in 1947 by Priaulx Rainier, entitled *Dance of the Rain*. Of significance is that it was recorded in 1962 by the tenor Peter Pears and one of the world's most respected guitarists, Julian Bream.

The 17 annotated works were selected because they are substantial compositions, and in most of the cases are considered to be the composer's most important guitar work. The majority have been published and recorded, 8 were commissions, and all except 2 have been premièred. The lengthiest work is just over 19 minutes and the shortest less than 4 minutes long, while the level of difficulty ranges mostly from a Grade 7 to a Licentiate level.

These solos, duos, trio and quartet also represent a fair and varied cross-section of styles, ranging from the ethnically inspired and/or abstract to the Modernist, the neo-Classical and neo-Romantic. While some works contain passages that may be

described as atonal or experimental, none of the works is completely so. Several works display the use of extended tonality, incorporating modal and modular scales. Most of the works adhere to traditional notions of motivic and thematic development and formal coherence. Several are idiomatically written for the guitar, especially where composers have worked closely with guitarists, and some explore extensively the melodic range, chordal capacity, timbral sensitivity and versatility of the instrument.

There certainly does not emerge, from this admittedly small sample, any sense of a single South African style, in the same way that one can speak of, for example, a Spanish or Latin guitar style, but in many ways this enhances the richness and diversity of this largely under-exploited repertoire.

The more performed works tend to be those of which the composer is also the performer, but the more developed and extended works by some of SA's foremost composers also deserve a wider hearing.

It is the authors hope that this dissertation may help to bring the rich treasure of South African guitar music to performers, teachers, researchers and music lovers within and beyond the borders of South Africa.