

AN INVESTIGATION OF SELECTED FLUTE COMPOSITIONS  
BY COMPOSERS RESIDENT IN SOUTH AFRICA.

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## ABSTRACT

This research briefly analyses and evaluates selected compositions for flute solo and flute and keyboard in terms of compositional techniques, formal structure, technical difficulties and problems of performance.

The works selected for discussion in this thesis are those of South African-born composers and composers of other nationalities who are resident in South Africa.

Six compositions for solo flute and sixteen compositions for flute and keyboard by the following composers have been discussed:

Robert Clough	Jacques de Vos Malan
Stefans Grové	Norbert Nowotny
David Hoenigsberg	Hubert du Plessis
Christopher James	Walter Swanson
Dirk de Klerk	Arthur Wegelin
David Kosviner	Jeanne Zaidel-Rudolph
Bernard Langley	Paul Loeb van Zuilenberg
Petrus Lemmer	

The aim of the research is primarily to discover and promote little known flute compositions by composers resident in South Africa. These works have been graded as to their suitability for either the concert platform or for educational purposes.

Apart from texts and scores quoted, this paper  
is my own original work and has not been  
presented at any other university.

A handwritten signature in black ink, consisting of a large, stylized 'I' and 'W' circled together, followed by 'Smith' written in a cursive script.

IAN W.R. SMITH.

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A handwritten signature in cursive script, enclosed in a hand-drawn oval. The signature appears to read 'I.W.R. Smith'.

IAN W.R. SMITH.





## INTRODUCTION

The purpose of this research is to provide an insight into some of the flute compositions which have been written by composers resident in South Africa. The composers include those born in South Africa and those who now reside here. Future references shall be referred to as "South African Composers".

I have taken the published Catalogue of Serious Music, Original Works, Arrangements and Orchestrations, Published and in Manuscript, by Members of SAMRO<sup>1</sup> compiled by Michael S. Levy, as well as an unpublished addenda in my possession, as a guide in determining which compositions would be presented for investigation. It must be noted that this list is by no means complete as many composers are not members of SAMRO and therefore do not submit their works to this organization. As can be seen from the works discussed, as well as Appendices A, B and C, this list is fairly extensive. It covers works for solo flute, flute and keyboard, duets, trios with flute as one of the instruments and works for flute and voice or choir. This has made it necessary for me to limit the scope of the research to works for Solo Flute and works for Flute and Keyboard.

Factors which have influenced the choice have been the availability of works and the response of composers to my requests for their music and background information. Appendix A contains a list of composers and compositions which have not been discussed as the manuscripts are either lost or unobtainable. Some of the works are out of print and in some instances the composers have requested that their works be listed but not discussed.

In the investigation of the works under review, I have included some biographical details where possible, a general structural description, a brief structural analysis of the works, and a discussion of technical difficulties and problems of performance.

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<sup>1</sup>South African Music Rights Organization, Ltd, P.O. Box 9292, Johannesburg 2000.

All the works under review were obtained either from SAMRO or directly from the composers. Copyright exists on all musical material used in this thesis. All quotes, extracts and examples have been reproduced with the permission of the composers concerned.

It is hoped that this thesis will provide some guide to the flute performer or teacher, as to the scope and availability of flute literature by South African composers.

CHAPTER 1

ROBERT CLOUGH

Biography:

Robert Arnold Clough was born on 11 September 1936 in Yorkshire, England. He came to South Africa in 1955 and became a naturalised citizen in 1966. His piano tuition commenced at the age of nine and amongst his teachers were Dorothy Bradley, Hubert Beaver, Lancelot Appleby and Gertrud Kautzky (Vienna). He also studied organ, singing and choral conducting. His experience in operatic and choral conducting/accompaniment includes working with Leo Quayle, Franco Ferraris in Milan, Italy and Anton Hartman. Clough has taught at the University of Pretoria and is presently a lecturer in the Music and Drama Department of Pretoria Technical College. Composition became an important interest in 1972. In this field he is entirely self-taught.

SONATINA FOR FLUTE AND PIANO (1980)

The Sonatina for Flute and Piano was composed in Pretoria, Transvaal, between 28 August and 26 September 1980. The composition was initially inspired by a theory student of the composer, Claude Germond.<sup>1</sup> The work is dedicated to him and was not commissioned. The composer comments:

The work to date, has not received a performance locally, but was rehearsed and performed by a student at the Royal Scottish Academy of Music and Drama. Comments received were that both flautist and pianist found it difficult in ensemble, a factor which I agree with as the work is not easy in this respect and requires a high degree of both agility and sound musicianship to make it successful.<sup>2</sup>

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<sup>1</sup>Claude Germond was preparing for his LRSM (Flute performers) at the time. He subsequently discontinued flute as his major instrument.

<sup>2</sup>In a letter from the composer to the author, September 1984.

This Sonatina has a three movement outline. The traditional 'quick-slow-quick' scheme of tempo is dispensed with. The traditional slow middle movement of the Classical era is absent, replaced by a second movement of fast tempo.

Generally speaking, Clough has incorporated various stylistic elements into all movements of the work. He makes use of "Neoromanticism, as well as elements and traces of Impressionism and Neoclassicism".<sup>3</sup>

The Neoromanticism is perhaps most evident in the piano part. Sonorities are well exploited resulting in some brilliant effects. This is evident throughout the work. There are also some very distinct rhythmical elements incorporated, notably in the third movement.

Example 1 : Third movement, Section C, bars 42 - 43.

The composer utilizes a broad singing style in some of the melodies e.g. in the third movement, second subject bars 21 - 41 (see Example 2).

Much exploitation of chord-colour is evident. The composer makes extensive use of the chord built on the interval of a perfect fourth and a minor seventh e.g. in the first movement, bars 1 - 8 (see Example 3).

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<sup>3</sup>Ibid.

Example 2 : Third movement, part of second subject, bars 27 - 35.

Handwritten musical score for Example 2, Third movement, part of second subject, bars 27 - 35. The score is written on three systems of three staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The second system continues the piece with dynamic markings like *mf* and *poco rit.*. The third system includes a section marked **B** with a tempo marking  $(\text{♩} = 92)$  and dynamic markings like *p molto espros.* and *mp*. The score concludes with a *Ten.* marking and a *poco rit.* instruction.

© Robert Clough

Example 3 : First movement, bars 1 - 8

The musical score is presented in two systems. The first system features a treble clef staff with a 4/4 time signature and a dynamic marking of *mp*. The piano part is in bass clef with a 4/4 time signature and a dynamic marking of *mp*. The second system continues the music with a treble clef staff and a dynamic marking of *mf*. The piano part continues with a dynamic marking of *p*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Also incorporated is elaborate figuration and especially arpeggiation of chords. Modulations occur rapidly and suddenly. The music reflects various changing moods. This is evident where there are changes of tempi and subject matter.

The influence of Impressionism in this work is most evident, once again, in the piano part. Specific effects of colour and sonority are in-built factors. Examples of the sonority can be found throughout the work.

Chromatic chords and modality are also used with an abundance of both harmonic and melodic dissonance incorporated. Generally, there is an absence of any strong adherence to a tonal centre.

The use of specific pedal techniques are essential in playing this piece. These are clearly marked in the score.

The elements of Neoclassicism are most notable in the sense of phrase and period structure which are indicated clearly through both phrasing and musical design. There is some reliance on contrapuntal and polyphonic techniques, especially of imitation, variation and the working over of motives in the music. This one finds in compositions of both the Baroque and Classical eras.

Each movement takes on a basic ternary form (ABA), often employing first and second thematic groups. In the third movement, there are two very contrasting subjects. The second subject, bars 21 - 41, shows a broad melodic and harmonic movement (see Example 2), whilst the first subject, bars 1 - 20, presents a wide contrast to this.

Characteristic of the Classical style, the composer also makes use of a coda as an important closing feature of each movement.

The composer states that this work is "best suited for the professional artist". He adds that "the piano part can be rated as difficult, requiring much in the way of technical resource" and that "the Sonatina is designed mainly for performance in a small concert hall, or would be especially suited for recording".<sup>4</sup>

The flute line is technically undemanding and often uninteresting. The melody is largely mundane due to the fact that the composer has not utilized the full range of the instrument.

From an ensemble point of view, the work is totally unbalanced. The extremely difficult piano part dominates the whole composition and renders it totally unsuitable for a flute recital. It is doubtful therefore, whether any professional flautist would consider performing this piece.

The manuscript is available from the composer.

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<sup>4</sup> Ibid.

## CHAPTER 2

### STEFANS GROVÉ

#### Biography:

Stefans Grové was born on 23 July 1922 in Bethlehem, Orange Free State. On his mother's side, Grové is descended from the musical and well-known Porterville family, Roode. After matriculating he obtained licentiates for piano (performers' and teachers') under the tuition of his uncle D.J. Roode. In 1944 he entered the South African College of Music in Cape Town to study under W.H. Bell (composition) and Cameron Taylor (piano). During his student years he began composing. In 1953 he received the Fullbright Scholarship for study in Musicology at Harvard University, where he was awarded a MMus degree in 1955. He was also awarded a bursary to continue his study of the flute at the Longy School of Music. In 1954 the Margaret Crofts Scholarship enabled him to study under Aaron Copland in Tanglewood. After the completion of his post-graduate studies, Grové was attached to the 'avant-garde' Bard College in the State of New York for one year. Between 1957-1971 he was lecturer in theory and composition at the Peabody Conservatoire in Baltimore. During his stay in America he was very active as composer and teacher, and in February 1972 he was chosen as one of the Outstanding Educators of America. In January 1972 Grové returned to South Africa and since July 1974 he has been Senior lecturer at Pretoria University. Since 1952 Grové's works have been performed in the United States of America, England and in Europe. He has composed keyboard works, chamber music, orchestral and vocal works.

#### SONATA FOR FLUTE AND PIANO

The Sonata for Flute and Piano was composed in 1955 whilst the composer was still a student at Harvard University. This work was awarded the Bohemian Club Prize. The first performance was played by the composer and a flautist from the Neapolis Symphony Orchestra in Cambridge, a suburb of Boston. In 1968 it was played by Jean-Pierre Rampal in Johannesburg during



an SABC concert series.

The sonata was composed shortly before the composer took leave of writing in the neo-classical style. It follows the traditional three movement outline:

Allegro con Spirito - Andante con moto - Vivace

The composer has used conventional phrasing and conservative metre. There is an absence of any strong adherence to a tonal centre.

Although the disposition of material in the first movement follows a sonata form outline, the various subjects and themes are fairly closely inter-related. For analytical purposes it could be divided as follows:

Exposition	Development	Recapitulation
Bars 1 - 26	27 - 43	44 - 66

The first and second subjects are quite similar in character, the second (beginning at bar 14) is slower in tempo. In the development, the subjects are intertwined and rhythmically interrelated. In the recapitulation the first (bar 44) and second (bar 52) subjects return in a varied form, although the character of the subjects remains unchanged. A coda begins at bar 63 and the movement ends in a flourish of thirty-second notes in both instruments.

The second movement can be divided into the following short sections:

A	B	A1	C	B1	Coda
Bars 1 - 11	12 - 21	22 - 27	28 - 36	37 - 42	43 - 45

The first theme (A) follows an expressive line and the music is mainly a dialogue between the two instruments (see Example 1). The rhythmic units in this theme are utilized throughout the movement.

In the second theme (B), the flute follows a more legato expressive line, whilst section A1 presents certain variation from the opening bars of the movement. The accompaniment (from bar 22) retains the same melodic and rhythmic pattern as A, but begins a seventh higher. Where the flute enters, the rhythmic units appear in retrograde (see Example 2).

Example 1 : Second Movement, opening bars.

Andante con moto

Andante con moto

*p*

*p*

*mf*

*p*

*mf*

*p*

*pp*

Example 2 : Flute line, bars 25 - 26.

The Lento section (C) introduces a short contrast, even though the composer utilises the same unifying rhythmic patterns:

After the brief B1 section the movement ends with an appropriate coda, with a reference to the opening bars.

Example 3 : Second movement, coda.

The final movement follows a broad ternary outline where the return of A is varied and abridged.

A	B	A1
Bars 1 - 53	54 - 100	101 - 130

Section A contains two themes. The first theme is lively and has a distinct rhythm.

Example 4 : Third movement, First theme bars 1 - 4.

The second theme begins more calmly (at bar 28) and then develops a similar character to the first.

Example 5 : Second theme, bars 28 - 31.

Within this section the themes are treated contrapuntally between the flute and piano. This occurs again with the return of A1.

In Section B the melody is broader and more expressive. The rhythm is not as pointed, and there is more dialogue between the two instruments. This occurs in an imitative rather than a contrapuntal manner.

Section A1 begins in bar 101 with the first theme in abridged form. The second theme, abridged, begins in the piano part (bar 113) and then shifts

to the flute three bars later. A coda, using related material, begins pianissimo and the music builds up in an accelerando to the climax on the final fortissimo note.

This substantial work is extremely well written for the flute. Dynamics and phrasing are well marked. The composer does not use unconventional techniques and this piece is fairly conservative in its conception. It covers the whole compass of the flute. This work is technically difficult and requires in-depth study. The ensemble between the two instruments is also very demanding. This work is prescribed by UNISA for the Performers Licentiate Diploma.

This work is available from the UNISA Music Examination Department.

DIE NAG VAN 3 APRIL FOR FLUTE AND HARPSICHORD

Die Nag van 3 April was composed in 1975 and is based on a short story written by the composer. The composer describes it as "a rather macabre piece".<sup>1</sup>

This atonal work, marked Nostalgic ♩ = 104, is through-composed and has a prose-like fluidity. It is probably a reflection of the composer's attitude towards form in music:

I don't believe in academic construction because I am not a bridge builder. The content determines the form. A pre-determined form which stands and waits like a skeleton, usually smothers the content. A plastic form, which has to be united with the music is the greatest compositional hazard.<sup>2</sup>

The music flows in long sentences which are clearly punctuated by pause signs throughout the piece. In these long phrases the music surges both rhythmically and melodically, creating tension and forward movement.

The opening of the piece is based on four pitches in the flute line and the melody and rhythm build up progressively.

The composer maintains a quarter-note beat throughout the piece, but there are frequent changes in time signature (see Example 1).

The fragmented melody is often imitated between the two instruments with rhythmical variations in augmentation or diminution (see Example 2).

<sup>1</sup>In a letter from the composer to the author, October 1984.

<sup>2</sup>Stefans Grové, "Toe en nou - n selfportret", Musicus Vol 3, No.1 (1975) p.71.

Example 1 : Opening bars.

Nostalgies ♩ = 104

Fluit

Klawe

simbel

5 4 p < > 5 f >

4 p 4 3 4

f

6 < f > p 4 f p < 5 >

4 4 4 rall....

a Tempo

6 16'4' f p pp f

4 5 -4 p

f

Example 2 : Bars 63 - 66.

The build up of intensity in the flute part is achieved in two ways. Firstly, by progressing from the lower register through the whole compass of the flute and secondly, by a progressive increase in the complexity of the rhythm.

In bar 69 there is a change of mood through the use of harmonics in the flute, creating an ethereal effect. Following this, the final statement of the piece brings this dramatic work to a tranquil close.

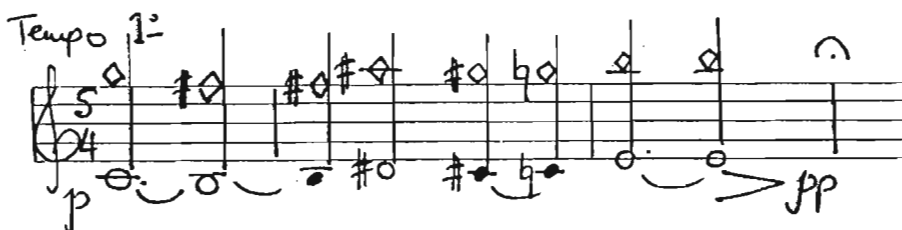
From a technical aspect, this work is difficult to play, for the



following reasons:

- (a) In bars 36 - 38 the notation extends to top C-sharp and D making for very awkward cross-fingerings combined with playing this passage at the required speed.
- (b) The harmonics in bars 69 - 71 are difficult to play, as one has to pitch them at the fifth and not the octave.

Example 3 : Bars 69 - 71, flute line.



A flute with a B foot-joint would be required to play this passage correctly.

- (c) Dynamics are well marked and require a good sense of control in order to play them correctly.
- (d) Sound musicianship is needed in the ensemble to play this piece convincingly.

This piece is well written for the flute and would be a worthy recital piece although it is rather short in duration.

The manuscript is obtainable from the composer.

CHAPTER 3

DAVID HOENIGSBERG

Biography:

David Hoenigsberg was born on 28 October 1959 in Johannesburg. He received his schooling in Durban. Here he studied the piano under Moira Burkes and Isabella Stengel and later under Peggy Haddon in Johannesburg. His flute tuition began in 1970 with Joseph Slater and later under John Hinch. Whilst a student at the University of the Witwatersrand he studied flute under Peter Baird and Leslie Shiells. He is currently completing a BMus degree. Hoenigsberg is a prolific composer. His compositions include a wide variety of ensembles, vocal and keyboard compositions and works for the theatre.

IN MEMORIUM FRANZ BIBERKOPF FOR SOLO FLUTE

In Memorium Franz Biberkopf was composed in 1982 and presented to David Middlebrook on 21 June 1982 "in honour of his visit".<sup>1</sup> The composer has performed the work on numerous occasions.

It is based on the character of the same name in Alfred Doblin's book Berlin, Alexanderplatz (pub. Penguin) and is a portrait of this character's adventures in the Berlin underworld during the Twenties and Thirties.

The composer writes:

One very important aspect of the work is that it relates to another work of mine Hommage á Guillaume Apollinaire in the matter of subject first and musically second. I use his life and times as a means to portray my musical influences... I find inspiration in literary material more satisfying than purely musical impulse.<sup>2</sup>

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<sup>1</sup>There is no indication on the score as to whom David Middlebrook was visiting.

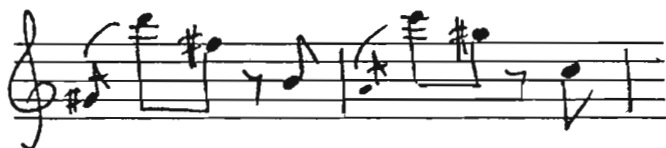
<sup>2</sup>In a letter from the composer to the author, July 1984.

This is a short work which suggests binary form in structure:

- A bars 1 - 63  
B bars 64 - 118

This melody is characterized by dramatic leaps in register and free quotations from well-known folk tunes and the German National Anthem.

Example 1(a) : bar 2 - 3.



Example 1(b) : Reference to the folk tune 'Uber den Wellen', bars 24 - 29.



There is prominent use of acciacaturas and sequences which form part of the melodic line. The work is essentially tonal and where reference is made to folk tunes it is positively diatonic.

No use of a key signature is made but accidentals are used throughout.

The melody tends to revolve around the notes D and B at the beginning and end of phrases, suggesting the basis of a tonal centre.

The rhythm is uncomplicated. The time signature indication varies between 4 and 3. The 4 represents  $\frac{4}{4}$  and  $\frac{4}{8}$  whilst 3 represents  $\frac{3}{4}$  and  $\frac{3}{8}$  time.

From the performer's point of view, it is easier to read the  $\frac{4}{8}$  bars as  $\frac{2}{4}$  time, thus keeping the basic pulse of a quarter-note. Only between bars 48 and 56 does the tune oscillate between  $\frac{3}{4}$  and  $\frac{3}{8}$ , presenting difficulty in maintaining correct rhythm. The composer presents certain rhythmic units throughout the piece.

Example 2 : Rhythmic units.



These units maintain some cohesion and act as a unifying factor throughout the piece.

The work presents no technical difficulties. There are three points in the melody where flutter tonguing is required and then only on a single note. Dynamics range from ppp to fff. This presents no difficulty in performance, as the lower the register on the flute, the softer the dynamics. The composer exploits the full range of the flute.

This composition is available from the composer.

SONATA FOR FLUTE AND PIANO, OP. 9 NO. 1

Composed in 1980, the Sonata for Flute and Piano was revised between 1982 and 1984. It was originally written for a composition competition and the composer feels that the work is a valid indication of his progress in comparison to works that have followed.

The Sonata has a three movement outline, where the first movement is longer than the two movements that follow. The work is written "In the style of Hindemith"<sup>1</sup>, the composer having relied heavily on the Hindemith Flute Sonata (1936) as a model.

The first movement follows principles of aria, recitativo and ostinato. The composer writes:

It is a mirror of the Bel Canto style of singing. As I have been involved in opera and operetta production I decided to experiment for myself, using instruments instead of voice.<sup>2</sup>

On the score, the composer notes:

The indications - Thema, Recitativ, Ostinato and Stretto are important subdivisions and have intrinsic rhythms and tempi. The differences must be noticeable though not marked. A knowledge of Aria and Bel Canto will be invaluable to the performance in the execution of this work.

This first movement, marked Vivo is sectional in structure, presenting a few changes in thematic material. Bars 1 - 13 (Introduction) lead up to the first theme beginning at bar 14. (See Example 1). This theme shifts between the two instruments and is developed further, until bar 42 when the piano introduces non-legato ostinato patterns. This accompanies a recitativ-like flute line, similar to the beginning of the movement. (See Example 2).

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<sup>1</sup>From the manuscript.

<sup>2</sup>In a letter from the composer to the author, July 1984.

Example 1 : First movement, first theme.

Handwritten musical score for the first system, measures 11-13. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. A large '3' and '4' are written vertically between the staves. The key signature has one flat, and the time signature is 12/8. The music includes slurs, ties, and dynamic markings like 'f' and 'ff'.

Handwritten musical score for the second system, measures 14-16. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The word '(Thema)' is written in the first measure. The key signature has one flat, and the time signature is 12/8. The music includes slurs, ties, and dynamic markings like 'mf' and 'f'.

Handwritten musical score for the third system, measures 17-19. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The key signature has one flat, and the time signature is 12/8. The music includes slurs, ties, and dynamic markings like 'f' and 'mf'.

Handwritten musical score for the fourth system, measures 20-22. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The key signature has one flat, and the time signature is 12/8. The music includes slurs, ties, and dynamic markings like 'f' and 'mf'.

Example 2 : First movement, bars 42 - 53.

(Recitativo flauto)  
p → p → f

(Cantato)  
mp  
Non legato. p

(Tema)  
B  
p  
mp

p  
mp

At bar 50, a second theme enters, where the note F-sharp becomes pivotal in the line. Up until bar 60, the accompaniment remains an ostinato bass, but from bar 61, it changes and the flute line intensifies. From this point, the music becomes rather thick in texture.

This section builds up to the Coda (bar 81) which re-introduces the recitativ-line. Here, the piano part, once again, returns to the ostinato accompaniment providing a contrasting line to the flute part which comprises of fragmented phrasing. The movement ends with a furious flourish of double tonguing by the flute.

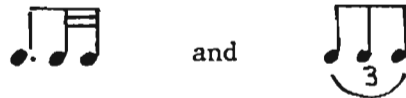
Example 3 : First movement, final bars.

The second movement marked Largo, follows the model of the Hindemith sonata very closely indeed, and instead of revising this movement, the composer has left it as a 'Homage to Hindemith'<sup>3</sup>. The most notable

<sup>3</sup> Ibid.



similarities are the rhythmic patterns he uses. These include:



The movement is in ternary form (ABA1) where the two outer sections are almost identical.

A	bars	1 - 13
B	bars	14 - 37
A1	bars	38 - 49

Rhythmic imitation between the two instruments occur quite frequently and acts as a unifying element.

The third movement, marked Allegro ♩ = 120, is fairly structured. It is in rondo form with a canonic theme.

	A	B	A1	C	A2
bars	1 - 21	22 - 40	41 - 56	57 - 78	79 - 96

The theme consisting of a three-voiced canon, consists of a four-bar phrase which begins in the flute line. It is answered two bars later by the piano in the treble and the third entry is in the bass,  $2\frac{1}{2}$  bars later. This final entry begins a fifth up and for the first two bars appears in inversion, after which it reverts to the original form. (See Example 4).

The theme is written in conventional  $\frac{2}{4}$  metre and consists mainly of sixteenth-note passages but towards the close, falls into sextuplet runs. The two episodes present a contrast. The first episode (bars 22 - 40) introduces a triplet pattern and then the line intensifies with the re-introduction of the sextuplet rhythm. The second episode (bars 57 - 78) presents the reverse, beginning with the sextuplets and reverting to triplets before the final return of A at bar 79.

Hoenigsberg feels that music "is for the ear" and not the "academic critic".<sup>4</sup>

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<sup>4</sup>Quoted from programme notes, Hoenigsberg in concert at the Market Theatre, 7 August 1983.

Example 4 : Third movement, Canon Theme.

The image displays a handwritten musical score for a piece titled "Canon Theme". The score is organized into three systems, each consisting of three staves. The first system begins with a large "2" above the top staff and a large "4" above the bottom staff, indicating a 2/4 time signature. The music is written in treble clef for the top staff and bass clef for the bottom staff. The first system contains four measures of music. The second system also contains four measures. The third system contains four measures. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" (piano). At the bottom left of the third system, there is a marking "8va" with a line extending upwards, and at the bottom right, there is a signature "V.P.". The handwriting is clear and legible.

In spite of the fact that this work has been revised, it is quite obvious that this sonata lacks in compositional technique. There are sections where the music lacks cohesion and the overall construction tends to be unco-ordinated. Of the three movements, the third is probably the most well constructed. In the first two movements, random fragmented ideas are thrown together, none of which are developed adequately. It is rhythmically unimaginative.

Technically, this work is extremely difficult to play.

- (a) There are long phrases of flutter and double tonguing, extending up to the top D in the first movement (perhaps reminiscent of Prokofiev's Flute Sonata No. 2, Op. 94). (See Example 1, bars 12 - 13).
- (b) Ensemble between the two players is extremely demanding.
- (c) The melodic line contains unconventional patterns which would require concentrated study.
- (d) The sextuplet rhythmic patterns are extremely difficult to play at the required speed of  $\downarrow = 120$ . These phrases are overlong and breathing would be a problem.

This composition is definitely not for student study. Due to the overall construction and content of this piece, it is doubtful whether it would be worthwhile to perform.

The manuscript is available from the composer.

CHAPTER 4

CHRISTOPHER JAMES

Biography:

Christopher Langford James was born on 20 December 1952 in Salisbury, Rhodesia (now Harare, Zimbabwe) where he received his schooling. He obtained his BMus degree (1978) and MMus (1982) through the University of Pretoria, where his most influential teachers were Stefans Zondagh (organ) and Stefans Grové (composition). Between 1978 and 1983 he lectured at UNISA, and since September 1983 he has been in Cincinnati, Ohio (USA), pursuing a degree (Doctor of Musical Arts) with a major in composition.

MOLECULAR SYNTHESIS FOR SOLO FLUTE

Molecular Synthesis was composed in June 1977 for Hildegardt Smit, a friend of the composer. The piece has since been revised in 1984. Two performances took place during 1977 at the University of Pretoria. A third performance took place in Cincinnati, Ohio, USA, in May 1984, where the composer was studying at the time.

He writes<sup>1</sup>:

Molecular Synthesis was a spontaneous composition intended for Hildegardt to demonstrate her control of various technical problems; it was, to some degree, inspired by Varèse's Density 21.5 for Solo Flute.<sup>2</sup>

James sees himself as a neo-romantic composer with the expression of emotions as not the only aim, but certainly a very important one. Although his message is not always direct, he likes to feel he is reaching the listener in

<sup>1</sup>In a letter from the composer to the Author, September 1984.

<sup>2</sup>Density 21.5 for Solo Flute by E. Varèse is a familiar work in today's flute repertoire; title refers to the density of platinum (21.5); was created at the request of Georges Barrère for the inauguration of his platinum flute in 1936 from A Handbook of Literature for the Flute by J.J. Pellerite, p.51.

some way, and certainly his idiom is not so complex as to dissuade response. Like any other young composer, his style changes as his interests and knowledge develop...<sup>3</sup>

Molecular Synthesis is a short piece composed in ternary form, ABA1, where A1 is slightly abridged and varied.

Section A, marked Lento Cantando (♩ = 56), features frequent changes in time signature and the melody tends to pivot around a particular note before moving on to another, as seen in the first few bars, where the note D is prominent.

Example 1 : Opening bars.



Section B, marked Allegro Agitato (♩ = 120) is a contrast to this, where tempo and technique take more prominence. Here the composer utilizes the upper register more frequently. With the return of A, the composer inverts the opening of the original theme and much of what appears in Section A is now played an octave higher.

Example 2 : Opening of A1, inverted theme.



This piece is technically undemanding. It would be useful for student study but could not be considered as concert repertoire.

The manuscript is available from SAMRO.

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<sup>3</sup>P. Clough, "Trends in Contemporary South African Music: The Younger Generation of South African Composers" (MMus dissertation, University of the Witwatersrand, 1984), p.40.

CHAPTER 5

DIRK DE KLERK

Biography:

Dirk J. de Klerk was born on 27 May 1959 in Pretoria. He received his schooling and matriculated in Witbank. He obtained his BMus (cum laude) at Pretoria University and then pursued a MMus (Composition) at UCT under the supervision of Peter Klatzow. In 1980 and 1981 he received first prize in the 'Bladmusiek' competition for composers. He is presently living in Cape Town.

FLUTE SOLO FOR LIBRAS ON A VERY SAD DAY

Flute Solo for Libras on a very sad day was completed in March, 1981 and had its first and only performance on 12 June, 1981. This performance was apparently not very satisfactory. The composer writes:

The (possibly overlong) title refers to Libras for sentimental reasons, but it so happened that the performer of the debut performance of this piece, Gerard du Toit, is a Libra as well.<sup>1</sup>

One's first impression of this short piece is the untraditional way in which it is notated. Where the melodic line appears to be static, e.g. in the first line, the piece is quite peaceful in mood. Conversely, where there appears to be greater leaps in the melodic line, the piece is more restless.

The composer indicates on the score:

The silent passages have the function of increasing tension and should be played as such. The performer's interpretation is very important.

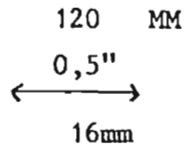
He describes the piece:

Well played, it ought to make a single emotional sweep

<sup>1</sup>In a letter from the composer to the author, September 1984.

gesture. It was my concern to find the psychologically appropriate pitches for what I wanted to say, and which would make a psychological unity. A sequence of pitches that answer to these requirements often cannot be restricted to serial procedures. That is why this piece is not serial.<sup>2</sup>

The composer has used neither key signature nor time signature, but indicates the tempo and approximate note values by specifying as follows:



The score is marked off in 16mm segments, of which there are 120 per minute, each taking 0,5 seconds. (See full score, Example 1).

Accidentals are indicated above the notation and included in the melodic line is the use of quarter-tones. These are notated as follows:

$$( \flat < \flat < \# ) \quad \text{and} \quad ( \flat < \flat < \flat )$$

The quarter-tone lies between a natural note and the interval of a semitone up or down.

In order to perform this piece accurately, it is advisable to write the piece in traditional notation.

The first line would read:

The melodic line tends to fall into the middle range of the flute, and success in performing the piece would depend greatly on the player's control of tone colour, sense of phrasing and pitch.

---

<sup>2</sup> Ibid.

Example 1 : Flute Solo for Libras on a very sad day.

Flute Solo For Libras  
On a very sad day

Fluitsolo vir Libras  
Op 'n baie hartseer dag

Dirk J. de Klerk  
Maart 1971

120 MM

16mm  
mp < mv < mt  
mp < mv < mt

Toevallige tekens  
Accidentals

Dynamics

The musical score consists of ten staves of music. The notation includes various note values, rests, and accidentals. Dynamic markings such as *pp*, *p*, *mp*, *mv*, *mf*, *f*, and *fff* are used throughout. Performance instructions like *poco*, *stacc.*, *legato*, *agitato*, and *rit.* are present. A 16mm scale bar is shown at the beginning. The score concludes with the instruction "end on dh" and a final dynamic marking of *fff*.

kusiger dele word afgelees met meer afstande dele met groter intervalle aanva.  
 Die ritme het die funksie om spanning te verhoog en moet so gespeel word. Die uitvoerder se rol as interpret is baie belangrik.

agitato

(rit.)  
agitato

end on dh

end.  
ff



The quarter-tones are more easily played by simply rolling the flute embouchure outwards or inwards, thus 'bending' the pitch of the note.

This work is available from SAMRO.

### FANTASIA FOR FLUTE AND HARPSICHORD

Fantasia was composed in 1980 and dedicated to a friend of the composer, Anca Groenewald.<sup>1</sup> The first performance of this work took place on 14 August 1981 at an 'Obelisk'<sup>2</sup> concert held at the Musaion, University of Pretoria and was played by Maria Swart (flute)<sup>3</sup> and Dorien van Delen (harpsichord). In the programme notes of this concert, the composer describes the piece:

The title of the work suggests fantasy and improvisation, which leads the imagination to faraway places and undefined emotions. This lyrical, yet virtuoso work emphasizes the contrast between the flute, as a melodic instrument with an ongoing sound, on the one hand, and the harpsichord, as a pitched percussive instrument, on the other.<sup>4</sup>

The composer describes Fantasia as a "fun piece".<sup>5</sup> It begins with a short Introduction and then follows an ABA<sub>1</sub> outline. The piece can be divided as follows: A, from where the flute begins on G-sharp; B (bars 1 - 54); A<sub>1</sub> (bars 55 - 84).

The Introduction is a harpsichord solo. The composer indicates:

Where time-space notation is used, the performer is allowed wide liberties, and these liberties should be exercised

<sup>1</sup> Anca Groenewald is a psychologist, not a musician.

<sup>2</sup> 'Obelisk' concerts are held to provide a platform for young South African performers as well as creative artists and composers. They are presented by the Cultural Bureau of the University of Pretoria.

<sup>3</sup> Maria Swart, a fellow student of the composer at the time, has been co-principal flautist in the Natal Philharmonic Orchestra, Durban since 1983.

<sup>4</sup> Programme notes from 'Obelisk' concert, 14 August 1981.

<sup>5</sup> In a letter from the composer to the author, September 1984

with great responsibility and unusual common sense and  
with great sensitivity.<sup>6</sup>

The initial notes to be played (in the Introduction) are notated, up to a 'chord' played with flat hands on the keyboard. From then on the composer does not specify pitches, but indicates with vertical lines and instructs:

every line represents a note with similar intervallic spreading as above - wide and arbitrary spreading over the total compass.<sup>7</sup> (See Example 1)

Where the flute begins Section A (its first entry on G-sharp), there is an instruction from the composer which states:

The time values of the notes in the flute part are very loosely applicable and the metronome marking is roughly ♩ = 52. It increases at vivo and vivace.

The melody which is a very expressive line, is centred around G-sharp, G-natural initially and the composer builds up the line, by gradually adding new pairs of notes, thus:

(G# , Gb ) ( D , C# )  
 then (G# , Gb ) (F# , Fb ) (D, C# )  
 then (G# , Gb ) (F# , Fb )  
 then (G# , Gb ) (F# , Fb ) (D, — ) (F# , Fb )  
 then (G# , Gb ) (B , A# ) (D, etc.

---

<sup>6</sup> In Fantasia score.

<sup>7</sup> Ibid.

Example 1 : Fantasia, Introduction.

*sempre staccato.*

\* *b4'*

When time space notation is used the performer is allowed wide liberties, and these liberties should be viewed with great expediency and musical common sense and with great economy.

A. C.  
(flat hand)  
(flat hand)

*sempre staccato.*

*30 sec. prima*      *25 sec.*

\* *a8'*      *b8'*      *a8'*

\* *a* = boenste manual / top manual

\* *b* = onderste manual / lower manual

*espression largamente*

*f*  
*mf*

The time values of the notes in the flat part are very loosely applicable and the movement marking of *f* is roughly at about 72. It increases at *vivo* and *virace*.

Example 2 : Flute line, opening of Section A

The image shows three staves of handwritten musical notation in treble clef. The first staff begins with a dynamic marking of *mf* and is marked *espressivo largamente*. It contains a melodic line with a slur over the first two notes and another slur over the next four notes. The second staff is marked *espressivo* and features a long, sweeping slur over the entire line. The third staff is marked *molto espressivo* and contains a chromatic passage with a slur over the first six notes and a final note marked *7..*. A bracket under the last six notes of the third staff is labeled *(piu agitato)*. Above the first staff, there are additional markings: *rubato e espressivo* above the second slur and *rubato e* above the final note.

Here, the harpsichord accompanies in the same way as in the Introduction. After a pause in the melody, the vivo section begins with sweeping chromatic passages which require virtuoso playing. The harpsichord is notated with a general graphic pattern.

Example 3 : Harpsichord, vivo section

The image shows two staves of handwritten musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a graphic pattern of repeated staccato chords, represented by vertical lines connecting two curved lines that form a wave-like shape across the staves.

Section A ends in a flute solo with a brief reference to the original melody.

Section B brings a contrast and for the first time the composer introduces bar lines and time signatures. The harpsichord is given specific notes to play, in the form of repeated staccato chords. This accompanies a flute line which alternates between passages of repeated staccato notes

and sweeping flourishes. Here, the composer has made extensive use of falling three-note patterns, sequences and the whole-tone scale e.g. bar 15.

Example 4 : Section B, bar 15 (whole-tone scale).

Sections A and A1 are similar in that the composer bases the melody on the same system of notes, ordered in pairs. In A1 the notes appear in retrograde from the last note of the piece.

Example 5 : Section A1, bars 78 - 82.

The composer mentions that neither Fantasia nor Flute Solo for Libras on a very sad day can really be seen as representative of his style, as they were written whilst still a student.<sup>8</sup>

Fantasia is well written for the flute and the composer utilizes the full range of the instrument. Technically, the piece is fairly demanding:

<sup>8</sup> In a letter from the composer to the author, September 1984.

- (a) In places, the rhythmic complexity would require some attention, especially from an ensemble point of view e.g. bars 9, 13 and 15.
- (b) Although the long florid passages sound impressive and may look difficult in the score, they are not too difficult to play.
- (c) There is occasional use of flutter tonguing, but only on a single note e.g. bars 16 and 17.
- (d) Dynamics and tempo changes are well indicated and easy to follow.

Because this piece has a fluid melodic line and sounds impressive, it would make a worthy recital piece, provided a harpsichord is available.

The manuscript is available from SAMRO.

## CHAPTER 6

### DAVID KOSVINER

#### Biography:

David Gordon Kosviner was born in Johannesburg on 2 December 1957. He matriculated at Sandringham High School and obtained his BMus degree from UCT in 1978, where he studied composition under Peter Klatzow, percussion under Peter Hamblin and conducting with David Tidboald. In 1975 he won the Contemporary Music Society Prize for Composition at UCT, and in 1981, First Prize in the Youth in Harmony Guitar Festival's Composers' Competition. In the same year, he received joint Second Prize in the Young Composers' Competition of the Adcock Ingram National Music Festival in Johannesburg. In 1982 he won Second Prize in the Stroud International Composers' Competition for his work "....fur G...." for flute and piano. In the following year, he won the Five Roses Young Artists' Award for composition. This award is presented to young South Africans who have made exceptional and innovative contributions to the arts. Since 1984 he has been studying composition with Helmut Lachenmann in Stuttgart, Germany.

#### BIRTHDAY ENCORE FOR SOLO FLUTE

Birthday Encore was composed in 1982 for Gudrun Winkler,<sup>1</sup> a fellow student of the composer. No background information on this piece was supplied by the composer.

Based throughout on a strict quarter-note beat ( $\text{♩} = 60$ ), this piece has neither bar lines nor time or key signature. The melodic line, however, is composed with good musical sense and there are clear indications of phrasing.

The initial subject has a distinct character and recurs several times in

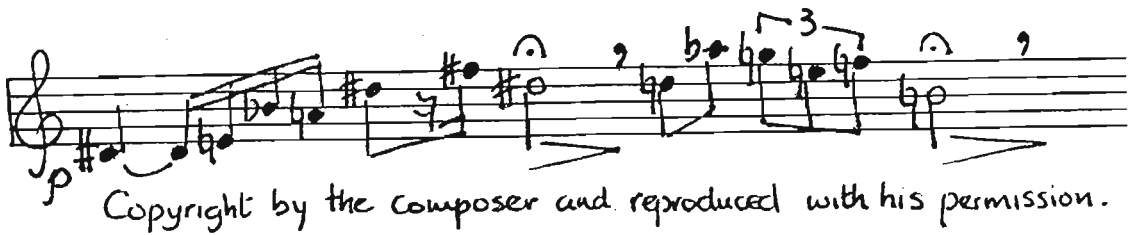
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<sup>1</sup>Gudrun Winkler has played professionally and is at present studying the flute in Vienna.

the piece serving as a unifying element. Closer examination of this subject reveals that the composer concentrates on the use of certain intervals in the construction of this melodic line, namely, the

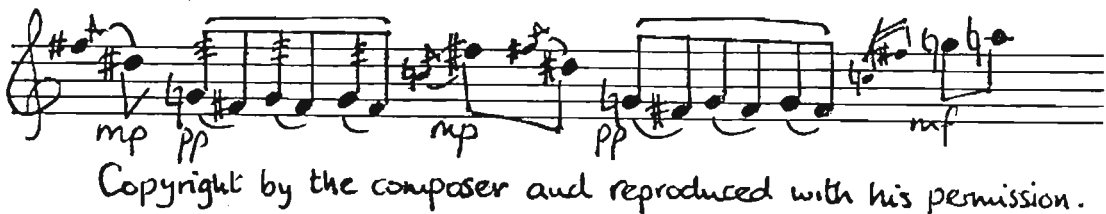
- (a) semitone
- (b) augmented fourth or diminished fifth
- (c) minor third

Example 1 : Opening Subject.



The use of these intervals is evident throughout the work. The piece can be seen to be in ternary form, with a coda. As there are no bar lines, the sections cannot be indicated by bar numbers, but the beginning of Section B is quite recognisable with the introduction of flutter tonguing on low G.

Example 2 : Beginning of Section B.



This 'sigh motif' remains the driving force in this brief section and presents a contrast to the material in Section A. Following the return of a slightly varied A1, there is a coda. Here, the composer presents a definite contrast from the rest of the piece. It is highly likely that he had some inspiration from Debussy's Daphnis and Chloe for the ending of this composition.



Example 3 : Coda

*legato e piano possibile*

*quasi niente*

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A fragmentary return of the initial subject, played an octave higher with the rhythm in augmentation, closes the piece.

Technically, the work presents a few challenges.

- (a) The flutter tonguing in the middle section is difficult because it falls in the low register of the flute and is most successfully played by using the 'little tongue' at the back of the throat.
- (b) The fingerwork in the Coda section is demanding and is required to be played at speed.
- (c) Certain notes require the use of harmonics.

The composer utilises a  $2\frac{1}{2}$  octave compass of the instrument and demands a wide range of dynamics. Birthday Encore has an expressive melodic line and is extremely well written for the flute.

This composition is available from SAMRO.

"....FUR G...." FOR FLUTE AND PIANO

Composed in 1981, "....fur G...." for Flute and Piano won second prize in the Stroud International Composer's Competition in 1982.

Cast in three movements, the first movement is the longest while the last and middle movements follow respectively in their duration. The first movement is in ternary form (ABA1) where A1 is abridged.

	A	B	A1
bars	1 - 41	42 - 69	70 - 81

Section A alternates between  $\frac{4}{4}$  and  $\frac{3}{4}$  metre. The first three notes of the piano (E-flat, D and C-sharp) begin the work and form the pivotal notes of this movement.

Example 1 : First movement, bars 1 - 6.

$\text{♩} = 100$

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In these opening bars, Kosviner establishes that he favours certain intervals in the construction of his melodic line. In this composition, the intervals are:

- (a) a semitone (or major seventh)
- (b) a minor third (or major sixth)
- (c) an augmented fourth (or diminished fifth).

Examples of the use of these intervals are evident throughout the work, notably in the opening of the canonic second movement.<sup>1</sup>

Undulating semitonal patterns become the main feature of the movement. These patterns shift between piano and flute. In bar 7, the first of the pivotal notes, E-flat, is introduced by the piano and in bar 9 (D-sharp - E-flat) by the flute. In bar 19, after a crescendo, the second note, D, emerges, enhanced by the alternating E-flat - E and C - D patterns. Another crescendo enhanced by an articulated climax initiates the third note C-sharp in bar 26.

This section moves towards a fff climax in bar 37, where there is strong articulation in the flute line. Here, the melody moves away from the interval of a semitone, to wider intervals, and the section closes with the flute emphasising the third pivotal note, C-sharp, in bars 38 - 40.

Example 2 : First movement, flute line, bars 37 - 40.

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Section B marked  $\text{♩} = 60$  quasi liberamente, opens with a recitative-like solo flute line and sparse piano accompaniment. In bars 48 - 50, the flute melody is imitated canonically by the accompaniment in mirror form, between the left and right hand.

<sup>1</sup> Kosviner uses these same intervals in the construction of his melodic line in Birthday Encore for Solo Flute.

Example 3 : First movement, bars 48 - 50.

pp delicate & legato

(echo)

lunga

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The section continues in free style with frequent changes of metre and complex rhythmic patterns. The climax of this section is a reiteration by the flute of the three pivotal notes, on which this whole movement is based.

Example 4 : First movement, flute line, bars 69 - 70.

ff

fff

fff

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The movement closes with an abridged A1 section. The composer introduces more extended phrasing and by augmenting the rhythm in the closing bars, from thirty-second notes to a half-note, he creates the effect of retardation, bringing the movement to a close.

The second movement is described by the composer as "a complex canon-within-a-canon".<sup>2</sup> It opens with a flute solo announcing the canon theme which, for the purpose of analysis, can be divided thus:

bars 1 - 22; 23 - 28; 29 - 30.

Rhythmically, the theme begins simply, and then builds up into complex fragmented rhythmic structures until bar 25 where it falls into a continuous sixteenth-note rhythmic configuration. The piano enters alone at bar 31 with a chordal interlude which is constructed using the notes from the end of the flute solo in bars 29 and 30. (See Example 5).

At bar 35, the right hand of the keyboard begins with the canon theme in retrograde from bar 28. The left hand begins exactly a bar later with the same theme in canon. This canon between the left and right hand persists until the notes of the retrograde of the theme are exhausted and ends at bar 63 on the note C.

At bar 43, the flute enters with the canon theme in retrograde form, taken from bar 22. This line, as in the pianopart, continues until the retrograde of the theme is completed and ends in bar 64 on C. In the final three bars, the flute holds a sustained middle C while the piano has repeated chords featuring an inward semitonal movement to focus on an open C chord.

The final movement is relatively short and fragmented. Kosviner frequently changes the metre and presents new material as well as fragments from previous movements. The work ends with a coda which is unrelated to the rest of the piece. The flute repeats a short phrase three times, the last time an octave higher and this is accompanied by tonally based chords. Significantly Kosviner also uses the concept of an unrelated coda in his Birthday Encore for Solo Flute.

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<sup>2</sup>In a letter from the composer to the author, August 1984.

Example 5 : Second movement, bars 27 - 37

27

A Tempo

off!

p

mp

ff

ff

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In this work the dynamics cover a very wide range. The piece is very well notated and dynamics and tempo are clearly indicated. Technically, the flute part presents a few difficulties:

- (a) In several parts, the note patterns are such that they require concentrated study and practise.
- (b) The rhythmic complexity in certain passages present difficulty and is challenging to both artists, especially in the canonic second movement.
- (c) In the first movement, bar 71, the use of a flutter tongued top C-sharp is unconventional. This note is outside the normal range of the instrument, although it has become more common in the literature of the twentieth century.
- (d) Also in the first movement, the flute is often static in the lower register and the flautist would have to ensure that a constantly good tone quality is maintained throughout.

"...fur G..." is a brilliant composition, suitable primarily for the concert platform rather than student study. Technically and artistically the work is very demanding.

The manuscript is available from SAMRO.

CHAPTER 7

BERNARD LANGLEY

Biography:

Bernard Peter Francis Langley was born in London on 9 August 1929. He was first taught the piano by his mother and during the Second World War was accepted into the Westminster Cathedral Choir School where he came strongly under the influence of plainsong and polyphonic music in the sacred style. He began composing at the age of fifteen. Between 1945 and 1948 he qualified as a quantity surveyor at London University. In 1952 Langley emigrated to Lusaka, Zambia and shortly afterwards he moved to Salisbury, Rhodesia (now Harare, Zimbabwe). Most of his compositions written here were performed at concerts arranged by the Rhodesian College of Music. Since 1963, Langley has pursued his profession as quantity surveyor in Cape Town where he has since had formal tuition in composition and obtained licentiates. He has composed mostly sacred choral works, but also works for voice, orchestra and individual instruments. He ceased composing in 1974.<sup>1</sup>

DUET FOR FLUTE AND PIANO

Duet for Flute and Piano was composed in Cape Town in December 1972. The composer writes "I draw whatever inspiration I can claim from English tradition, with no alien influences".<sup>2</sup>

This work is composed in a late Romantic English style, similar to the style of Thomas Dunhill.

<sup>1</sup> In a letter from the composer to the author, August 1984.

<sup>2</sup> Ibid.



The piece, marked Allegro ♩ = 152, is in cyclical form and  $\frac{3}{8}$  metre.

A B A C C A B A C Coda

Example 1 : Flute line, Themes A, B and C.

The image shows three staves of musical notation for flute themes. Theme A (top) is an eight-bar melodic line in 3/8 time, starting with a quarter note, followed by eighth notes, and ending with a quarter note. It features slurs and accents. Theme B (middle) is an eight-bar melodic line in 3/8 time, starting with a quarter note, followed by eighth notes, and ending with a quarter note. It features slurs and accents. Theme C (bottom) is a twelve-bar melodic line in 3/8 time, starting with a quarter note, followed by eighth notes, and ending with a quarter note. It is marked 'Grazioso' and 'p' (piano). It features slurs and accents.

It begins with a four-bar introduction by the piano before the flute enters with two eight-bar sentences. After a second four-bar interlude, this sixteen-bar phrase is repeated. The piano then introduces a new section in a contrasting mood. These twelve bars are repeated exactly, this time with an added flute line consisting mainly of sequential passages. A linking four-bar passage by the piano leads to the return of the first eight-bar sentence with slightly altered intervals within the melodic line. A link passage of six bars by the piano leads to yet another section which features a syncopated flute line. This section (C) of twenty-three bars is repeated and extended, leading up to a ten-bar flute solo which brings the piece to a dal segno repeat of the entire work (but with C played just once) followed by a short coda played by both instruments.

This work is technically undemanding and narrow in range. Dynamics and phrasing are well marked. From a musical point of view the piece is limited in that the flute line, due to its legato character, is uninteresting and static. The work is Grade V standard.

The composer arranged this work for Flute, Clarinet and String Orchestra in 1973. The pitches and rhythms are identical to the original. Entitled Serenade, this arrangement would probably be more effective than the original Duet for Flute and Piano.

The manuscript is obtainable from the composer.

## CHAPTER 8

### PETRUS LEMMER

#### Biography:

Petrus Johannes Lemmer was born in Hartbeesfontein (near Klerksdorp) on 3 May 1896. His urge for music was apparent at an early age and he received formal instruction in piano and harmony at the age of fourteen at the local convent. Only in 1917 did he receive systematic advanced tuition in piano organ and harmony under P.K. de Villiers at the Normal and Polytechnical College, Bloemfontein. He then studied at the Royal Academy of Music in London and received his LRAM and ARAM. Since his return to South Africa in 1923, Lemmer has largely been involved in education with the emphasis on singing and choral work. He has been an examiner both for UNISA and the Royal Schools examinations and in 1950 he was elected a member of the Suid-Afrikaanse Akademie vir Wetenskap en Kuns. Lemmer is regarded as the Afrikaans pioneer of composition and music education. His compositions include a great number of vocal works (mostly national songs and choral works) and some instrumental compositions. He has also written piano pieces for the music examinations of UNISA. Lemmer is retired and lives in Pretoria. All of his 150 works, manuscripts, cuttings etc, are kept at NALN, Bloemfontein.

#### FANTASY FOR FLUTE AND PIANO

Fantasy for Flute and Piano was written in 1967 in East London, Cape, for the composer's son, Leonard.<sup>1</sup>

The composer writes: "The form is not very clearly designed because it was written to suit the special executive qualities of my son who studied with Jan-Pierre Rampal in Paris".<sup>2</sup>

<sup>1</sup>Leonard Lemmer lectures in flute at the University of the Orange Free State.

<sup>2</sup>In a letter from the composer to the author, June 1984.

The piece begins with a four bar Introduction before the simple theme enters. The introduction of cadenza-like passages in the piano almost suggests a rhapsodical atmosphere in spite of the idyllic nature of the piece. The theme flows against a rhythmically florid accompaniment. At bar 16 a secondary idea (or theme) appears and this is treated sequentially and by imitation.

Example 1 : Fantasy, bars 16 - 21

This original theme returns at bar 23, in A-flat major. Here there are rhapsodical moments involving the player technically. This section closes at bar 49.

A contrasting section in E-flat major begins at bar 50, almost prayer-like in character. This creates a restful moment which soon picks up the syncopated idea again, this time sequentially and with a melodic bass.

The section ends with a flourish in the flute part ending in an interrupted cadence.

The final section (bar 79) features a return to the first subject but with variation. A short coda begins at bar 100, where the accompaniment has a florid counter-theme.

This work is tonal, with regular phrasing and is composed in a Romantic style. It is very well written for the flute. The melodic line flows easily and the rhythm is uncomplicated.

This piece could be used as teaching literature being about Grade VII standard.

The manuscript, which is badly printed and difficult to read, is available from SAMRO.

CHAPTER 9

JACQUES DE VOS MALAN

Biography:

Jacques de Vos Malan was born in New York, United States of America, in 1953. He was educated in London, Lisbon and Bloemfontein. He studied composition under Peter Klatzow at UCT (BMus), Nicola Le Fann in London (MMus) and Stefans Grové at Pretoria University (DMus). His compositions have been influenced by the music of George Crumb, Morton Feldman and the "musique concrete" composers. Malan has a strong interest in Eastern philosophy. Most of his compositions consist of loosely-structured minimalist works for small ensembles. His works are published in South Africa by Musications and in the United States of America by the Seesaw Music Corporation. He is presently a television director for SATV.

ZAZEN (1) FOR FLUTE AND PIANO, OP.19

Malan began composing Zazen (1) in Lawrence, Kansas, United States of America, in February 1980, and completed it in Lisbon, Portugal on 2 June 1980. It forms a series of three works (to date). Zazen (2) is scored for two pianos, while Zazen (3) is scored for soprano and piano. The composer writes: "All three works grow out of and are intended to lead towards the Japanese Buddhist practise of 'zazen' or 'sitting meditation' ".<sup>1</sup>

A performance of Zazen (1) took place on 4 July 1983 at the First SABC Contemporary Music Festival in Johannesburg.

Malan's aesthetic position is based upon two convictions: firstly, that music has no intrinsic meaning and secondly, that the purpose of music is to prepare the mind, to "sober and quiet the mind thus rendering it susceptible to divine influences".<sup>2</sup>

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<sup>1</sup> In a letter from the composer to the author, July 1984.

<sup>2</sup> From the writings of Thomas Mace, a seventeenth century English musician, quoted in Jacques de Vos Malan, "K'ung the Dragon of Emptiness", South African Musicological Journal, Vol.2, (1982), p.39.

The composer outlines three concepts which determines the macro-, mid- and micro- structures of his music, in Buddhist terms:

K'ung is the void, the emptiness which is space and silence. In this silence one may create any number of "unique moments", which will bear no logical relation to one another, since the sensation of a linear time-sequence is merely an illusion. Each of these moments now becomes a matter of 'wu-wei' : events which occur spontaneously through 'non-Action' and which are not casually produced. The purpose of these 'unique moments' of sound is simply to reveal the silence which shadows them. The moments are like the clay of a jar, which has no purpose other than to delineate an emptiness.<sup>3</sup>

In keeping with his convictions, Malan gives the following instructions to the performers of Zazen (1) :

Players begin together and then proceed independently. Each horizontal line has an approximate duration of 30 seconds and the tempo of each player is flexible within this limit. Durations, particularly in the flute part are free. All crescendi/diminuendi indicated are minimal.<sup>4</sup>

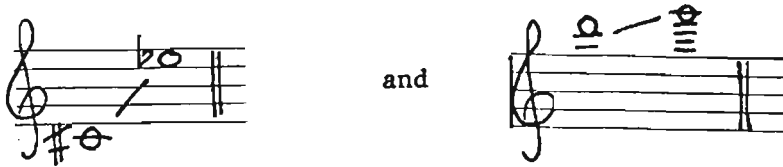
The piece, therefore, has neither key signature nor time signature and no indication of phrasing. There is no development of ideas, no emotive surges nor build-up of any structure. The music is slow and unregimented and relies on the purity of sound that evolves rather than a melodic line. The harmonic language is primarily atonal but there is evidence of some chords with tonal implications. The work is conceived in a harmonic rather than a melodic idiom, where the notes of the flute line are taken from the underlying chordal piano accompaniment.

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<sup>3</sup>J. de Vos Malan, "K'ung the Dragon of Emptiness", South African Musicological Journal, Vol.2, (1982), p.41.

<sup>4</sup>From Zazen (1) manuscript.

The composer has utilized the following range of the flute:



He avoids using the middle register of the flute. This presents some difficulties in performance. The work requires absolute purity of sound and tone and this is fairly difficult to achieve in these two registers, especially the top B (See Example 1).

The piece would perhaps make an interesting addition to a recital of contemporary South African flute compositions.

The manuscript is available from the composer.



Example 1 : Excerpt from Zazen (1)

The first system consists of three staves. The top staff contains a melodic line with notes and rests, including a sharp sign above a note. The middle and bottom staves contain chordal accompaniment with various accidentals and note groupings.

The second system consists of three staves. The top staff has a melodic line with a '8va' marking above it. The middle and bottom staves contain chordal accompaniment. The system concludes with a '8va' marking and an arrow pointing to the right.

The third system consists of three staves. The top staff begins with a '8va' marking and the instruction '(SOPRA CRIS.)'. The middle and bottom staves contain chordal accompaniment. The system concludes with a '8va' marking and an arrow pointing to the right.

CHAPTER 10

NORBERT NOWOTNY

Biography:

Norbert Wilhelm Nowotny was born on 4 December 1937 in Linz, Austria. He comes from a musical family and received his education at the Bruckner Conservatoire, the Linz Musikschule and the University of Vienna. He studied conducting under Leopold Mayer and Carl Melles in Austria. In January 1966 he emigrated to South Africa where he took up a lecture post at Rhodes University, Grahamstown. This University awarded him the DPhil degree in 1969 for a thesis on the Theory and practise of Klangröhrenkomposition, the first detailed analysis of the musical theories of J.N. Hauer and O. Steinbauer. He works in a free atonal style which developed from the theory of composition with tone rows, coupled with a study of the works of Hindemith, Schönberg and others. Although Nowotny's main interest is in composition, he is primarily a music lecturer and is involved in conducting, accompanying and ensemble work (violin). Since January 1985 he has been Associate Professor at Rhodes University.

TEN PIECES FOR FLUTE (OBOE OR CLARINET) SOLO, OP. 21

The set of Ten Pieces for Solo Flute was composed in Grahamstown in 1971. It was probably intended for the oboe rather than the flute or clarinet, but the set is quite suitably played on any one of these instruments. There were originally thirteen pieces in the composer's rough sketch, but three of these original pieces have been withdrawn from the set.

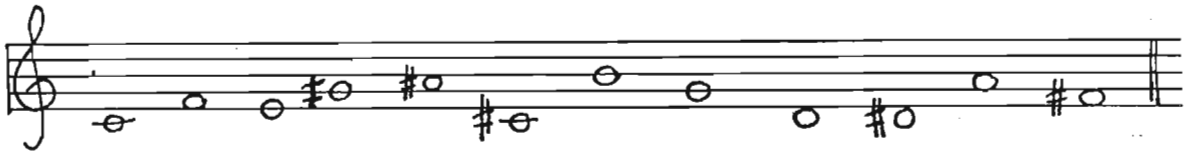
The ten pieces to be discussed are:

1. Fughetta
2. Triads
3. 'Klangröhren' or 'Chord Rows'
4. Variable Metre

5. All-Interval Set
6. Rhythmic Cells
7. 'A'
8. 'Formants'
9. Proportions I
10. Proportions II

In the Ten Pieces for Solo Flute, Nowotny reveals his ability to compose both in a traditional tonal structure as well as in a style more closely allied to the Twentieth-Century avant-garde. In fact, it becomes progressively apparent in this work beginning with 'Fughetta' (No. 1) which is strictly tonal and based on a Baroque form, through to Proportions I and II (Nos. 9 and 10) which are truly Twentieth-Century compositions. The pieces No. 5 to 10 are written in twelve-tone technique (T-T-T) where the composer has based his twelve note series on the following basic set "0".

Example 1 : Original twelve-tone row, "0"



Fughetta : Written in D major, this piece is written for two voices, but at no point do the two parts overlap. The 'Fughetta' is therefore playable by the solo instrument. The composer uses a traditional subject with a 'real' answer on the dominant.

Example 2 : 'Fughetta', bars 1 - 10

Following this there is a brief codetta (bar 10 - 13) using sequences, a further announcement of the subject in the tonic (beginning in the middle of bar 13), and a modulation to the subdominant. In bar 20, the subject is announced in this new key. The piece then turns to a more rapid movement, based on thirty-second note runs. This leads up to another announcement of the first five notes of the subject, back in D major, but in augmentation.

The rapid flow of notes, however, continues in the lower voice, and thus remains part of the melodic line.

A coda rounds off the Fughetta. This is marked "alla cadenza" and comprises a descending chromatic flourish followed by an ascending sequential line which leads to an abridged, brief statement of the original subject.

From the point of view of performing, this piece presents the difficulty of reading from two staves, which requires practise. A metronome marking

would have been of great assistance to the player, since no marking is given.

'Fughetta' is an extremely well constructed piece utilising  $2\frac{1}{2}$  octaves of the flute compass. It is challenging to perform.

Triads : This piece has neither time nor key signature, but is based on a continuous triplet movement. The melodic line is based on 'Triads' in ascending and descending passages. Barlines have been omitted but there is the instruction: 'Breathe at discretion but always allowing the duration of a  $\overset{3}{\frown}$ '. Presumably, this means that one takes a rest, for this long.

'Triads' has a metronome marking of  $\text{♩} = 120$  and has the character of an etude. Technically, this is a good exercise, covering  $2\frac{1}{3}$  octaves of the flute compass. It would be a good introduction to a work in which a student has to choose where to place rests.

Chord Rows : Several changes in time signature feature here, and with each change of time there is a change in character.

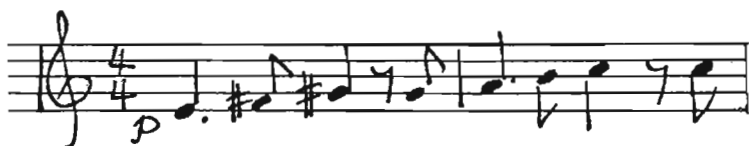
The first section in  $\frac{3}{4}$  time,  $\text{♩} = 80$ , begins:

Example 3 : First Section, bar 1



This rhythm is utilised repeatedly in the first thirteen bars. In the second section, the time signature changes to  $\frac{4}{4}$ . Here, there is a less energetic rhythm, with a smoother expressive line. Once again, this 18 bar section is perpetrated by the initial statement.

Example 4 : Second Section, bar 14 and 15



The third section in  $\frac{2}{4}$ ,  $\text{♩} = 72$ , features a continuous thirty-second note flow based on an ascending scalistic line in each bar, with symmetrical articulation.

Example 5 : Third Section, bar 32 - 34



The final section in  $\frac{3}{4}$ , introduces a further change in character and is based, once more, on an energetic rhythm which remains the unifying element through to the end of the piece.

Example 6 : Final Section, bar 54.



Variable Metres : Aptly titled, this piece is highly structured in the way the melody is built up. The metre 'varies' in every bar. The eighth note remains the basic pulse throughout, and in each bar a new note is added to build up the initial statement.

Example 7 : Variable Metres, bar 1 - 5



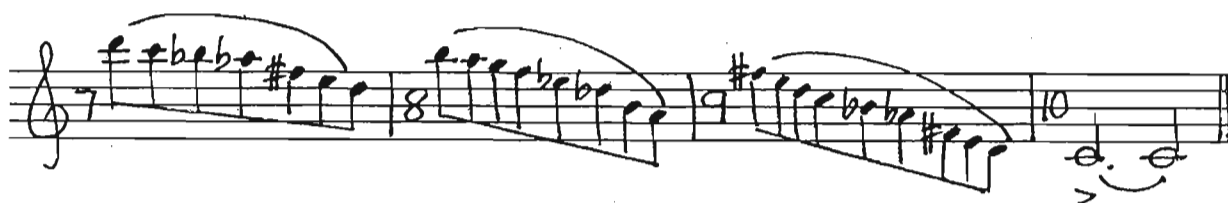
This first statement hovers around the note C, and then the same idea shifts to hover around E flat.

The piece seems to follow an ABA1 outline, with a coda.

A bars 1 - 10  
 B bars 11 - 32  
 A1 bars 33 - 49  
 Coda bars 50 - 58.

In the coda the composer utilises the descending whole-tone scale, ending on middle C.

Example 8 : Final 4 bars



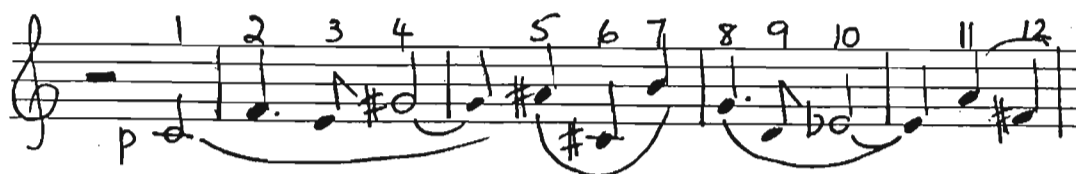
With a metronome marking of  $\text{♩} = 152$ , this piece is demanding, both from a technical point of view as well as interpretation.

All-Interval Set : Composed strictly in T-T-T, this piece is in Da Capo form. The composer uses the following tone rows:

Example 9(a) : Section A, "RI"



Example 9(b) : Section B, "O"



In Section A, there are 17 bars in  $\text{♩}$  time. The RI tone row returns seven times with different rhythms and octave displacements. Similarly, Section B is based on the "0" tone row and is repeated five times.

The melody is spread over the full range of the flute and very clear dynamic and tempo markings ( $\text{♩} = 66$ ) are presented.

This work would be an easy introduction to T-T-T for student analysis.

Rhythmic Cells : In composing this piece, the composer has experimented with usage of laid down rhythmic patterns, both in their original form and also in augmentation and diminution. The rhythmic cells he uses are taken from a chapter on 'Rhythmic Cell Construction' in Serial Composition by R.S. Brindle (p.169).

Example 10 : Rhythmic Cells

A		A	retrograde	
B		B	"	
C		C	"	
D		D	"	
E		E	"	

Once again, this piece is written in T-T-T, beginning with a statement of the original tone row.

Example 11 : bars 1 - 2.

Technically, this piece is not too demanding, provided the complicated rhythm is mastered.



"A" : Originally entitled 'Chamber Pitch' in the rough sketch, this piece makes no use of any pitches other than A. The composer introduces the playing of quarter-tones above and below the note and this technique is notated as follows:

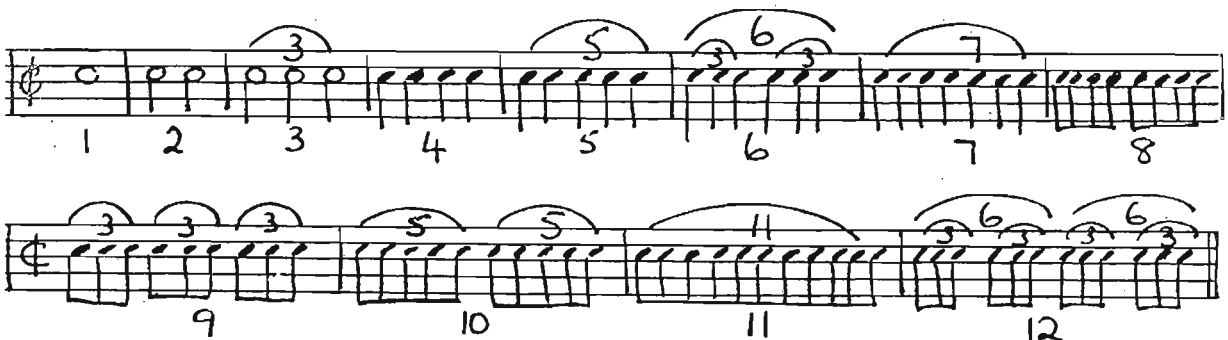
† = quarter-tone higher  
 † = " " lower

The piece is more easily playable on an open-hole flute as the player simply uncovers the hole on the A key. Alternatively, the player would have to raise or lower the head so as to uncover/cover the embouchure more/less, in order to change the pitch.

The piece is clearly in binary form (AB) where the B section centres around the pitch 'A' an octave higher.

The player is presented with a wide range of dynamics and a complicated rhythm. Variation of tone colour would be of great importance for the success in performing this piece. The slurred octaves might present an intonation problem to an inexperienced player.

Formants : Composed once again strictly in Twelve-Tone Technique, 'Formants' gives the impression of being rhythmically highly complicated. Maintaining a  $\text{♩}$  time signature throughout, the composer divided the following table of rhythms, each fitting into the space of one bar.



The rhythm for each bar was chosen at random by the composer from this table, whilst the melody is dictated by the chosen tone row. The intensity of the line tends to follow the dynamic pattern i.e. there are more notes in the loud passages than in the softer passages.

Example 12 : Formants, bars 17 - 20



Technically, this piece is a good exercise in rhythmic complexity.

Proportions I and Proportions II : These two pieces are similar in every way. Written in T-T-T, the rhythm is based on laid down proportions, as evident in the composers rough sketch.

The rhythm of Proportions I is devised from a table of intervallic proportions while that of Proportions II seems more complex. There is a change of metre and metronome marking at every bar.

Technically, these two pieces present the player with complex rhythms, but they are well written for the flute and lie easily within the compass of the instrument.

The Ten Pieces for Solo Flute are obtainable from the composer.

PRELUDE, RECITATIVO AND FUGUE FOR FLUTE AND PIANO, OP. 15

Prelude, Recitativo and Fugue for flute and piano, Op. 15 was composed in 1968 in Grahamstown, Eastern Cape, for a fellow lecturer in the Rhodes University Music Department, Albert Honey.<sup>1</sup> Two performances of this work by the composer (piano) and Albert Honey took place on 27 April 1969 at a Port Elizabeth Municipal Concert and on 11 June 1984 at the A.E. Honey Farewell Concert at Rhodes University, on his retirement. The work has also been recorded and broadcast in SABC programmes, namely, 'Oggendsolis' on 4 September 1968 and 'Divertimenti' (fugue only) on 24 September 1972.

Prelude

Composed in ternary form ABA1, where the return of A is varied and abridged, this movement can be divided as follows:

A	bars	1 - 29
B	bars	30 - 48
A1	bars	49 - 64

In Section A, the flute has a smooth expressive line and is accompanied by a series of arpeggios on an even stepwise bass line.

This prelude is tonal and the arpeggio figure is based on a major chord, where the third is replaced by a second. The harmonic movement is parallel.

Example 1 : Prelude, bars 4 - 6

<sup>1</sup> Albert Honey came to South Africa from the United Kingdom in 1967. He had been principal flautist in the Scottish National Orchestra and the BBC Review Orchestra.

A  $\frac{6}{8}$  metre is maintained throughout this section.

In the B section, the flute remains silent while the piano moves into a contrasting passage. The metre alternates between  $\frac{6}{8}$  and  $\frac{9}{8}$  and a repetitive rhythm becomes the dominating feature. Just prior to the start of Section A1, the piano part builds up in intensity with flourishing cadenza-like passages.

The melodic line in this prelude rests entirely with the flute. The composer utilises conventional techniques such as the use of sequences and regular phrasing.

### Recitativo

The indication 'a la cadenza' points to this movement having been composed in a free style. A thirteen-bar flute solo begins the movement. Here, the metre alternates between  $\frac{6}{8}$  and  $\frac{5}{8}$ . The eight bars which follow are for piano solo, introducing new material based on a recurring quintuplet figuration.

Example 2 : Recitativo, bars 14 - 16

The image shows a handwritten musical score for three staves, labeled as bars 14-16. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is a treble clef. The bottom staff is a bass clef. The score shows a complex rhythmic structure with alternating time signatures of 6/4, 4/4, and 6/4. The piano part (bottom staff) features quintuplet figures in bars 14 and 15, and a quintuplet in bar 16. The flute part (middle staff) has rests in bars 14 and 15, and a melodic line with quintuplets in bar 16.

The flute then introduces new material. This line begins somewhat conventionally, but soon breaks into flourishes of irregular groupings in the rhythm. This technique is also evident in the Ten Pieces for Solo Flute by the same composer.

Example 3 : Recitativo, bars 26 - 29

Here, the flute is accompanied by sustained open fifth chords, although there is a brief reference of six bars to the previous piano solo in this movement. The work is atonal, but there appears to be brief adherence to A minor at the start, and the movement ends on a C major chord.

Fugue

This three-voice fugue adheres strictly to the structure of the Baroque form. It features a distinct Exposition (bars 1 - 12), Middle Section (bars 13 - 52) and Final Section (bars 53 - 73).

The upper voice is played by the flute, while the two lower voices are played by the piano. The four-bar subject, beginning on G, is announced in the lower voice of the keyboard and the answer begins at the interval of a fourth (on C), whilst a countersubject continues in the first voice.

The third entry in the flute is also at the interval of a fourth (on F), while the first countersubject continues in the middle voice and a second contrasting countersubject begins in the lower voice.

Example 4 : Fugue Exposition, bars 1 - 12.

The Middle Section begins at bar 13. An episode of six bars introduces an ascending sixteenth-note run and a brief reference to the first bar of the subject, in alternating bars. At bar 19, a complete statement of the inversion of the subject is announced in the flute, beginning on E. An answer follows, also in inversion, beginning a fourth lower on B.

Likewise, a third entry of the subject inverted is made whilst the other two voices accompany with the countersubject inverted.

A second episode follows in bars 31 - 34, using similar material as the first episode. At bar 35, an announcement of the subject begins in the lower voice and continues into the middle voice. From this point there is a build up in intensity in the fugue, notably in the flute line which becomes rhythmically more complex. The composer makes frequent reference to the subject and countersubjects in sequential passages.

The recapitulation begins at bar 53 where the three voices form a chord of C, and the lower voice immediately announces the subject beginning on C. As in the Exposition, the three entries are made a fourth apart, on C, F and B flat. An episode of six bars leads up to a final announcement of the beginning of the subject. This is made simultaneously by all three voices, moving parallel fourths apart. The work ends on a chord of C.

Example 5 : Fugue, final bars.

The composer has not indicated any metronome markings for this work, but there are suggested time durations for each movement.

Prelude	2' 40"
Recitativo	2' 35"
Fugue	2'

Perhaps the only technical difficulty in this work is the glissandi passage in the Recitativo. This is more easily played on an open-hole (or French model) flute, because the flautist is able to gradually slide his fingers off the keys of the flute, and this creates a smoother glissandi effect, than a closed-hole flute.

This work can be rated as a worthy concert piece.

The manuscript is available from the composer.



## CHAPTER 11

### HUBERT DU PLESSIS

#### Biography:

Hubert Lawrence du Plessis was born on 7 June 1922 in the Malmesbury district, Cape. He began piano tuition at the age of seven and whilst at school began composing. In 1942 he completed the BA(Mus) degree at Stellenbosch University and in 1945 he obtained a BMus at Rhodes University, having previously done the UNISA Performers' and Teachers' Licentiate in piano. At this point, du Plessis was introduced to Professor W.H. Bell, formerly head of the College of Music, Cape Town. Throughout his career he has regarded Bell as the man who most profoundly shaped him as a composer.

Following a period as Senior Demonstrator at Rhodes Music Department, where he was tutored by Professor F. Hartmann, he then became a lecturer. In May 1951 he was awarded the Performing Rights Society's Scholarship for Composition, which took him to London for three years. In 1953 Novello and Company started publishing a number of his compositions.

During his stay in London he was instructed by Alan Bush and he befriended Howard Ferguson. Returning to South Africa in 1954, he lectured at UCT and from 1958 was a lecturer at Stellenbosch Conservatoire. Other activities since then, have been as a board Member of SAMRO, as a keyboard performer and composer.

With regard to composition, du Plessis limited himself to piano music and song-writing. In 1977 a documentary programme of his life was screened by SATV. Since his sixtieth birthday he has been retired in Stellenbosch.

THREE PIECES FOR FLUTE AND PIANO, OP. 25

The Three Pieces for Flute and Piano, Op. 25 was composed in 1962-63.

It was dedicated to Klaus and Susanne Schweitering and composed for their three children, Wunneke, Marianne and Jurgen (Bambu).<sup>1</sup>

The three pieces are entitled:

1. (Wunneke's) Sarabande
2. (Marianne's) Waltz
3. (Bambu's) Lullaby

Shortly after completion, the Suite was recorded for the SABC by Winifred Gaskell (flute) and Hubert du Plessis (piano). Since then it lay dormant until 1980 (28 August), when it received its first public performance in the Endler Hall, Stellenbosch during a concert organized by the Stellenbosch University Contemporary Music Society. The players were, aptly, Marianne Maartens (née Schweitering) and Hubert du Plessis.

The composer describes these pieces as "a residue, an afterglow of the immensely taxing creation of Music after three paintings by Henri Rousseau (Op.24)".<sup>2</sup> Like the three movements of this orchestral work, the flute pieces are constructed according to the serial technique he first applied in his Trio, Op. 20. The Sarabande, Waltz and Lullaby are respectively based upon 9, 6 and 8 notes.

The Sarabande, in binary form (AB), has many features of the traditional Baroque dance. Written in  $\frac{3}{4}$  time with the tempi indication Grave ( $\text{♩} = 54$ ), there is a strong adherence to the traditional Sarabande rhythm, with a leaning on the second beat of the bar. This dance can be divided as follows:

- A : bars 1 - 41  
 B : bars 42 - 83

<sup>1</sup>The composer's association with the Schweitering family is long standing. The two daughters, Wunneke and Marianne, both became excellent flautists. Wunneke played professionally in Germany up until her tragic death in February 1986. Jürgen, an excellent violinist, studied at the Julliard School of Music after matriculating, and since 1983 has been Concert Master of the Natal Philharmonic Orchestra, Durban.

<sup>2</sup>In a letter from the composer to the author, July 1984.

The composer bases the piece on a tone row of 9 notes, using the Inversion, Retrograde, and Retrograde Inversion.

Example 1 : Sarabande, Tone Rows.

Handwritten musical notation for Example 1, showing four variations of a 9-note tone row on a single staff in treble clef. The notes are represented by circles with stems and accidentals.

- O (Original):** G4, Bb4, D5, F5, Ab5, Bb5, G5, E5, C#5.
- R (Retrograde):** C#5, E5, G5, Bb5, Ab5, F5, D5, Bb4, G4.
- I (Inversion):** G4, Ab4, Bb4, C5, D5, E5, F5, G5, Ab5.
- RI (Retrograde Inversion):** C#5, Bb4, Ab4, G4, F5, E5, D5, C5, Bb4.

The composer makes extensive use of a five bar phrase in this composition, as well as the occasional sequence e.g. in bars 32 - 34.

Example 2 : Flute line, bars 32 - 34.

Handwritten musical notation for Example 2, showing a flute line in treble clef. The notation includes a key signature of one sharp (F#) and a time signature of 3/4. The melody is characterized by complex phrasing, including a sequence of notes in bars 32-34, and dynamic markings such as *pp* and *ppp*.

The flute melody is uncomplicated and very expressive. The composer utilizes the full range of the flute and indicates phrasing and dynamics very clearly. The duration of the piece is set as 4' 40".

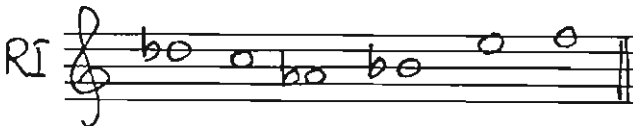
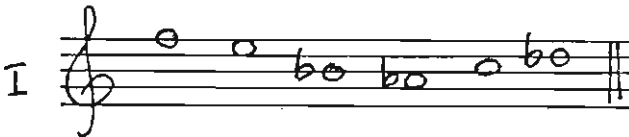
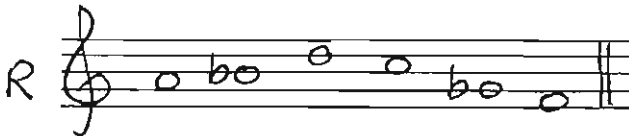
The Waltz, marked Allegretto grazioso ( $\text{♩} = 112$ ) is in ternary form (ABA1) with a coda.

A : bars 1 - 57  
 B : bars 58 - 82  
 A1 and coda : bars 83 - 138

Section B presents a definite contrast to Section A. Although Sections A and A1 vary slightly in the opening bars, they correspond identically between bars 11 - 45 and bars 94 - 128.

The Waltz is based on a tone row of 6 notes with a Retrograde, Inversion and Retrograde Inversion.

Example 3 : O, R, I and RI



Conventional techniques used by the composer include the use of sequences and imitation between the flute and piano. (See Example 4).

Example 4 : Waltz, bars 39 - 43.

The melody is primarily carried by the flute whilst the piano is largely accompaniment. Where the flute is silent, the piano plays a more solo part. The duration of the piece is indicated as 3' 50".

The Lullaby (Lento ma non troppo; tranquillo ♩ = 112) is in the form of a rondo.

A	B	A1	C	A2
Bars 1 - 14	: 15 - 36	: 37 - 50	: 51 - 80	: 81 - 96

The Lullaby is based on a row of 8 notes with its Retrograde, Inversion and Retrograde Inversion.

Example 5 : Lullaby, O, R, I and RI.

The A and A2 sections are exactly alike, whilst in the A1 section there is variation. The flute melody is the same but is written a semitone lower than the original statement.

Also, whilst the flute notation is indicated with accidentals, the piano part is written with a key signature of seven flats.

In the theme, the piano plays a continuous arpeggiated accompaniment and the composer repeats a two-bar phrase several times in order to create the 'lullaby' effect. The flute follows a very legato expressive line.

Example 6 : Lullaby Theme, bars 1 - 14.

*Lento ma non troppo; tranquillo* ♩ = 112

1 2 5 3

*pp legato*

2 Ped.

10

Sections B and C are longer than the theme and provide contrast within the piece. In Section B, there is more movement in the flute line whilst in Section C the composer has used longer note values in the melody thus spreading it out. The piano part at the same time presents a continuous sixteenth-note movement, and this is maintained throughout the section.

Example 7 : Lullaby Section C, bars 51 - 56.

The musical score consists of four systems of staves. The first system has a single treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The second system has a grand staff (treble and bass clefs) with a 6/8 time signature; the upper staff is marked *pp mormorando* and contains a continuous sixteenth-note accompaniment, while the lower staff contains a melodic line with long note values. The third system has a single treble clef staff with a melodic line. The fourth system has a grand staff (treble and bass clefs) with a 6/8 time signature; the upper staff contains a melodic line, and the lower staff contains a continuous sixteenth-note accompaniment. The score includes various musical notations such as accidentals, dynamics, and articulation marks.

On the manuscript, it is indicated that bars 77 - 80 were revised. This is a short piano solo passage before the final return of the theme.

It is interesting that these four bars are distinctly different from the rest of the piece, the piano part taking over the melody.

The duration of this piece is 4' 45".

This suite of dances is an extremely well-constructed work. The flute line covers the full range of the instrument and phrasing and dynamics are well indicated.

Technically, neither flute nor piano parts are too difficult, but from the point of view of ensemble, a performance of the dances must be very demanding, as the two instruments are very interdependent.

This work is ideal for student study, both from a performing and analytical aspect.

The manuscript is available from SAMRO.



FOUR ANTIQUE DANCES FOR FLUTE AND PIANO, OP.35

These four dance pieces were originally composed for flute and harpsichord as incidental music. The four dances are Siciliano, composed in 1972 for Opperman's 'Petriandros van Korinthe'; Tambourin, Sarabande and Gigue, composed in 1974 for Shakespeare's 'The Winter's Tale' (in the Afrikaans translation by Erlank).

The four dances were later compiled into a suite to make them more accessible to perform as a single work. The composer adapted the harpsichord part for piano, for this purpose.

The first concert performance took place on 17 May 1981 in the Endler Hall, Stellenbosch and was performed by the composer and Eva Tamassy (flute).<sup>1</sup> This suite, Op.35 is dedicated to her.

The Siciliano (Allegretto e tranquillo ♩ = c.112), is written in ternary form, with a coda.

	A	B	A1
bars	1 - 20	21 - 49	50 - 72

Section A, varies from Section A1 in that the flute line is played an octave higher. The flute melody moves largely stepwise and has a distinctly expressive, sorrowful line. This feature is enhanced by the piano part which consists of parallel open fifth chords throughout. The composer has derived his melody from these chords, by either doubling the root or fifth note, or supplying a third (major or minor, thus completing a simple triad), and occasionally adding a seventh. The result produces what the composer calls "a unique piece".<sup>2</sup>

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<sup>1</sup>Hungarian-born Eva Tamassy is a well known solo flautist in South Africa. She lectures in flute at the University of Stellenbosch.

<sup>2</sup>In a letter from the composer to the author, July 1984.

Example 1 : Siciliano, bars 5 - 9.

The Tambourin (Allegro  $\text{♩} = \text{c.}108$ ), is also composed in ternary form.

A	B	A1
bars 1 - 24	25 - 48	49 - 72

The two outer sections have a very lively flute line and this is accompanied by an ostinato of tritones in the piano part. The composer calls this "a simple example of atonality".<sup>3</sup>

The middle section establishes a firm E-flat tonality which presents a definite contrast in the piece.

The Sarabande ( $\text{♩} = 60$ ) follows the traditional binary form outline with A (bars 1 - 31) and B (bars 32 - 60). As in the sarabande of Three Pieces for Flute and Piano by du Plessis, the composer shows that he favours this specific dance form. These two compositions epitomise the essence of the Saraband: slow, elegant and songlike, and are well suited to the flute idiom. Du Plessis writes:

I love the Sarabande as a dance form; I could devote my

<sup>3</sup> Ibid.

old age, if granted, to composing Sarabandes in  
Twentieth Century baroque style...<sup>4</sup>

The melodic line is very smooth and expressive moving mainly stepwise. The accompaniment is extremely supporting with its interchanging consonant and dissonant harmonies. The melodic line is also woven from one instrument to the other, creating a very delicate inter-dependence between the performers.

Example 2 : Sarabande, bars 32 - 36.

The Gigue (Vivace,  $\downarrow = c.116$ ), is composed in the traditional  $\frac{6}{8}$  metre and follows a ternary outline with a coda.

A	B	A1
bars 1 - 16	17 - 40	41 - 60

The two outer sections are exactly alike whilst the middle section presents a contrast. Here the texture is lighter as the movement is carried mainly by the flute with only one chord at the beginning of each bar providing harmony in the keyboard.

In this section one is more aware of the lively character of the gigue. (See Example 3).

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<sup>4</sup> Ibid.

Example 3 : Gigue, bars 17 - 20.

Musical score for Example 3: Gigue, bars 17 - 20. The score is written in treble clef for the melody and grand staff for the piano accompaniment. The melody begins with a forte (*f*) dynamic and consists of eighth and sixteenth notes with various accidentals. The piano accompaniment features a steady eighth-note bass line in the left hand and dotted half-note chords in the right hand.

Example 4 : Gigue, opening bars.

Musical score for Example 4: Gigue, opening bars. The score is in 6/8 time and marked *Vivace* (♩. = C. 116). The melody is written in treble clef and begins with a forte (*f*) dynamic, consisting of eighth notes. The piano accompaniment is in grand staff, featuring chords in the right hand and chords with a 2/4 time signature in the left hand.

The melody in the two outer sections is accompanied by chords, often repeated twice in a bar. (See Example 4).

Played on the piano, this accompaniment could be too heavy for the flute and performers should take heed of the instruction from the composer at the beginning of the manuscript: "In the piano parts, I limited dynamic signs to a minimum, leaving the various degrees of pp to f to the discretion of the player..."<sup>5</sup>

In this Suite, specific patterns in tonality emerge. The first two dances, Siciliano and Tambourin have similarities in that they both sound modal. The second two dances, Sarabande and Gigue, on the other hand, sound more atonal.

The composer makes full use of the range of the flute and phrasing is well marked. As in the Three pieces for Flute and Piano by the same composer, the ensemble between performers is extremely demanding and requires sensitive playing.

This Suite could be considered as concert repertoire, but is especially valuable for student study.

The manuscript is available from SAMRO.

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<sup>5</sup> Instructions written by the composer on the manuscript.

## CHAPTER 12

### WALTER SWANSON

#### Biography:

Walter Donald Swanson was born in London, United Kingdom, on 19 June 1903. Between 1915 and 1917 he was a solo chorister at All Saints, Margaret Street, London. In 1919 he won a scholarship to the Royal Academy of Music, where he studied composition under Stewart Macpherson, violin under Spencer Dyke, piano under George Dodds and organ under Reginald Steggall. In 1924 he came to South Africa as professor of violin at the Grahamstown Training College and he later joined the Cape Town Municipal Orchestra.

He has conducted the SABC, Cape Town and Durban Symphony Orchestras. Since 1964 he conducted many operas for CAPAB in Cape Town and on tour. His First Symphony was performed by the Cape Town Municipal Orchestra under his own direction on 4 November 1955 and the Second Symphony was completed in 1959 and performed in Durban.

He has won competitions for his compositions including first prize with the music "The Princess Who Wouldn't" in the Otto Bach Competition (1971). Swanson died in 1985.

#### SCHERZETTO FOR FLUTE AND PIANO

This Scherzetto was composed in January 1957 in Cape Town. It was played several times in Bulawayo, Rhodesia (now Zimbabwe) by Robert Gibson (flute) and Hugh Fenn (piano).<sup>1</sup> Later in December 1957, the piece was scored for Flute and strings and was performed in Durban by Joseph Slater<sup>2</sup> (principal flautist of the Durban Municipal Orchestra) and strings of the orchestra.

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<sup>1</sup>In 1984, Robert Gibson was still the Principal of the Academy of Music in Zimbabwe. Hugh Fenn had been Head Librarian of the Royal College of Music at South Kensington, England.

<sup>2</sup>Flute Compositions by Joseph Slater are listed in Appendix A.

This short composition is written in da Capo form with a coda. The first section, marked Allegro Commodo is written in E-flat major in  $\frac{2}{4}$  metre and is based on a light-hearted theme.

Example 1 : Opening theme, bars 1 - 8.

Scherzetto (Fl, pf)

Allegro Commodo

The musical score is handwritten and consists of two systems of staves. The first system has a treble clef and a bass clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The second system also has a treble clef and a bass clef, with the same key signature and time signature. The first system is marked 'p legg.' and the second system is marked 'mp'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The theme is developed through the use of modulation and sequential passages.

The second section is more sustained in the melodic line and brings a change in mood. The metre changes to  $\frac{3}{8}$  and the section is written in C major.

The coda uses material from the two sections although the accompaniment contains harmony which is more chromatic.

Although the score is difficult to read in places, there are clear indications of dynamics and tempi.

Where the flute line is indicated in the score to be played an octave higher, it might have been better for the flute to play in the range as written. The use of the upper register here tends to detract from the overall effect of the piece.

This piece would be useful as teaching literature, at Grade V or VI level.

The manuscript is available from the widow of the composer.



CHAPTER 13

ARTHUR WEGELIN

Biography:

Arthur Willem Wegelin was born in Nijmegen, the Netherlands in 1908. He began violin lessons at the age of five with Louis Couturier, a friend of Carl Flesch. He was trained in music at the Muziek Lyceum in Amsterdam - violin under Louis Zimmermann (First Concert Master of the Concertgebouw Orchestra), and composition under Henk Badings and Bertus van Lier. He obtained the Dutch State Diploma for Violin Teaching and Music Theory in 1931-32 and was appointed to the staff of the Utrecht Conservatoire of Music. He was a violinist in the Utrechts Stedelyk Orkest from 1933 to 1942 and during this period also became concert master of the Bach Orchestra in Amsterdam. His earliest compositions were written while he was still in Holland. He came to South Africa in 1947 and performed as a freelance soloist in radio broadcasts, recitals and concerts. He appeared as soloist with the CTSO and the SABC Studio Orchestra. He was Concert Master of Walter Swanson's opera orchestra and Dulcie Howes' ballet orchestra. He formed a violin-piano duo with Stefans Grové and taught at the University of Cape Town. In 1955 he became lecturer at the University of Potchefstroom and in 1960 Senior Lecturer in theory and school music. In 1959 he was awarded the Bothner Prize for overseas study and he visited Darmstadt in that year and again in 1970 to study new techniques in composition. In 1965 he became the first Director of the Conservatoire of Music at University of Port Elizabeth and in 1967 it's Head and Professor. In 1970 he retired from his post and became Deputy Head of the Music Department at Pretoria University. He conducted research into psychometrics for the HSRC where he developed four sets of musical aptitude tests. Professor Wegelin was a contributor to the 'Standaard Ensiklopedie van Suid Afrika'.

In 1979 he was awarded Honorary Membership of the SASMT and was active

in the founding of the National Youth Orchestra. Arthur Wegelin is listed in *The International Who's Who in Music* 1978, 1979 and in the *Dictionary of International Biography* 1980. In 1979 he retired to Montagu, Cape, where he continues his research and composing. His works are listed in SAMRO's Catalogue.

#### SONATA FOR FLUTE AND PIANO

The Sonata for Flute and Piano was composed in Utrecht, Holland in 1947. The work had its first performance at a farewell concert in the same year, when the composer left Holland for South Africa. It was played by a flautist in the "Utrecht Stedelyk Orkest", the same orchestra in which the composer played the violin between 1933 and 1942. Subsequent performances of a revised edition have taken place in South Africa.

This work follows the traditional three movement outline:

Allegro - Intermezzo - Rondo

The first movement is in sonata form and can be divided as follows:

	Exposition	Development	Recapitulation
Bars	1 - 26	27 - 49	50 - 86

Although this movement has no key signature, it is evident that the piece pivots around the notes B and F-sharp at the beginning and ending of phrases. The composer utilizes the whole-tone scale. A  $\frac{4}{4}$  metre is maintained throughout.

The exposition has the expected contrasting subjects. The first is light-hearted in character and is played staccato throughout. A link passage of six bars leads up to the second subject at bar 17, which is played legato throughout.

Example 1(a) : First subject, flute line.



Example 1(b) : Second subject, flute line.

The development presents a conglomeration of rhythmic patterns taken from the first and second subjects. The recapitulation begins at bar 50 with a complete statement of the first subject, followed a bar later by a varied second subject, beginning a fifth lower. A lengthy coda begins at bar 71. This includes a statement of the first five bars of the first subject, before the piano breaks into an arpeggiated flourish and the movement comes to an end.

The short second movement, Intermezzo (Andante), is through-composed and serves as an interlude between the two outer movements. It has an expressive flute line which moves largely step-wise. This movement is atonal.

The final movement, marked Allegro, is written in rondo form with a coda.

Introduction	Bars 1 - 5
A	6 - 20
B	21 - 51
A1	52 - 66
C	67 - 104 (plus cadenza)
A2	105 - 124
Coda	125 - 132

The rondo theme, which is preceded by a five-bar introduction in the piano, has a lively gigue-like character. In section A1, this theme returns an octave lower in the flute and there is slight rhythmic variation. In section A2 the theme is varied through melodic embellishment.

Example 2 : Opening bars of A, A1 and A2.

The image shows three staves of handwritten musical notation. The first staff, labeled 'A', is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a five-measure introduction marked 'ff' (fortissimo) and contains eighth-note patterns with slurs and accents. The second staff, labeled 'A1', is also in treble clef with a key signature of one sharp and a time signature of 2/4. It is marked 'mp' (mezzo-piano) and shows the theme an octave lower with slight rhythmic variations. The third staff, labeled 'A2', is in treble clef with a key signature of one sharp and a time signature of 2/4. It features melodic embellishments and is followed by 'etc.' indicating further development.

There is no great difference between the character of the two episodes except that they contrast in melodic embellishment and slight rhythmic variation. The second episode is extended and climaxes in bar 103. The return of A2 is preceded by a peculiar flute cadenza which is unrelated to the rest of the movement and consists of typical flourishes for the flute. A coda begins in bar 125 with a flourish of sixteenth-note sequential passages for five bars, culminating in a progression to the final fortissimo chord in B major.

Articulation, phrasing and dynamics are clearly indicated in the score and the composer has utilised the full compass of the instrument. From a performance point of view, this work has an abundance of flourishing passages, for example, sixteenth-note double-tongued passages, the use of typical flute articulation, ascending and descending chromatic sequences and frequent use of acciacaturas and trills.

From the technical aspect, one would have to be a fairly accomplished flautist to play this work. It is of Grade VIII standard.

The manuscript is obtainable from the composer.

BIRDS ON AASVOËLKOP FOR FLUTE AND PIANO

Birds on Aasvoëlkop comprises two pieces for flute and piano. They were composed in Montagu, Cape, as part of a series of educational works.<sup>1</sup> The two works are marked Andante and Adagio respectively. Both works are tonal.

The first piece is written in ternary form in E minor in the unusual metre of  $\frac{8}{4}$ .

A	B	A1
1 - 21	22 - 38	39 - 46

The melody in the two outer sections is largely based on step-wise sixteenth-note and eighth-note rhythms. The middle section has a more lyrical melodic line.

This work is technically undemanding except for some flutter-tonguing in the middle section.

The second piece is sectional in structure.

A	B	A1	B1
Bars 1 - 29	30 - 58	59 - 72	73 - 86

Section A, marked Adagio, is written in G minor and the flute line is melancholy and expressive, punctuated by trills on pauses. It is written in  $\frac{4}{4}$  metre.

Section B, marked Allegro, is in G major and is dance-like in character ( $\frac{12}{8}$  metre).

Section A1 is an exact statement of the first 14 bars of A and this leads to Section B1, again marked Allegro, in G major. This is an abridged version of B.

This piece is more technically demanding than the first piece due to some tricky rhythmical configurations.

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<sup>1</sup>In a letter from the composer to the author, July 1984.

As with the score of Wegelin's Flute Sonata, dynamics, phrasing and articulation are well notated. The composer describes these two pieces as "Medium to Difficult" grade.<sup>2</sup>

This work is available from O.W. Publishers.

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<sup>2</sup>In the O.W. Publishers mail order catalogue, Box 242, Montague 6720.  
(Oom Willem is the composer's pseudonym).

CHAPTER 14

JEANNE ZAIDEL-RUDOLPH

Biography:

Jeanne Zaidel-Rudolph was born in Pretoria on 9 July 1948. Her family was a musical one and as a child she enjoyed immense success as a performer. In 1966 she enrolled for a BMus degree at the University of Pretoria and graduated with distinction. Although she again excelled as a performer in these years, a deeper interest in composition showed itself in her final year and she furthered her studies with a Masters Degree in Composition which was awarded with distinction. In 1973 she went to the Royal College of Music in London, where she studied advanced composition with John Lambert, electronic music with Tristram Carey, and practical piano playing with John Lill. Here, she won the R.O. Morris and Cobbett prizes for composition. She then studied with the great Hungarian composer György Ligeti, who was most influential on her compositions. During this time, some of her works were performed in London and Darmstadt. Since 1975 she has lectured in Harmony and Composition at the University of the Witwatersrand. She was the first woman in South Africa to obtain a Doctorate in Composition (DMus) from the University of Pretoria.

"THE FUGUE THAT FLEW AWAY"

"The Fugue that flew away" was composed in 1979. The composer writes:

This was an attempt to reconcile an avant-garde work for flute and piano with traditional Baroque form. Obviously, then, there is a concentration on the contrapuntal and linear aspects, an influence which came directly from my study with György Ligeti in Hamburg during 1974/1975. It is also an attempt to reconcile timbres of a wind instrument whose duration of sound depends on the ongoing breath as opposed to the fast decaying sound of the piano as a percussion instrument.<sup>1</sup>

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<sup>1</sup>In a letter from the composer to the author, August 1984.



The piece was composed as a serious 'tongue in cheek' statement. It embodies the musically humorous situation of a strict form, the fugue, 'taking wings and flying away'. The composer adheres to a strict fugal form up to a certain point in the composition, and then both instruments move away from the limitations of the structure and break into a completely free style.

The work has an 'ad libitum' slow Introduction, which is unusual. It is almost like a Prelude, but has fugal treatment. The 'free' treatment in this Introduction highlights the shape of the fugal subject and links "plucked" notes (1 and 2, 8 and 9) on the piano with the 'flutterzunge' notes in the flute (also 1 and 2, 8 and 9).

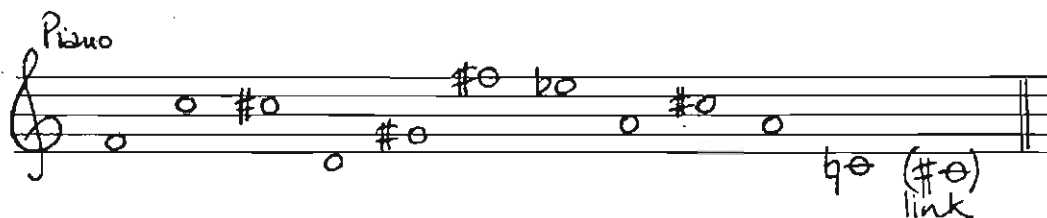
Example 1 : Introduction, bars 1 - 3.

*Lento - molto vibrato*

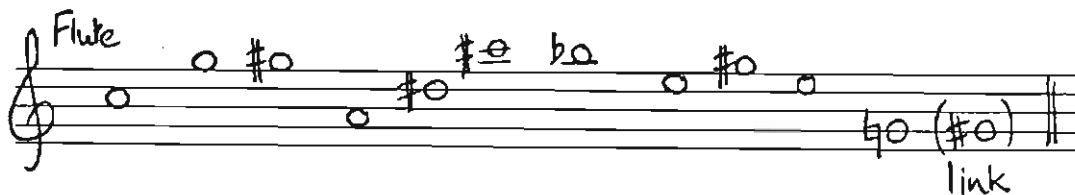
The musical score is handwritten and consists of three systems of staves. The first system includes a Flute staff and a Piano staff. The Flute staff is marked 'Freely' and 'sfz.' with a 'mf' dynamic. The Piano staff is marked 'm.d.', 'mf', 'mp', and 'sfz'. The second system includes a Piano (Pno.) staff and a Piano (Pno.) staff. The Pno. staff is marked 'p', 'Ped.', and 'mf'. The score includes various musical notations such as slurs, accents, and dynamic markings.

In this Introduction, the subject is announced alone in the piano part, the end note being the beginning of the answer, i.e. a fifth above, and the last note of the answer (G), becomes the first note of the subject (or second answer). The original note is not returned to. The subject itself consists of eleven notes, with a single-note link between entries. It, therefore, sounds like a Twelve Tone Row, but is not. This is evident from the return of certain notes within the line - A, C and C.sharp. The piece is thus atonal.

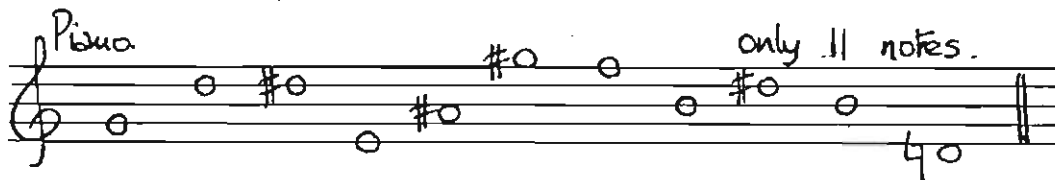
Example 2(a) : Introduction, notes of the fugue subject.



Example 2(b) : Introduction, notes of the first answer, a fifth above.



Example 2(c) : Introduction, notes of subject (or second answer), a further fifth above.



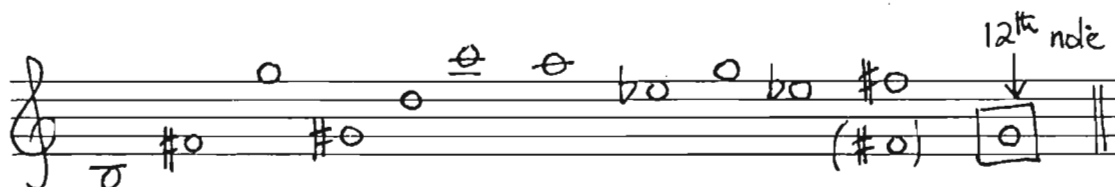
"The rhythm is determined by the graphic interaction of the two instruments".<sup>2</sup>

<sup>2</sup>Ibid.

A countersubject accompanies first the flute, then the piano (also a fifth up).

The Fugue proper, begins with the  $\frac{6}{4}$  section in strict metre. The free flowing subject of the Introduction is now regimented into an intensely rhythmical structure, with large leaps and sharp, jagged rhythms.

Example 3 :  $\frac{6}{4}$  Section, 12 note Subject.



The piano leads, the flute following at the unconventional distance of a tone up. A countersubject is also introduced at this point, repeated in the flute. The third entry in the piano (bar 3) is yet another tone higher (on E flat), beginning on the second quarter-note of the bar, thus, introducing a rhythmic shift. (See Example 4)

Running parallel to the third entry, the left hand in the piano part introduces the subject in augmentation beginning on D (bar 3). An augmented version of the countersubject also occurs in the righthand in bars 4 and 5. In bar 5, a stretto occurs when the flute enters in the middle of the bar, beginning on A flat, with the subject inverted. The answer follows in the piano, beginning on G (bar 6). To add to the complexity at this stage, the flute enters with an inverted countersubject and it is slightly extended.

An episode follows in bar 8 and 9, with free imitative material drawn from the countersubject. In bar 11, the piano re-introduces subject material, i.e. the original intervals are adhered to, but a totally different rhythmic structure emerges. The notes in the piano part are played in unison, whilst the flute follows a rather playful line. After a few more 'subject' entries, the object of the piece becomes evident. From bar 16, the flute line breaks away from the restrictions of the form. Flutter tonguing is introduced and at bar 17, a Meno Mosso section begins, altering the mood of the piece considerably.

Example 4 : Fugue, bars 1-3.

6/4  $\text{♩} = 80/64$   
Ritmico energico

Fl.

Pno.

A.

Pno.

There is brief evidence in the piano part of adherence to the subject, but following the  $\frac{5}{4}$  bar the flute breaks into a brilliant cadenza. The piano, at the same time, objects to the flute breaking away, with an aggressive tremolo. This is immediately followed by a brilliant cadenza on the piano.

From this point onwards the fugue form disintegrates and the two instruments become independent of each other with very dissimilar material.

There is a feeling of 'winding down' as the 'fugue' falls to pieces and with a final gesture of disdain from the flute (G - B; G - Bflat), the fugue flies away.<sup>3</sup>

Example 5 : final bars.

The image shows a handwritten musical score for the final bars of a piece. It consists of three staves. The top staff is a single treble clef staff, likely for a flute. It features a 5-second section marked "molto vibrato" with a dynamic of "p". This is followed by a section marked "p" and then "f". The middle and bottom staves form a grand staff for the piano, with treble and bass clefs. The piano part includes dynamics such as "p", "sf", "pp", "sf", and "ppp". The score concludes with a final cadenza in the flute staff, marked with "p" and "f".

From the point where the flute cadenza starts, the idea of strict metre falls away and the composer indicates tempo and time by specifying the number of seconds within which sections should be played. Dynamic indications and notation for special effects are extremely well marked and the composer utilizes the full range of the flute.

The composer writes: "Tone colour and blending is an important aspect of this piece".<sup>4</sup>

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

To achieve this, there has to be sensitive co-operation between flautist and pianist, especially, in order to project the changing moods and humour of the work.

Instructions indicated on the manuscript are as follows:

In the first section of the piece the music-stand of the piano must be flat and the pianist should stand, in order to pluck the strings inside the piano. Before the beginning of the  $\frac{6}{4}$  section, the music-stand must be raised and the pianist must be seated.

There is furthermore an 'Explanation of Symbols' for the unconventional notation used by the composer.

Technically, the flute part presents some difficulties.

- (a) In the Introduction, to play the first two notes in the flute line, one would have to engage a flutter tongue (as indicated in the score), very gently, in order to create the same effect as the plucked notes in the piano. The flutter tonguing in this piece has been used to create a tremolo effect, as indicated in the notation.
- (b) In the Fugue, bar 16, the flutter tongue on the low C-sharp combined with the rhythmic complexities in this passage is difficult to play.
- (c) In the cadenza passage of bar 19, the flourish in the flute part would require some careful attention as it contains irregular note patterns and enharmonic changes.
- (d) The tremolo on top G-sharp (page 6 of score) and the control of dynamics in the phrase that follows is difficult to obtain in such a high register. This passage is repeated five times, each time a shade softer. Once mastered, this passage should have a stunning musical effect.

(e) The flute requires some forte playing in the lower register and piano playing in the top register.

This composition is technically and artistically very demanding. It is suitable for concert performance as it should be satisfying for both musicians and audience.

The manuscript is obtainable from the composer.

CHAPTER 15

PAUL LOEB VAN ZUILENBERG

Biography:

Paul O.E.F. Loeb van Zuilenberg was born on 6 October 1926 in Amsterdam, Holland, and now lives in Stellenbosch, Cape, where he lectures at the University as pianist and recorder teacher. He received his musical training under Jan Odè at the Amsterdam Conservatoire (1948 - 1952), and then continued his studies in Paris (1952 - 1953). From 1956 to 1962, after he had come to South Africa, Loeb van Zuilenberg obtained the LMus TCL, LTCL (recorder teaching) and the UPLM (piano) diplomas as well as BMus and MMus (UNISA). The University of Witwatersrand awarded him the DPhil (1970) for his thesis on technical aspects of Béla Bartok's Microcosmos. For his work Concerto for piano and orchestra (1966) he was awarded first prize in a competition organized by the South African Society of Composers. In 1970 he was appointed as lecturer at Stellenbosch University and in 1976 he founded the University Wind Band. In 1981 the Band undertook a European tour and participated in an International Concours in Holland.

"SCALA" FOR SOLO FLUTE

"Scala" was composed in 1978. It is a worthwhile study covering a wide spectrum of technical difficulties. "Scala" or ladder, referring to a scale, is written in a free style, but is based largely on ascending and descending scalistic formations. There is no adherence to a tonal centre, but there are individual passages which follow a diatonic pattern, for example, bars 52 - 60 follow the scale of D minor.



Example 1 : "Scala", bars 52 - 60.



The piece is mainly in  $\frac{4}{4}$  metre but there are changes to duple and triple time in places. There is a range of rhythmic variation which would be challenging to a student.

Technically, "Scala" presents a number of obstacles:

- (a) The piece opens on low D, played non vibrato for the first bar and vibrato molto in the second bar. This can determine a student's ability to control his vibrato technique.
- (b) The trills in bars 38 and 39 require smoothness and evenness in playing.
- (c) The composer utilizes the full range of the flute. Some wide intervallic jumps are challenging to play, requiring embouchure control, for example, bars 46 - 50.
- (d) Bars 98 - 99 are also difficult for an inexperienced player. The composer requires a decrescendo over an ascending jump from low D to high E.
- (e) The composer covers a wide spectrum of dynamics ranging from pppp to fff. In bars 43 - 45, care would have to be taken over the intonation. There will be a natural tendency to play these notes very sharp at the required dynamics (fff) and the player would have to adjust accordingly.

Example 2 : "Scala", bars 43 - 45.



This piece is worthwhile for educational purposes and is marked as Grade VIII standard on the score.

The manuscript is available from the composer.

Other works by van Zuilenberg have been written for Recorder (or Flute). Although these pieces are composed primarily for the Recorder and are more suited to this instrument, they could be used as teaching literature for the flute. (See Appendix A).

### CONCLUSION

The purpose of this research was to provide an insight into the flute compositions by composers resident in South Africa. Of the works discussed, the following can be considered as concert or recital repertoire:

Stefans Grové	:	Nag van 3 April Sonata for Flute and Piano
Dirk de Klerk	:	Fantasia for Flute and Harpsichord
Jacques de Vos Malan	:	Zazen (1)
David Kosviner	:	Birthday Encore for Solo Flute "....fur G...." for Flute and Piano
Norbert Nowotny	:	Prelude, Recitative and Fugue
Herbert du Plessis	:	Four Antique Dances
Jeanne Zaidel-Rudolph	:	"The Fugue that flew away".

Although these works are of a performing standard, most of them are of short duration. There is a definite lack of flute sonatas and composers would do well to concentrate on writing more substantial works. The few sonatas written were composed mainly by the older generation of composers in the neo-classical style.

Generally, the works discussed are conservative in their structure. The composers have tended to adhere to traditional forms, such as binary, ternary and fugue form. Even works composed in a free style do not employ many unconventional, compositional or performance techniques. This tends to leave the balance of the works suitable for study or educational purposes. These works are listed as follows and include an indication of their grading:

David Hoenigsberg	:	In Memorium Franz Biberkopf (Grade VI-VII)
Christopher James	:	Molecular Synthesis (Grade V-VI)
Bernard Langley	:	Duet for Flute and Piano (Grade V)

- Petrus Lemmer : Fantasy for Flute and Piano  
(Grade VII)
- Norbert Nowotny : Ten pieces for Solo Flute  
(Grade VIII+)
- Herbert du Plessis : Three pieces for Flute and Piano  
(Grade VIII)
- Walter Swanson : Scherzetto (Grade V-VI)
- Arthur Wegelin : Birds on Aasvoëlkop (Grade VIII)  
Sonata for Flute and Piano (Grade  
VIII)
- Paul Loeb van Zuilenberg : "Scala" for Solo Flute (Grade VIII)

The quality of printing and notation of the works on the whole, is poor and difficult to read. It is unfortunate that not more works are printed and published. Composers should also submit their manuscripts to SAMRO, which would make them more readily available to the public.

It is unfortunate that out of approximately thirty-two pieces for flute only one work (Sonata for Flute and Piano by Stefans Grové) is included in the UNISA flute syllabus and then, only at Performers Licentiate level. The easiest way to promote South African flute compositions is through the UNISA graded syllabus as well as schools syllabi.

If Tertiary Institutions had larger collections of works by South African composers, prospective musicians and music teachers would have a better knowledge of what compositions have been written for their respective instruments. This would enable them to educate future generations of music students in the wealth of South African music literature.

APPENDIX A

List of compositions for Solo Flute and for Flute and Keyboard which have not been discussed.

\* Manuscript obtainable from SAMRO

+ Manuscript obtainable from the composer

- Michael Blake.                    Three Pieces for a flautist and keyboardist.  
Manuscript unobtainable. The composer now lives in England.
- John Coulter.                    \* Four Bagatelles for Flute and Piano (1981).  
No response from the composer.
- Peter van Dijk.                    November Beach for Flute and Piano (1972).  
No response from the composer.
- Martie Driessen.                    + Pastorale No.1 for Flute and Piano.  
+ Studie in Frasing en Tongwerk.  
The composer requested that her works be listed but not discussed.
- Stefans Grové.                    Graded pieces for UNISA.  
(a) Chorale  
(b) Pan en die Nagtegaal  
(c) Swaiende Takke.
- Heinz Hirschland (d.1960). Sonata for Flute and Piano  
Manuscript unobtainable.
- Peter Klatzow.                    World of Paul Klee (1972, rev. 1976).  
Manuscript obtainable from the composer but to date has not been received by the author.
- Gerald la Pierre (d.1981). Sonata for Flute and Piano (1969).  
Manuscript missing.

- Joyce Loots.                   \* Conversations No.1 for Flute and Piano  
 + A Stranger and his flute  
 The composer requested that her works be listed and not discussed.
- Laurie Potgieter.               \* Three pieces for Flute and Piano  
 No response from the composer.
- Joseph Slater.                   An Autumn Idyll  
Elegy  
Chanson Caprice  
Valse Joyeuse  
Chanson Douce  
Rhapsody for Flute and Piano  
 Manuscripts were published by Rudall Carte and Co. (Ltd), London, and are now out of print.
- Roelof Temmingh.               Ballade for Flute and Harpsichord (1975)  
 \* Nude (flute and piano)  
Facade (flute and piano)  
 No response from the composer.
- Paul Loeb van Zuilenberg.   + Capriccio for Recorder (or Flute) and Piano

APPENDIX B

List of Flute Trios by South African composers.

\* Manuscript obtainable from SAMRO

+ Manuscript obtainable from the composer.

- Gerrit Bon, snr. (d.1983).     Trio for flute, violin and viola  
 Manuscript obtainable from the widow of  
 the composer.
- Christopher James.     + 'Moonshine' for soprano, flute and harp.
- Barry Jordan.     + Summer Music Trio 1981 (flute, clarinet,  
 cello).
- Peter Klatzow.     Mobile II (flute, violin, harp)  
 Manuscript missing.
- Dirk de Klerk.     \* Amper soos 'n droom (flute, piano, bass  
 clarinet).
- Chris Lamprecht.     + Trio for flute, violin and cello.  
 + Trio 1964 (flute, viola, harpsichord).
- Gerald la Pierre (d.1981).     \* Trio for flute, horn, cello (1973)
- Hans Maske (d.1976).     Trio for two flutes and piano.  
 Manuscript obtainable from the widow of  
 the composer.
- Norbert Nowotny.     + Music for flute, violin and piano, 1967  
 + Passacaglia 1966 (flute, violin, piano)  
 + Six sketches for flute, violin and  
piano, 1969  
 + Suite 1966 (flute, violin, piano), 1969
- Charles Oxtoby (d.1978).     Air and Variations, Op.20 (flute, clarinet,  
 piano).

- Allan Stephenson. + Pofadder Variations, 1977 (flute, oboe, bassoon).  
+ Trio for Flute, Viola and Harp, 1979
- Henk Temmingh. Suite Breve (flute, violin, harp)  
Manuscript missing.  
+ Trio for Flute, Violin and harp (recent)
- Roelof Temmingh. + Vyf ontydse fopspeentjies (flute, clarinet, piano).
- Paul Loeb van Zuilenberg. + Consonance (flute, clarinet, viola).



APPENDIX C

List of flute compositions with other combinations, by South African composers.

- |                           |  |
|---------------------------|--|
| Johan Cloete.             | <u>Oceans</u> for flute and electronic tape.   |
| John Coulter.             | <u>George Shagbags</u> for flute and oboe.   |
| Peter Klatzow.            | <u>Figures in a Landscape</u> for flute and marimba.   |
| Roelof Temmingh.          | <u>Moedverloor op A mol</u> (for 12 flutes)<br><u>Prelude, Adagio and Fugue</u> for Flute Quartet. |
| Gerard de Vries.          | <u>Inventions</u> for two flutes.  |
| Paul Loeb van Zuilenberg. | <u>Ballet</u> for flute and guitar.  |

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