

THE SYMBOLISM OF DEATH IN ARNOLD VAN WYK'S *FIVE
ELEGIES*: AN APPLICATION OF WILLIAM KIMMEL'S THEORY
CONCERNING THE PHRYGIAN INFLECTION

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ABSTRACT

Arnold van Wyk (1918 - 1983) frequently referred to the extramusical concepts of the *elegiac*, and of *mournfulness*, *introspection* and *death* when describing the intended content of his works. The import of these concepts seems to have been a constant element spanning his entire *oeuvre*.

In this dissertation, William Kimmel's theory concerning the *Phrygian Inflection and the Appearance of Death in Music* is applied to Van Wyk's *Five Elegies for String Quartet*. Kimmel's theory is applied to the following parameters of each of the *Five Elegies*: melody, harmony and structure. In addition, the elements of rhythm, pulse, texture and timbre are investigated. Since Van Wyk often linked the concepts of *death* and *protest*, an interpretation of the work as *music of protest* is included in the final chapter of the study.

It is concluded that Kimmel's theory has substantial--although not conclusive--validity in terms of the work under study. It is moreover possible to trace the inflection's presence through the parameters of pulse, rhythm, texture and timbre. In the absence of specific indications by the composer of the substance of the intended protest, observations in this regard are of a speculative nature.

DECLARATION

I declare that this dissertation is my own, unaided work. It is being submitted for the degree of Master of Music in the University of Natal, Durban. It has not been submitted before for any degree or examination in any other University.

MSmith

11th day of FEBRUARY, 1991.

PREFACE

This study was initially conceived as a purely formal analysis of Van Wyk's *Five Elegies for String Quartet*. However, since Van Wyk frequently referred to the intended extramusical qualities of *death* and *protest* when discussing this work, it was decided to further explore this level of meaning. In order to elucidate possible structural allusions to the concept of 'death', Van Wyk's *Five Elegies for String Quartet* was analysed mainly in terms of William Kimmel's study *The Phrygian Inflection and the Appearance of Death in Music*. This study is therefore an examination of van Wyk's *Five Elegies for String Quartet* in terms of the composer's observations, as well as an exploration of possible meaning which does not draw exclusively on verifiable sources of information.

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TABLE OF CONTENTS

PAGE

CHAPTER ONE: INTRODUCTION: PURPOSE, NATURE,
SCOPE AND METHOD OF THE PRESENT STUDY.....1

CHAPTER TWO: ARNOLD VAN WYK AND HIS MUSIC

1. BIOGRAPHY OF ARNOLD VAN WYK.....18

2. VAN WYK'S CREATIVE OUTPUT:
AN OVERVIEW WITH REFERENCE
TO THE ELEMENTS OF DEATH
AND PROTEST.....22

CHAPTER THREE: KIMMEL'S *PHRYGIAN INFLECTION*
AND THE APPEARANCE OF DEATH IN MUSIC AND OTHER
POSSIBLE GESTURES OF DEATH.....42

CHAPTER FOUR: THE *FIVE ELEGIES FOR STRING*
QUARTET.....83

CHAPTER FIVE: CONCLUSION.....241

REFERENCES.....258

OTHER WORKS.....263



"I am not a great composer for ultimately,
I can write only mournful music"

ARNOLD VAN WYK
1916 - 1983

CHAPTER ONE

PURPOSE, NATURE, SCOPE AND METHOD OF THE PRESENT STUDY

It seems to be generally accepted that music has *meaning* and that this meaning can be communicated to performers and listeners. Exactly how this meaning is constituted and communicated has however frequently been a point of debate.

Broadly speaking, there appear to be two schools of thought regarding the nature of the meaning in music. One holds that musical meaning operates only on a purely musical level, i.e., that music can express only intramusical meaning. The other contends that, in addition to intramusical meaning, music has the power to convey extramusical meaning, and that it can somehow refer to the realm of concepts, ideas, actions, events, feelings, moods or emotional states.

The problem raised by these opposing views was clearly articulated by Hanslick in 1854 in his study *Von Musikalisch-Schönen*, and ever since many composers have declared their adherence to one or the other stance. For example, Igor Stravinsky (1882 - 1971) said that:

"Music is by its very nature essentially powerless to express anything at all...*Expression* has never been an inherent property of music."
(Stravinsky, 1936: 53)

Heinz Werner Henze (b. 1926) is explicitly against viewing music in this way when he writes:

"Music is as far from being abstract as is a language, a death, a love. The mere fact that it is endlessly invented, wrested from the material, that through it something is snatched from fleeting time as it rushes by, that something is preserved, that in the concretisation of time a longing is expressed and fulfilled -- all this prohibits the use of the word 'abstract'."
(Henze, quoted by Crofton, 1988: 50)

However, to regard Henze as 'referentialist' and therefore in diametrical opposition to Stravinsky who can be seen as 'absolutist', is not entirely accurate; although the 'absolutist' generally excludes referential meaning, the 'referentialist' usually holds that *in addition* to absolute meaning, music has the facility to communicate the extramusical. That is, although the 'absolutist' denies the existence of referential meaning, the 'referentialist' does not generally deny the existence or validity of abstract or absolute meaning. It is thus erroneous to interpret these two groups as though they constitute two diametrically opposing ideas, and use this as a starting point for a dialectic argument; they are not necessarily mutually exclusive opposites.

This dissertation assumes the widest possible 'referentialist' position and--accepting the hypothesis that musical meaning can operate on several different levels simultaneously--attempts to elucidate ways in which the concepts of 'death' and 'protest' may be related to the work under study.

Although a fairly substantial body of research has been conducted on Arnold van Wyk's music over the past approximately 25 years, none seems to have dealt specifically with determining the referential meaning present in his works. In academic works, Van Wyk has been hailed repeatedly as a composer of considerable stature in terms of South African musical achievement and has even been called: "hierdie mees vooraanstaande Suid-Afrikaanse komponis [wat na verwagting] nog werke van wêreldformaat sal lewer" (Geldenhuis, 1983: 172); "...South Africa's most distinguished composer...writing music of world standing".¹ However, all of these laudatory conclusions were based on research which dealt exclusively with various technical aspects of the compositional procedures Van Wyk followed. In contrast, this dissertation suggests that Van Wyk's music--in addition to exemplifying commendable technical craftsmanship--possesses greatness as result of the referential meaning which it communicates

1. Unless otherwise attributed, all translations are by the present writer.

to the perceptive listener.

In the seventh and final chapter of his thesis, " 'n Stylkritiese Studie van die Musiek van Arnold van Wyk" ("A Style-critical Study of the Music of Arnold van Wyk") Hendrik Temmingh, after giving a synopsis of the stylistic and technical characteristics of Van Wyk's music, makes a statement that could be an allusion to the referential quality of his music when he concludes:

"Van Wyk is 'n uiters vakkundige komponis wat pertinent nie serieel ingestel is nie, maar eerder sterk reaksionêr teenoor ekstremistiese gebruike van die reekstegnieke staan, daardeur vashou aan die ou tonaliteitsideeë (sic) en as gevolg daarvan waarskynlik --sy bestendig groeiende oeuvre in aanmerking geneem-- juis 'n komponis is 'wat iets te sê het'."

(Temmingh, 1965: 140)

"Van Wyk is a composer who possesses a high degree of skilled craftsmanship and who is pertinently not serially-orientated. Instead, he reacts strongly against the extremist practices of serial techniques as result of which he supports the old idea of tonality. The probable result of this--when one views his steadily growing oeuvre--is that he is indeed a composer who has 'something to say'."

However, it is not necessarily true either that a composer has 'something to say' when he supports tonality nor that a 'steadily growing oeuvre' proportionately increases the validity of that which he or she communicates. Temmingh concedes that a composer, apart from technical expertise, communicates 'something' to the listener and performer,

but he does not tell us what this 'something' may possibly entail, or how it may be constituted. Earlier on in the same study Temmingh refers to the "ideële eenheidsfaktor...naamlik die weemoedige en elegiese" (p. 49) "ideal unifying factor...namely the mournful and the elegiac" (p. 49) when writing about the *Five Elegies for String Quartet* but in his study, structural allusions to these concepts are not investigated.

Jolena Geldenhuys concludes her thesis on the variation techniques employed in Van Wyk's vocal music as follows:

"Van Wyk se werke uit sy latere periode toon, soos by ander uitgelese komponiste die geval is, 'n verdieping. Veral die vokale werke uit die sewentigerjare en in besonder die *Missa*, hou geweldige belofte vir die toekoms in. Met die nodige inspirasie en aanmoediging kan verwag word dat hierdie nees vooraanstaande komponis nog werke van wêreldformaat sal lewer."

"Van Wyk's works dating from his later creative period display--as is the case with other choice composers--a deepening or ennoblement. Works dating from the 1970's and especially the *Missa* show immense promise for the future. With the necessary inspiration and encouragement it can be expected that Van Wyk--South Africa's most distinguished composer--will continue writing music of world standing."

When Geldenhuys says that Van Wyk's works of his later creative period display a 'deepening' or 'ennoblement', she is presumably also referring to an aspect of his music regarding referential meaning, rather than a mere in-

creasing of the composer's technical command, for, clearly, technical command or a formidable facility at compositional variation technique alone, cannot be seen to cause this elevation in a composer's creativity. However, she abstains from elucidating possible referential qualities of Van Wyk's music which may contribute to an understanding of his music other than the 'objective' or the 'theoretical'.

Thus, although both Temmingh and Geldenhuys accept the idea that there is *something* communicated in Van Wyk's music other than that which is readily theoretically verifiable, speculation to what this may be is absent.

A discussion of meaning in music would seem to require an approach which draws on more than the 'theoretically verifiable' or the 'objective' sources of information. The fallacy of the purely 'objective' approach for the study of man was noted by Joseph Wood Krutch in the following statement:

"Perhaps we have been deluded by the fact that the methods employed for the study of man have been for the most part those originally devised for the study of machines or the study of rats, and are capable, therefore, of detecting and measuring only those characteristics which the three do have in common."
(Krutch, 1954: 32 - 33)

Beverly Lewis Parker writes:

"...it is necessary to keep in mind that speculation and subjective enquiry are necessary humanistic studies. The more a composer or other artist draws on his entire being, the deeper and more meaningful his art will be. We recognize this when we criticize art as 'shallow', 'dry' or 'merely intellectual'. What we are saying in such criticism is that the artist has drawn on only a restricted portion of himself. Surely, then, we cannot expect to understand truly meaningful art if we engage no more than our intellect. Studies of music that exclude the subjective are often no more valid than those that are entirely subjective."
(Parker, 1988: 533)

It would thus seem that meaningful enquiry in the humanities--to which music should surely be acknowledged to belong--would depend on both the 'objective' and the 'subjective', and that overemphasis of either could seriously impede the overall validity of conclusions arrived at.

Employing an approach which embraces both the 'objective' and the 'subjective' is not an unproblematic task, since by its nature the 'subjective' is not as easily verifiable as the 'objective'. Writings about purely technical aspects of a composer's oeuvre are infinitely more verifiable than those probing the extramusical meaning of compositions. Furthermore, the use of language to describe extramusical meaning can have a limiting effect for various reasons. The sound possibilities available to composers are virtually limitless. The musicologist on

the other hand, does not have a limitless scope of verbal expression to employ when he or she is writing *about* music. Shostakovich addresses exactly this problem when he writes:

"Die Musik kann vernichtende und düstere Dramatik und Glücksrausch, Trauer und Ekstase, heisse Wut und kalten Zorn, Melancholie und ausgelassene Fröhlichkeit und nicht nur alle diese Gefühle, sondern auch ihre feinsten Schattierungen ausdrücken, die Uebergänge zwischen ihnen, die sich nicht durch Worte wiedergeben lassen und weder der Malerei noch der Bildhauerei zugänglich sind."
(Shostakovich, Record Sleeve, Melodia eurodisc: 76639XK)

"Music can express utterly destructive and dark dramatic content and euphoric happiness, mournfulness and ecstasy, enraged anger and calculated wrath, melancholy and abundant cheerfulness, and not only all these feelings in their finest shades but also transitions between them, which is not accessible by words and which neither painting nor sculpture can express to a similar degree."

Language is in itself limiting in that it is not a true account of reality or phenomena. As Stern and Degenaar write:

"Language is taken to be the metaphorical, and therefore inexact, approximate intimation of our being in the world."
(Stern, 1981: 189)

"Since language consists of arbitrary signs we should not expect language to give us a referentially true account of things as they are...words do not designate things but rather intimate them. Words are metaphors for things."
(Degenaar, 1986: 15)

Similarly then, when we say "this music is expressive of mourning" we are in fact saying that this music (in itself a metaphor) is a metaphoric expression of a metaphor for mourning. 'Music', the word made up of three consonants and two vowels, has no real reference to the phenomenon we normally experience as 'music'. We may thus be able to intuitively sense a referential meaning in a musical work, but find ourselves at a considerably disadvantaged position when we discover the inherent limitations in the use of language to describe this meaning, as compared to the gamut of emotive, affective, symbolic or connotative expression available to composers.

Over and above this intrinsic limitation of language, it is also necessary to point out that language has been subjected to considerable abuse in recent times. It is quite conceivable that concepts such as, for example 'death' and 'protest' have lost some of their original impact. Richard Hoggart writes:

"I wonder whether in any previous period so many words were being used, as we might say, inorganically -not because the writers had something to say about their experience, but on behalf of the particular concern of others; when so much language was used not as exploration but as persuasion and manipulation; when so much prose had its eye only slightly on the object and almost wholly on the audience, when so many words were proclaimed, if you listened to them carefully within their contexts, not 'I touch and illuminate experience' but 'this will roll them in the aisles'. More important: in such circumstances it becomes difficult to write decently about any thoughts and feelings. It would be very easy to compile a blacklist of words which are not usable until they have been redefined by each writer within each particular context. Not the old words we are all used to laughing about - 'tragedy' for Metro-Goldwyn-Mayer. The process goes on quickly and becomes more sophisticated all the time. The newer men have quieter voices. So words like 'sincere', 'creative', 'vital', 'homely' and 'love' go out of decent use...that is why we say, a writer finds his tools going blunt in his hands."
(Hoggart, 1963: 79 - 80)

Let us consider the use of "death" in colloquial South African English. Phrases such as 'I nearly died' and 'I prayed for death' are often used when the speaker is not referring to any real possibility of imminent death, but merely to describe a response of surprise or exasperation. 'It's to die for' has been employed to mean that something is wonderful and 'I just died and went to heaven' was used in an American television soap-opera where the speaker wanted to indicate that something tasted very good. In shops and supermarkets it is not uncommon to find that products have 'shelf-lives' and 'expiry dates'. In this instance, manufacturers wish to communicate the length of time during which a product remains edible or tasteful;

to imply that food may have a 'shelf-life' (and by implication 'shelf-death') is demonstrably untrue.

These examples can be seen to underscore Hoggart's dictum when he says that as result of such practices, a writer --writing about death and its possible manifestations in music--may find 'his tools going blunt in his hands.' When death is employed in contexts where it can mean surprise, exasperation, delight, hard work, the effects of tasting something good or the length of time during which a consumer product remains edible, it may indeed become difficult to write decently about it, for a meaning of triteness and flippancy may already have been imputed into the meaning of the word and concept.

In another, more intentional way, death and especially the deliberate infliction of death is frequently accorded euphemistic treatment. In the following examples, once more, it becomes progressively clear how we may have been conditioned to employ substitute words and phrases when referring to certain types of death. In the everyday, people do not generally 'die', but rather 'pass away', 'are taken', 'depart this life', 'come to an untimely end' or 'launch into eternity'. In order to gain the comfortable distance that is required by the consumers of animals, we have ostensibly been conditioned to speak of veal, beef, pork and mutton rather

than calves, cows, pigs and sheep. And the place where their killing is carried out--often under genocidal conditions--is referred to, smartly as *abattoir* rather than the more archaic 'slaughter-house' with its concomitant associations of agony and death. Similarly, when this activity takes place as 'leisure' or 'sport', it is sometimes referred to as 'hunting' or 'culling' with their conjuring overtones of sportsmanship and necessity.

Where the intentional or institutionalized infliction of death by humanity on humanity is concerned, examples of a more disturbing nature can be cited.

Where states and governments still punish individuals by killing them in order to redeem the crimes they have committed, this is also referred to as 'execution' or sometimes, 'paying the highest price'. 'Execution' can be seen to convey an image of clinical accomplishment and hence, is possibly employed to create a measure of distance between the 'executioner' and the 'executed'. To refer to 'paying the highest price' when the infliction of death is concerned is a rather startling and obvious euphemism.

Military fraternities the world over would have us believe that their calling in life, which involves the highly specialized craft of killing and the abundant infliction of death, generally entails the 'neutralization',

'liquidation' and 'elimination' of 'enemies' or the 'servicing of targets', and not the large-scale shooting and killing of people. It does not seem to be conceivable to a militarist that the 'enemy' may comprise people and that they may be killed, slain, or indeed, murdered. Instead, these descriptions are generally and compulsively employed to describe the acts of the 'enemy'. The associative meanings of 'neutralize', 'liquidate', 'eliminate' or 'servicing of targets' can in this case hardly be reconciled with that of 'intentionally putting to death' and yet, the former group of expressions is freely and universally applied to convey the more realistic, and therefore perhaps less-acceptable meaning of the latter.

In addition, when reviewing military statistics, it becomes apparent that wars are not fought by people against people, but that 'gains' and 'losses' are frequently expressed in terms only remotely connected to the taking of human life.

Gil Elliot writes that

"This lack of historical focus on those who get themselves killed is to be found also in the campaign and other histories of the two world wars. Many of these are remarkable for an almost total absence of human beings. They describe the struggles of the tanks, guns, battalions, supplies, barbed wire and divisions. The phrase 'hideous carnage'--compulsively used

to denote the effects of battle--curiously underscores the absence of the human image by mingling its meaty flavours with the smell of cordite, the shapes of twisted metal, the messes of mud and masonry. The dead take their place, along with burnt-out tanks and empty petrol cans, among the waste material of history."
(Elliot, 1972: 2)

Thus, two possible widespread phenomena transpire with regard to alteration in meaning of the word 'death':

1. In everyday usage it is employed to denote various trivial meanings. In this process it is robbed of its real meaning.

2. Wherever people intentionally inflict death, they resort to techniques and misleading descriptions to suppress and conceal the true nature of their acts.

In this study, 'death' is taken to mean "the permanent end of all functions of life in an organism" (McLeod, 1984: 286). It is seen to be a phenomenon, event or concept with gargantuan implications for all human life.

As such, it must be conceivable that the dynamics of death may make its presence felt in works by writers, sculptors, painters and composers. Varying attitudes to death and its implications may be reflected differently in works of art. This may be dependent on the specific dispositions of their creators. When composers write

works and unambiguously state that the content of such works are meant to refer to 'death' or the 'dead', it follows that listeners may find the workings of, or allusions to death in such works.

Arnold van Wyk (1916 - 1983) frequently refers to extramusical ideas or concepts when he discusses his compositions. The most salient of these concepts have been those of *the elegiac, mournfulness, introspection, loss, sadness* and *the evanescence of life*. These concepts may be legitimately translated with the import, meaning or manifestation of death in the musical work (These references by the composer are dealt with extensively in the following chapter).

The present study concerns itself primarily with the following questions:

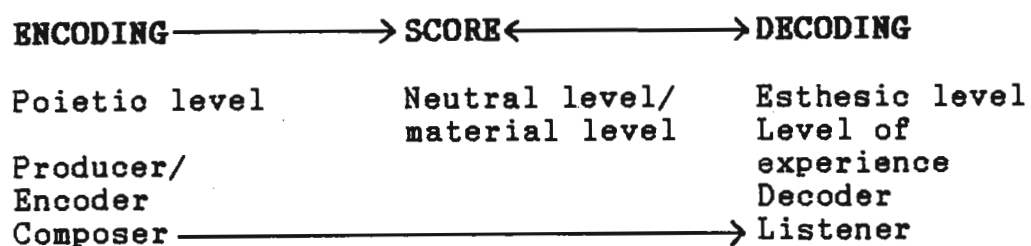
1. To which degree is William Kimmel's theory regarding the *Phrygian Inflection and the Appearance of Death in Music* corroborated by an analysis of Arnold van Wyk's *Five Elegies for String Quartet*?
2. In what other possible ways may the referential meaning of death be seen to manifest itself in the composition under study?

3. How can Van Wyk's statement that this music should be seen, moreover, as "music of protest" (Van Wyk, SABC: 1983) be interpreted in view of the information gained?

In this dissertation, Nattiez's *Tripartite Conception of Musical Semiology* is referred to (Nattiez, 1989: 21 - 75). This conception holds that the meaning of the 'symbol' or 'sign' in music can be investigated on the following three different, though interdependent levels: the Poietic, the Neutral and the Esthetic.

The Poietic or Encoding level involves the meaning that the sign or symbol holds for the composer. On the Neutral or Material level, (*niveau neutre*) the musical work is viewed as a self-sufficient structural entity, and may be described objectively. That is, its various parameters of melody, harmony, structure, etc. may be described in a way that can be agreed upon by all who possess the necessary musical training and knowledge. The Esthetic level is that on which the listener experiences the signified. Depending on factors such as the Poietic content, the structural nature of the composition and the disposition of the listener, the meaning the work holds for the listener may approximate to a varying degree that which it holds for the composer.

Nattiez's *Tripartite Conception* can be graphically illustrated as follows:



On Nattiez's Poietic level, information is investigated that pertains to the possible import death may have had for Van Wyk during the composition of the relevant work. On the Neutral level, William Kimmel's theory of the *Phrygian Inflection and the Appearance of Death in Music* (Kimmel, 1980: 42 - 76) is accepted as having validity in tonal and prototonal music, and is applied to the work in question. On the Esthetic level, the writer probes further possible allusions to death in this work and finally attempts interpretation of these allusions.

CHAPTER TWO

1. BIOGRAPHY OF ARNOLD VAN WYK (1916 - 1983)

Arnoldus Christiaan van Wyk was born on 26 April 1916 on a farm near Calvinia in the North-Western Cape. Although he displayed an early ability and interest in music, formal tuition commenced only when he entered the Stellenbosch Boys' School at the age of twelve. Reflecting on the limitations imposed by difficult financial circumstances, he commented:

"Ek meen my twee broers en vier susters...het almal op hul manier [musikale] talent gehad. Talent wat weens armoede en moeilike omstandighede nooit tot uiting gekom het nie...ek was maar net gelukkiger as hulle."
(Van Wyk, SABC: 1970)

"I think my two brothers and four sisters all had [musical] talent--talent which never developed as result of poverty and difficult circumstances; I was merely luckier than them."

An important event during his childhood was his meeting with Freda and Harry Baron of De Rust. Here the young Van Wyk first encountered the music of Beethoven and Brahms, as well as that of others:

"Ek het by my susters gaan vakansie hou, en so het ek kennis gemaak met Harry Baron, en met Freda, sy vrou. Die Barons, met 'n groot liefde vir musiek het 'n mooi plateversameling gehad. En so het dit gebeur dat ek vir die eerste keer groot werke van Beethoven gehoor het. Toe ek nog maar so twaalf, dertien was, het ek reeds meesterstukke soos die 5e en 9e Simfonieë, die Strykkwartet in a mineur, die 3e en 5e Klavierkonserte goed genoeg geken om groot dele daarvan te kon sing, of fluit of op die klavier te speel. Ek het natuurlik musiek van baie ander komponiste ook gehoor...maar as ek nou daarvoor nadink, was dit veral die musiek van Beethoven wat my laat besluit het om komponis te probeer word."

(Van Wyk, SABC: 1970)

"I visited my sisters one holiday and got acquainted with Harry Baron and his wife, Freda. The Barons had a great love for music and a good record collection. It so happened that I heard the great works of Beethoven for the first time. When I was only twelve, thirteen years old, I already knew masterpieces such as the 5th and 9th Symphonies, the Violin Concerto, the String Quartet in a minor, the 3rd and 5th Piano Concertos well enough to be able to sing, whistle or play at the piano large parts of these compositions. Naturally I also encountered the music of other composers, but when I think back now, it was especially the music of Beethoven which prompted me to try and become a composer."

When he was only sixteen years old, the death of his mother, followed six weeks later unexpectedly by that of his eldest sister, must have been a shattering experience for the young Van Wyk. Upon matriculating in 1934, Van Wyk enrolled at the Music Conservatoire at the University of Stellenbosch. However, by this stage the world-wide depression had resulted in serious financial problems for the Van Wyk family, and the young Van Wyk was forced to earn a living by taking up a position in a Cape Town

insurance firm. These difficult circumstances prompted Professor William Henry Bell (1873 - 1946) of the College of Music in Cape Town to intercede on Van Wyk's behalf. Bell's efforts culminated in a scholarship from the Curtis Institute of Philadelphia. Unfortunately Van Wyk could not accept this bursary as result of a proviso stipulating that he had to provide his own living expenses, which he was unable to do at the time. In 1936, a small bursary from a certain Morris Friedland enabled him to resume his studies at the Conservatoire in Stellenbosch under Professor Maria Fismer and Alan Graham.

A scholarship awarded by the (British) Performing Rights Society in 1938 enabled Van Wyk to further his studies at the Royal Academy of Music in London. There he studied piano with Harold Craxton and composition with Theodore Holland. Acknowledging Holland's expertise in 1972, Van Wyk also criticized an aspect of his former teacher:

"My leermeester daar was Theodore Holland. Hy was 'n leerling van Max Bruch. Ek het baie van hom geleer...maar hy het uit 'n baie gegoede familie gekom...en ek dink vir Theodore Holland...was musiek ook baiekeer 'n ding wat mens gedoen het omdat jy verfynd is; dit was nie... 'n lewenstaak nie."
(Van Wyk, SABC: 1972)

"My teacher there was Theodore Holland. He was a pupil of Max Bruch. I learnt a lot from him...but he came from a very wealthy family...and I think for Theodore Holland music was frequently something one did because of one's degree of refinement, and not because it was a life-task."

This instruction in composition was the first he ever received; until this point Van Wyk was wholly self-taught. During his student years he was awarded numerous prizes, which included a medal from the Worshipful Company of Musicians in 1941, awarded tri-annually to the most advanced student at the Academy. In 1945 his progress was officially recognized by the Royal Academy when he was elected Fellow of the Royal Academy of Music. During these years (1938 - 1946) Van Wyk worked in the newly-founded Afrikaans section of the BBC Overseas Service as composer, pianist, translator and newsreader. He also met Howard Ferguson (b. 1908) who was to play an important role, both as a teacher and as a friend, throughout the years.

Upon his return to South Africa in 1946, he freelanced as a pianist and composer until 1949 when he was appointed Senior Lecturer at the University of Cape Town. In 1961 he accepted a similar position at the Conservatoire of the University of Stellenbosch where he remained until his retirement in 1978. In 1972 and 1981 he received Honorary Doctorates from the Universities of Cape Town and Stellen-

bosch, respectively. Following a heart-attack in 1982, Van Wyk was hospitalized on different occasions for treatment. He died at the Jan S. Marais Clinic, Cape Town, on Friday 27 May 1983.

2.VAN WYK'S CREATIVE OUTPUT: AN OVERVIEW WITH REFERENCE TO THE ELEMENTS OF *DEATH* AND *PROTEST*

Arnold van Wyk's ability as composer was first recognized in South Africa as early as 1938, when he was commissioned to write a commemorative cantata for the unveiling of the Voortrekker Monument. This work, as well as all his other early works with the exception of the song-cycle *Vier Weenoedige Liedjies* (Four Sad Little Songs) were later withdrawn.

During his stay in London (1938 -1946), the *Five Elegies for String Quartet* and *Three Improvisations for Piano Duet* were the first substantial works to be completed. The *Five Elegies* were first performed in London at a wartime National Gallery Concert. The *Saudade for Violin and Orchestra*, the middle movement of an originally planned *Violin Concerto*, was first performed at a Promenade Concert conducted by Sir Adrian Boult. The featured soloist was Olive Zorian. In 1943 Van Wyk completed his *First Symphony*. Sir Henry Wood conducted the first performance of the work in a BBC broadcast during the same

year. During this time, Van Wyk established relations with the publishing house Boosey and Hawkes. In addition to the inclusion of his music in their Wigmore Hall Concerts of New Music, Boosey and Hawkes published the *Five Elegies for String Quartet*, *Three Improvisations on Dutch Folk Tunes for Piano Duet*, the *First String Quartet*, the song cycle *Van Liefde en Verlatenheid*, the *Pastorale e Capriccio* for Piano Solo and the *Four Piano Pieces*. *Vier Weemoedige Liedjies* was published in Amsterdam by Heuwekemeijer in 1948.

Upon returning to South Africa in 1946, Van Wyk continued working on the *Christmas Cantata*, a work he had started on when still in London. This work, the first of numerous commissions by the SABC, was first performed on Easter Day 1948 under the direction of Edgar Cree.

In 1947 his *First String Quartet* was completed and the work was given its first performance by the *De Groote String Quartet* during the same year. It was also subsequently performed in the early 1950's in Brussels at a festival of the International Society for Contemporary Music. In 1951 he composed an orchestral *Rhapsody* (now withdrawn) which was followed by his *Second Symphony (Sinfonia Ricercata)*. In 1953 he completed the song-cycle *Van Liefde en Verlatenheid* and the first performance of the work took place at the University of Cape Town's Music Festival in the same year. The performers were Noreen

Berry and the composer.

The next major work, *Night Music*, has become known as the most important of his piano works. After the first performance given by the composer for the SABC in 1956, he felt that the work needed revision, and the definitive version of *Night Music* was not completed until 1959. In 1960, *Prinavera*, a symphonic suite, followed. This work is based on a 13th century Minnelied by the German poet Neidhart von Reuental (c. 1190 - 1246). During this time he arranged Schubert's *Fantasy in f minor* (originally for piano duet) for piano and orchestra (1961) and completed the *Duo Concertante per Viola e Piano* (1962). *Hasquerades* was completed in 1964. This work consists of a set of variations for orchestra in which the variations are composed in the style of eight well-known composers.

In 1965 Van Wyk completed the symphonic suite *Vier Gebede by Jaargetye in die Boland* after poems from N P van Wyk Louw's *Die Halwe Kring*. Another significant work dating from this time is the *Petronius Songs*, a setting of five Latin poems by the 1st century poet Petronius Arbiter.

Until the late 1960's Van Wyk wrote predominantly instrumental music. From this point onwards however, he displayed an increasing preference for vocal music, and more specifically, for the medium of unaccompanied voices:

"Ek was hoofsaaklik 'n instrumentale komponis en ek het eintlik min vir die stem geskryf, maar op die oomblik is ek behep met mense wat bymekaar kom en sing. Op die oomblik is dit die ding wat my die meeste roer; mense wat sing sonder instrumente. Miskien het dit te doen met hoe die wêreld nou gaan."
(Van Wyk, 1983: SABC)

"I used to be a predominantly instrumental composer and wrote relatively little for voice, but at the moment I am absolutely pre-occupied with people coming together and singing. At the moment I am deeply moved by unaccompanied voices. Perhaps it has something to do with the present state of the world."

During the last fifteen years or so of his life Van Wyk wrote only three purely instrumental works. They are *Ricordanza* (1974) for piano solo, *Quasi Variazione* (1974) for piano and orchestra and a set of solo piano pieces entitled *Tristia* (1972).

In 1979 he completed the mass, *Missa in illo Tempore*, a large scale work for unaccompanied double chorus and boys' voices. This work was originally conceived in 1945 and serves as a personal expression of the composer's reaction to the state of the world *in that time*. Van Wyk's last work is a setting of poems by Boerneef for unaccompanied choir entitled *Aanspraak virrie Latenstyd* (Sayings for the close of Life) on which he had worked between 1981 and 1983.

Arnold van Wyk was an extremely self-critical and meticulous composer. This is evident from the fact that he often either revised works after their first performances, sometimes spending years on these revisions before a definitive form of a composition was arrived at, or discarded them altogether. He did not compose easily, and he frequently doubted his ability as composer:

"Ek het nog maar altyd min geskryf. Ek moet ook sê dat ek nog altyd met groot moeite geskryf het. Niks het nog ooit vir my maklik gebeur nie. Ek raak baie maklik ontmoedig. Baiekeer dink ek my musiek is min of meer Romanties en tradisioneel...en watter mark is daar nou eintlik daarvoor?"
(Van Wyk, 1972: SABC)

"I have always written very little. I also have to say that I have always written with great difficulty. Nothing has ever happened easily. I get discouraged easily. I often think my music is more or less Romantic and traditional...and what market does it ultimately have?"

Van Wyk's idiom which "combines a basically tonal framework with harmony that is continually inflected" (Ferguson, 1987:6) could seem to be almost anachronistic, especially viewed against the backdrop of the many hybrid developments in music in the present century. When questioned about whether he thought a composer could still say something *new* or *individual* by making use of traditional methods, Van Wyk replied:

"Ek weet nie of dit wel moontlik is nie. Ek weet wel dat in my geval, ek moet glo dat dit moontlik is want anders kan ek nie aangaan nie. Ek moet glo dat jy nog met min of meer daardie middele...iets kan sê. En in die verband wil ek die gevalle aanhaal van komponiste soos Fauré en Sibelius, en nog twee mense wat vandag nog skryf, Britten en Sjostakowitsj -- wat nog 'n C majeure akkoord kan skryf en dit anders kan laat klink, jy weet...in verband. Ek moet glo dat dit nog moontlik is. Ek weet nie of dit nog moontlik is nie, maar ek moet dit glo."
(Van Wyk, 1972: SABC)

"I do not know whether it is still possible. I know that in my case, I have to believe that it is. Otherwise I would not be able to carry on. I have to believe that by using traditional methods one can still say something. In this regard I would like to cite the cases of composers such as Fauré and Sibelius, and two other people still writing today, Britten and Shostakovich -- who can still write a C major chord and make it sound different...I have to believe that it is still possible. I do not know whether it is, but I have to believe that it is."
(Van Wyk, 1972: SABC)

Van Wyk's music is firmly based on the tenets of tonality and remained so from 1939 to 1983. Many of his compositions were created through an evolutionary process; the original idea for a work completed in the 1970's was for example, first noted down in 1945, as in the case of his *Nissa in illo Tempore*, and indeed, numerous examples can be cited where he drew on sketches or themes dating from his student years in London. It is therefore not possible to outline certain distinct chronological stylistic periods in his work, each with its own concomitant characteristics. Van Wyk preferred to speak of 'tydtydperke' (time periods) as opposed to 'styltydperke' (stylistic

periods) (Van Wyk, SABC: 1983). Although he experimented with serial techniques (Van Wyk, 1962: p.12), he ultimately never applied them in any of his works.

Arnold van Wyk viewed himself as being an 'instinctive musician' and in view of this, he preferred to refrain from stating possible influences or sources of inspiration which may have contributed to his musical idiom:

"Ek is 'n instinktiewe musikus, en dit beteken o.a. dat ek dinge doen sonder om altyd 'n logiese rede te kan gee, waarom. Dit beteken ook dat as ek die eienskappe van my werke moes opsom, of...moes rekenskap gee van invloede en besieling, ek die belangrikste dinge waarskynlik sou weglaat. En as so 'n opsomming buite my vermoë lê, sou ek nog slegter vaar as ek moes sê wat daartoe bygedra het om hierdie werke te maak wat hulle is."

(Van Wyk, 1970: SABC)

"I am an instinctive musician, and that means, inter alia, that I do things without always being able to give a logical explanation. This also means, that if I had to summarize the most important characteristics of my works,...or had to account for the most important influences and sources of inspiration, I could easily omit some of the most influential. And if such an account does not lie within my ability, I could fare even worse when attempting to state the factors which contributed to making these works what they are."

However, on a later occasion Van Wyk did point to Bach, Mozart, Schubert and especially Beethoven as being composers for which he had a particular reverence (Van Wyk, 1972: SABC).

For Van Wyk, Beethoven exemplified a figure who could --even in the most adverse of conditions--continue working and communicating:

"Ek kan Beethoven nie inboet nie...die besieling wat daar te vinde is in Beethoven se sketsboeke en die aanskouing van die verskriklike stryd wat selfs so begenadigde kunstenaar moes voer voordat hy kon sê wat hy wou en moes...die besieling ook van 'n man wat op sy sterfbed en met sy hele wêreld in duie om hom heen, die vrolike slotbeweging van die B mol Strykkwartet op. 130 kon skryf."

(Van Wyk, 1972: SABC)

"I cannot do without Beethoven...the inspiration which there is to be found in Beethoven's sketch books and in observing the horrible battle that even such a formidable composer had to go through before he could say what he wanted to say, and what he had to say...the inspiration also, of a man who could on his death-bed, with his entire world shattered around him, write the cheerful final movement of the String Quartet in B flat, op. 130."

In the same year, Van Wyk articulated his view on the compositional process as follows and thus accounted for the fact that he constantly revised his works:

"Die werk wat jy skryf bestaan eintlik alreeds. Hy bestaan in 'n idiele wêreld, of in 'n ander wêreld. Die ingewing, wanneer jy die eerste ingewing kry, is die werk eintlik al klaar. Maar jy kan, omdat jy menslik is...nie daardie ding vasvat nie. Die komposisieproses bestaan dan daaruit dat jy probeer terugwerk na daardie eerste oomblik van sekerheid...maar dis 'n flits en dan is dit weg. Ek dink nie jy kom ooit weer by daardie toestand, by daardie eerste oomblik van sekerheid nie...Ek het hom nog nie in een werk bereik nie. Ek is nie met één werk wat ek geskryf het, absoluut tevrede nie.

Daar is altyd een ding wat my hinder daaromtrent, wat beter kon gewees het. Ek is dan ook altyd aan die hersien..."
(Van Wyk, 1972: SABC)

"The work that one writes actually exists already. It exists in an ideal world, or in another world. When one experiences the first intuition or suggestion for a new work, in an ideal manner, the work is already complete. But because one is human, one cannot ever fully grasp it. The compositional process then entails working back to that first brief and fleeting moment of certainty. However, I have never achieved it. I am not completely satisfied with any of the works I have written. There is always something in a work that bothers me, that could have been better. That is the reason why I am constantly revising my works..."

Underlying binding elements which pervade a substantial part of Van Wyk's work have been those of the elegiac, mournfulness, loss, sadness and the evanescence of life. Van Wyk's concern with these ideas links him to many late 19th-century and early 20th-century composers who were concerned with the extramusical concepts of death, retrospection, nostalgia and melancholy. These composers include Johannes Brahms, Richard Strauss, Anton Bruckner, Gustav Mahler, Edward Elgar, Ralph Vaughan-Williams and Benjamin Britten. Van Wyk's concern with the elegiac is equally evident in his vocal as well as his instrumental works. These elements can be traced to the very first works he composed and remained constant throughout his creative career. In 1972, whilst working on the final movement of a *Piano Concerto* he said:

"...Ek dink daar's 'n neerslagtige grondtoon in my werk en ek wil 'n bietjie wegkom daarvan, maar ek skryf nie maklik 'jolly' eindbewegings nie..."
(Van Wyk, 1972: SABC)

"...I think there is an undertone of gloom in my work and I would like to get away from it, but I do not easily write 'jolly' final movements..."

This 'undertone of gloom' is traceable through his entire oeuvre. Of his song cycles, *Vier Weemoedige Liedjies* and *Van Liefde en Verlatenheid* and of his choral works *Aanspraak virrie latenstyd* and *Missa in illo Tempore* serve as examples of this tendency. A selection of some of the texts Van Wyk set to music can further illuminate this point.

In *Vier Weemoedige Liedjies* the composer employs two texts each by the poets W.E.G. Louw and I.D. du Plessis:

Vaalvalk - W.E.G. Louw

"Wit is die wêreld
van outydse wee
en 'n treurige wals
is die vroemôresee;
dou oor die duine, geen windjie wat waai,
net 'n vaalvalk wat sing soos hy draai, soos hy
draai..."
(Louw, 1988: 20)

In *Vaalvalk* reference is made to a quiet and bygone world.

In metaphor, a 'sad waltz' reflects the nature of early morning. Quietness and lifelessness is depicted by reference to dew on dunes and the absence of even the slightest breeze. The only form of life in this poem is that of a grey-hawk which keeps on circling overhead and which may function as a symbol for death.

Berste Winterdag - W.E.G. Louw

"Na al die motreën is dit donker;
vaal dryf die wolke in die lug;
vaal die yl motreën wat heeldag stuiwe;
laag-dwarrelend die blarevlug --
Stil sleep die ure en stuif die motreëen buite;
die druppels tril droewig teen die ruite;
drup-drup eentonig op gewel en dak
en hang swaar-blink aan die kale amandeltak."
(Louw, 1988: 3)

In *Berste Winterdag* the poet describes a first Winter's day which may be seen as a symbol for the shift between joy and sorrow. 'Sunshine' is replaced by 'darkness', grey clouds and drizzle are accompanied with low-whirling leaves. The hours drag on quietly and drops of rain vibrate against the windows. Monotonous drops of rain on the roof underscore the generally grey atmosphere and are observed where they hang heavily on a bare almond-twig.

Van Liefde en Verlatenheid (Of Love and Forsakenness) is based entirely on five poems by Eugene Nielen Marais, the South African writer, poet and anthropologist who commit-

ted suicide after repeated unsuccessful attempts to cure himself of morphine-addiction. In these poems, too, a predominantly elegiac quality is evident. *Diep Rivier* especially, is demonstrative of a powerful allusion to death. In this poem, death is metaphorically and poignantly equated with a 'deep river' in whose embrace all pain and suffering will cease:

Diep Rivier - Eugene N. Marais

"O Diep Rivier, O Donker Stroom
Hoe lank het ek gewag, hoe lank gedroom
Die lem van liefde wroegend in my hart?
- in jou omhelsing eindig al my smart;
Blus uit, O Diep Rivier, die vlam van haat; -
Die groot verlange wat my nooit verlaat.
Ek sien van ver die glans van staal en goud,
Ek hoor die sag gedruis van waters diep en koud;
Ek hoor jou stem as fluistering in 'n droom,
Kom snel, O Diep Rivier, O Donker Stroom."
(Marais, 1972:56)

Aanspraak virrie Latenstyd (1973 - 1982) (Sayings for the Close of Life) is an acapella choral work and consists of six settings of poems by Boerneef (I.W. v.d. Merwe). A general mood of sadness pervades these poems. This mood is especially intense in the fifth and sixth movements, *Doer bo teen die rant* and *Magoed issit waar wat oompie Dourie sê* with their references to mournfulness, yearning and bitterness.

Doer bo teen die rant - I.W. v.d. Merwe

"Doer bo teen die rant
staan 'n bos geplant
dis 'n Sederbergsebos
dis 'n wonderbossiebos
laat trek van die ding
met kruie geming
vir die sit en verlang
wat die ouderdom bring"
(Boerneef, 1959: 60)

High up against a ridge of the Sederberg, the poet observes a solitary bush with magical qualities; if one draws its leaves, mixed with herbs, it alleviates the yearning hours which old age brings.

Magoed issit waar wat oompie Dourie sê

"Magoed issit waar wat oompie Dourie sê
hy sê die Oubaas was haastag oppie Sadragaand
hy wou die wêreld klaarkry darie einste aand
en daarom is Swartrugseberg so skurf
so klowerag so klipsteenrotserag
magoed issit waar wat oompie Dourie sê
jou oom is oneerbierag en 'n heiding
hyt geen respekke vir 'n Christenmens
luister na hierie liedjie wat ek sing
soos ounōi my geleer het om te sing
Swartrugseberg is Bitterberg
vergeet die dag en datum nooit
hy moor die dier verniel die mens
vergeet die dag en datum nooit
daarom die baie rotsaltare
daarom die baie klippilare
gedinkstene van baie jare
van mens en dier se swaarkryjare
op hierie baie bitter Bitterberg"
(Boerneef, 1967:34)

This poem is written in an Afrikaans dialect, ^{also} spoken by some of the so-called coloured people living in the Western-Cape. A child asks its mother about an explanation it has heard from Uncle Dourie about the countenance of Swartrugseberg. According to Uncle Dourie, God created Swartrugseberg in a hurry, late one Saturday evening. This is the reason for its roughness and imperfection. The mother replies that Uncle Dourie is a blasphemous person; a heathen, and that he has no respect for a Christian. She tells her child to listen to a song her 'mistress' once taught her: Swartrugseberg is Bittermountain. Nobody forgets the day he or she encounters this mountain for it wrecks the life of man and beast. This accounts for the many rocky pillars and commemorative stones found on the mountain--commemorative objects of all the hardship man and beast have suffered on this "bitter Bittermountain". The mountain becomes a metaphor for the lives of the suffering and oppressed people in South Africa and the world.

Hissa in illo Tempore (A Mass in that time) was commissioned by the *Festival Committee, Stellenbosch 300* to celebrate the Tercentenary of Stellenbosch in 1979. The setting of this work is for Double Choir, Boys' Choir and Soloists. In a letter to the Festival Committee, Van Wyk partly motivated his choice for a mass as follows:

"...en soos sake op die oomblik in ons land en oor die hele wêreld staan moet daar miskien nie te luidrugtig feesgevier word nie."

(Van Wyk, quoted by Viljoen, 1981: p. 8)

"...and in view of the present state of affairs of the world and South Africa, we should perhaps not be celebrating too boisterously."

In the programme notes which accompanied the first performance of the work given on 14 October 1979, "E.D." (pseudonym of Van Wyk) *in conjunction* with the composer offered valuable insight into the form and intended content of the work:

"The three central movements were composed during the past two years or so, but Van Wyk worked sporadically at the *Kyrie* during the 50's and 60's, and the theme for the *Agnus Dei* was noted down as early as 1945, towards the end of the Second World War --in London, where Van Wyk lived and worked from 1938 to 1946. The text of the *Agnus Dei* ends with a prayer for peace; the text of the *Kyrie* is a prayer for Divine Mercy. It would therefore appear to be more than mere coincidence that these should be the movements that were worked at before the others. And that the composer should have chosen *in illo tempore* ('in that time') as 'appellation' for the Mass appears to be highly significant as well. The sketches for the Mass show that Van Wyk considered other appellations as well: 'Mass for the poor' and 'Mass in a time of Tribulation', amongst others. These appellations are cited here because, in the opinion of the composer, they give an indication of the content and character [of the work:] 'of the Poor' because it stresses the simplicity and artlessness of many parts of the *Mass* and the fact that it is sung without accompaniment; 'in a time of Tribulation' because it suits the more intensely passionate parts of the work...This appellation is also in line with *in illo tempore*, which can be seen to have a bearing upon the composer's reaction to the state of the world in 1945 and today."

('E.D.', Van Wyk, 1979: 3)

Van Wyk's mass can thus be seen as an appeal for peace and a form of protest against the 'state of affairs in the world and South Africa.' The intended extra-musical or referential meaning is unambiguously present.

References by the composer to the intended expression of 'mournfulness', 'the elegiac' and 'protest' are also evident to a striking degree in his instrumental works. From the *Five Elegies for String Quartet* (1941) to the *Duo Concertante* (1962) we find in Van Wyk's comments recurring references to these extramusical concepts.

In the *Five Elegies* Van Wyk sought to give expression to 'loss' and 'the evanescence of life' (Van Wyk, 1983: SABC) and in the *Elegia*, of the *Duo Concertante*, he attempted to portray 'sadness, bitterness and despair' (Van Wyk, 1962: 4).

Composed between these two works, the *Saudade for Violin and Orchestra* of 1940 and the *Drie Improvisasies op Nederlandse Volkswysies* can serve as further examples of this tendency. The word *saudade* is derived from the Portuguese adjective *saudoso* which means "yearning, longing, sorrowful, deeply missed, late-lamented" (Lamb, 1982: 718). Stegmann writes that: "...ook die lyding wat Nederland moes verduur het Arnold van Wyk aangegryp. Dit het aanleiding gegee tot die *Drie Improvisasies*..." (Stegmann,

1947: 45) "...Van Wyk was also moved by the suffering of the occupied Netherlands. This inspired the *Three Improvisations...*"

Further examples include the *First String Quartet* (1946) and *Night Music* (1959). When questioned on possible reasons accounting for the fact that the *First String Quartet* is not often performed in South Africa, Van Wyk commented:

"...weet jy dat Mahler, wat 'n groot aanhang gehad het in Wenen, vir lank nie deur die mense op prys gestel is nie omdat hy te swartgallig was. En dis miskien ook 'n rede vir die strykkwartet. Hy eindig in absolute pessimisme. En miskien wil party mense nie daardie goed hoor nie."
(Van Wyk, SABC: 1983)

"...do you know that Mahler, who had a great following in Vienna, was not appreciated for a long time because his music was too pessimistic. Perhaps the same reason can be applied to the String Quartet. It ends in absolute pessimism and perhaps people do not like to hear those kinds of things."

Of *Night Music* Van Wyk wrote:

"I am less eager to write about the 'meaning' of the work. Mendelssohn spoke the truest word about 'poetic' illustration: words cannot explain music because they are too definite: the particular power of music is that it says different things to different people; programmatic elucidation limits this power. It is therefore with hesitation and reluctance that I speak of my intention to give a comprehensive portrayal of 'night' in this work - to speak of its beauty, mystery and fearfulness, and to show night as the

prototype of love, sleep and death. It is best to consider the work as essentially elegiac - as a song of mourning. But my mourning is not always done under a willow tree in the moon's pale gleam - I also rebel against the hardness of life and I remember the good things that are no more."

(Van Wyk, HAUM record sleeve: 10961)

In this quotation we are confronted with a curious contradiction; at the outset the composer seems extremely cautious about the validity of specifying a referential meaning, but he then concludes by presenting us with a very detailed account of his intended extramusical meaning. We find another example of a similar kind of contradiction by the composer when he speaks of his *First Symphony*:

"Dis 'n abstrakte stuk... 'n protessimfonie, ek weet nie wat my daartoe geïnspireer het nie...ek wou dit maar net skryf."

(Van Wyk, SABC: 1983)

"It is an abstract work...a symphony of protest. I do not know what served as inspiration...I simply felt the need to write it."

Van Wyk made another direct reference to the concept of protest when discussing the *Five Elegies for String Quartet*:

"Ek onthou toe hulle uitgekóm het, het die koerante gesê: 'Five Elegies would suggest lentes fare' maar dis nie net hartseermusiek nie, dis ook protesmusiek."

Jy kan dit ook so sien...jy weet daar is protes daarin, nie net mense wat sit en weeklaag nie...dis nie daardie soort musiek nie..."

(Van Wyk, 1983: SABC)

"I remember that when they first appeared the newspapers commented: 'Five Elegies would suggest Lenten fare.' But it isn't only sad music, it is also music of protest. One can also view it that way. There is protest in the music, it is not only lamentation...it's not that sort of music..."

In the final part of a television programme on Van Wyk which was broadcast by SABC television in 1983 shortly after Van Wyk's death, Van Wyk plays the final movement of the piano work *Tristia*, entitled *Rondo Desolato*.

He introduces this, possibly his final performance of one of his own works by saying:

"...maar ek waarsku jou, die stuk waarmee hy eindig--die onderdeel se naam is *Rondo Desolato*, ek dink nie ek hoef dit te vertaal nie--is waarskynlik die hartseerste ding wat ek ooit geskryf het. Hy eindig ook net sommer so. Hy eindig nie, dis net 'n ding wat aangaan."

(Van Wyk, 1983: SABC)

"...but I have to warn you, the part with which it ends is called *Rondo Desolato*--I do not think it is necessary to translate it--and it is probably the saddest piece of music I have ever written. It also just ends without any further ado. It doesn't end, it is something which just carries on..."

Finally, possibly the strongest, most direct and moving statement by the composer on the presence of the 'elegiac' in his music is also to be found in this last interview,

shortly before his own death:

"Ek is nie 'n groot komponis nie want ek kan eintlik net weemoedige musiek skryf. As jy my vra watter werk ek die liefste sou wou geskryf het, dan sal ek vir jou 'n werk noem soos die Vierde Beethoven Klavierkonsert of die Vioolconcerto. As ek daardie sereniteit kon ontdek, maar ek kan nie. Ek kan eintlik net hartseer musiek skryf..."

(Van Wyk, SABC: 1983)

"I am not a great composer, for ultimately I can write only mournful music. If you ask me which work I would have most wanted to compose, I would mention works such as the Fourth Piano Concerto by Beethoven, or the Violin Concerto. If I could discover that kind of serenity. But I can't. I can really write only mournful music."

Thus, there are numerous references by the composer which indicate the intended the extra-musical meaning of 'death' and 'protest'. These references all serve as evidence concerning the Poietic level of meaning. Elucidating further concomitant structural gestures in which 'death' may be seen to function within the musical work, forms the main focus of the remainder of this study.

CHAPTER THREE

KIMMEL'S PHRYGIAN INFLECTION AND THE APPEARANCE OF DEATH IN MUSIC AND OTHER POSSIBLE GESTURES OF DEATH

Possible structural allusions to *sorrow* and *death* in music have been isolated and described by various writers:

"In music from the end of the sixteenth century to the beginning of the twentieth century a motif is found which is not the particular property of any composer any more than the scale or the common chord. It is in fact nothing else but a fragment of the chromatic scale; more accurately, a progression of descending semi-tones within the compass of the perfect fourth. There is something fascinating in this motif even in its barest state. It requires neither ornamentation, nor rhythmic variety, nor harmony to convey a feeling of profound sadness and even to suggest a hidden meaning."

(Müller-Hartman, 1945: 199)

Albert Schweitzer (1875 - 1965) also recognized a similar extramusical meaning in this intervallic phenomenon when he wrote the following on the theme from Bach's *Jesu der du meine Seele*:

"The bitter death and the distress of soul are depicted by Bach in a theme based upon the familiar chromatic sequence."

(Schweitzer, 1911, quoted by Müller-Hartman, 1945: 200)

Jesu der du meine Seele:



In her study *The Descending Tetrachord: An Emblem of Lament*, Ellen Rosand describes the same configuration as conveying the extramusical meaning of *grief* or *lament*. Rosand bases her study primarily on music of the seventeenth century and traces the appearance of the descending tetrachord and its conveyance of the meaning of sorrow in the works of composers such as Monteverdi, Cavalli and Bach. She writes that:

"For many reasons, the descending tetrachord ostinato offered an ideal solution to this dramatic and musical problem. [of the setting of the lament] It was a means for setting the lament apart from its context and at the same time maintaining its intense emotional power. Whatever the loss of spontaneity such patterning entailed, it was more than compensated for by the intrinsic affective implications of the tetrachord ostinato."

(Rosand, 1979:356)

She concludes her study by quoting the opening measures of the *Lament* from Bach's *Capriccio in B-flat major* (on the departure of his dearly Beloved Brother) and says that:

"Here in a keyboard work based on the descending tetrachord ostinato, without text, the lament affect is projected by a purely musical figure: the pattern itself declares its precise iconographic significance, an emblem of lament."

(Rosand, 1979: 359)

J.S. Bach: *Capriccio in B-flat* (1704)
 (*Ist ein allgemeines Lamento der Freunde*, Bach-Gesellschaft XXXVI, p. 182):

Possibly the most detailed and extensive exposition of the descending tetrachord and its meaning of *death* and *sorrow* is to be found in William Kimmel's *The Phrygian Inflection and the Appearance of Death in Music*, published in 1980 in *College Music Symposium* (Vol. 20, no. 2, pp. 42 - 76).¹

In this article, Kimmel formulates several possible musical manifestations of death which are deduced primarily from the descending tetrachord as it is constituted in the Phrygian mode. Since a substantial part of the present study deals with Phrygian configurations and their significance in death-oriented settings, it is necessary to deal extensively with Kimmel's theory. In formulating these manifestations of death in music, he applies the implications of Phrygian configurations to the parameters of Melody, Harmony and Structure. Except for a single reference to the dactylic death rhythm, his study does not include the parameters of pulse, rhythm, texture or timbre. Possible allusions to death within these parameters are given at the end of this chapter with references to Van Wyk's oeuvre.

1. In each of the quotations by Kimmel that follow, this study is referred to. In subsequent quotations therefore, only page numbers are given.

Kimmel sets out by quoting from the works of two philosophers:

"...As the extreme possibility of Dasein, death is capable of the greatest lighting-up of being and its truth."

- Martin Heidegger

"It would appear, perhaps...that all works of art could be defined through their rapport with the categories of Death, and that before this omnipresence of Death, the customary definitions of Classicism, the Baroque, Romanticism, archaism, realism, the picturesque, etc., etc., could be revised. If these statements are no longer original, at least they permit us to affirm again that precisely all great works find their best analyses under the double point of view of a landscape of Death and of a symbol of artistic creation at the core of the adventure and thus, in the double implication that *every work is essentially* haunted by death and that the analytical route indicated in this Preface is perhaps the best."

- Michel Guiomar

According to Kimmel the significance of these quotations when applied to the creative act is as follows:

"The implications of Heidegger's statement are that since death is the matrix, omnipresent boundary, and ultimate possibility and goal of Dasein (the human mode of being in the world), and since life is always and at all times a being-toward-death, only he who lives continually and consciously in the understanding of this truth grasps the innermost meaning of the being he encounters and the truth of his own existence in its 'authenticity'."
(Kimmel, 1980: 42)

Kimmel interprets Guiomar's statement as follows:

"a. that the creative act arises as a response to a conscious or unconscious awareness of death as the original, ultimate, and everpresent adversary.

b. that creative activity and the art work are human modes of transcendence through which both the self and its world are wrought and sustained.

c. that the work is a dynamic field in which the dialectics of life and death (being and non-being) are perpetually at play, and finally,

d. that the most illuminating analysis is that which discloses the ubiquitous presence of this adversary in the work of art." (p. 43)

Kimmel argues that since music is first and foremost a structure of tonal relations, it follows that "death must be analyzed in terms of its manner of appearance within structures" (p. 44). According to him one of these "structural appearances" of death is:

"A small but important group of interrelated melodic and harmonic configurations which, because of a common derivation, constitute a family."
(p. 44)

Kimmel labels this group of melodic and harmonic configurations the *Phrygian Inflection*. He motivates his terminology as follows:

"I am coining the term 'Phrygian Inflection' to refer to a cluster of melodic, harmonic and structural configurations which, singly or in combination, produce musical gestures universally recognized by composers, at least during the period of tonal and

prototonal music, as appropriate and adequate gestures in contexts of death: death as an ontological power, death as fact or event (physical, ritual, symbolic, psychological), or death as existential problem - having to die, fearing or longing for death and so forth. I use the term 'Phrygian' because it is the most familiar label for the tetrachord consisting of two tones and a semitone, the latter at the bottom, and I use the term 'Inflection' in the sense of a characteristic inflection of the voice that corresponds to an intended meaning, such as that which announces a question in speech."

(p.44)

Kimmel, unlike Müller-Hartman, for example, believes that this intervallic structure refers to death not only where the topic of death is expressed unambiguously for example, by direct reference of title or text, but holds that:

"...wherever these configurations occur prominently, they disclose the presence and workings of death in the musical being. The line of reasoning is that if composers intentionally used them in explicitly death-oriented contexts, they could hardly have been unmindful of their implications when resorted to in purely abstract instrumental works."

(pp. 44 - 45)

Kimmel furthermore proposes the idea that the *Phrygian Inflection* is in itself an expression of death rather than a result of conventioning or conditioning:

"I...suggest that these configurations and gestures have this characteristic power not through convention and usage but because of the nature of tonality as such. They are ontological before they are psychological or symbolical entities, inherent in the being of music itself."

(p. 45)

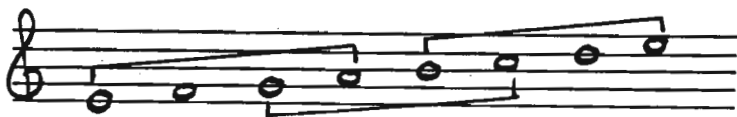
However, it may be more feasible to suggest that the referential meaning of the inflection is a combination of ontological leanings *and* of convention; that because of its application in countless musical death-related settings, we have connoted a stronger or more definite meaning to a possible inherent possibility or tendency. If, as Kimmel suggests, the *Phrygian Inflection* is 'inherent in the being of music itself', this relationship would be obscure, hence, difficult to describe and impossible to prove. However, in the same way that psychologists would refer to both heredity and conditioning when, for example, describing a personality structure, it seems more feasible to suggest that this sound phenomenon has gained its extramusical meaning through a similar procedure, i.e. through both *inherency* and through repeated usage, or *conditioning*.

THE PHRYGIAN INFLECTION AND ITS DERIVATIONS:

The Phrygian mode of E, F, G, A, B, C, D, is an exact inversion of the major mode. The major mode consists of two major tetrachords which embrace a central Phrygian tetrachord:



The Phrygian mode consists of two Phrygian tetrachords which embrace a central major tetrachord:

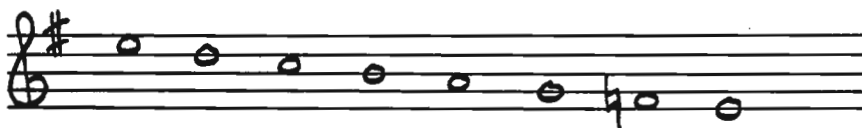


In the first example, the major third predominates and in the second, the minor.

Kimmel writes:

"It will be noted that the natural minor mode (Aeolian) contains the Phrygian as its upper tetrachord while the lower has the semitone between two whole tones."
(p. 45)

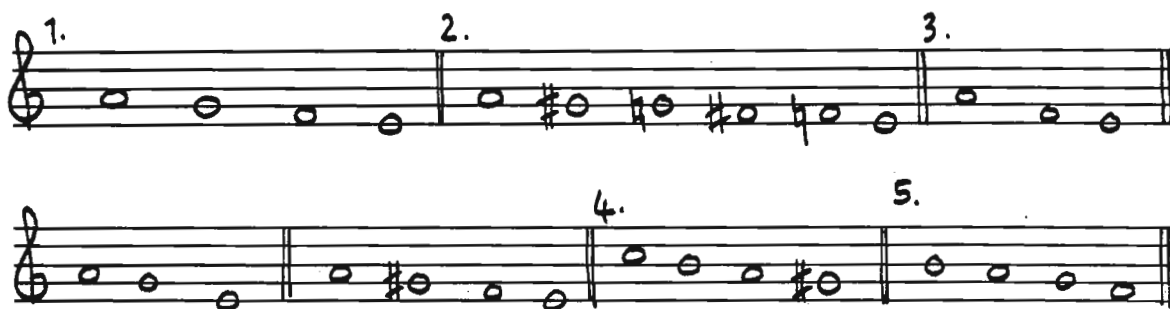
When the second degree (Neapolitan inflection) of the natural minor mode is lowered, (or that of the Aeolian mode) the original form of the Phrygian mode results:



According to Kimmel:

"Two additional subordinate Phrygian tetrachords occur, one in the major mode descending from 3 - 7 and one in the minor mode descending from 5 - 2. If as I intend, a case is made for the identification of death with Phrygian configurations, then the associations in Baroque theory and criticism of the major and minor modes with the polarities of life and death (joy and sorrow) was not merely subjective. Furthermore, the dialectical rather than mutually exclusive relationship between life and death is borne out by the presence of each tetrachord type at the center of its opposite mode."
(p. 46)

There are various types of descending Phrygian tetrachords which can occur in 1. diatonic, 2. chromatic, 3. gapped, 4. diminished and 5. augmented forms:



According to Kimmel:

"The diminished form occurs modally only with the insertion of a leading tone. The augmented form is actually a Lydian tetrachord and is without the critical semitone. It is included here merely to complete the classification of tetrachord types and because, due to the presence of the tritone, it serves also in contexts of death."
(p.48)

Kimmel relates the *Phrygian Inflection* and its allusion to death in music as follows:

"It is the position of the semitone in the tetrachords that gives to each its distinctive character and quality. As a dissonant interval it possesses greater energy and intensity and consequently internal momentum which in melodic progression accelerates in the direction of the second tone, and as the terminal interval of a melodic gesture it creates an unmistakable sense of partial or ultimate arrival, termination or finali-

ty. In the ascent through the major form of the tetrachord the arrival is felt as an active and successful attainment of a melodic goal. In the descent through the Phrygian form with decreasing melodic energy the arrival is felt as a passive yielding to the gravitational pull of the lower tone and cessation of melodic energy. The implications of these two opposite manifestations of melodic energy for the dialectics of life and death in music are obvious."
(p. 46)

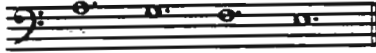
"The *prime locus* for this characteristic Phrygian melodic inflection is the tones *fa-mi*. The same quality is reflected but with less ultimacy in the upper tetrachord *ti-do*. In whatever context it occurs I shall refer to it in what follows as the *fa-mi* inflection. The dramatic tension lies in the upper tone, the finality or ultimacy of its resolution in the lower."
(pp. 46 - 47)

Kimmel applies this principle to three different parameters, namely that of melody, harmony and structure, in the following ways:

1. Melodic Configurations:

"The diatonic and chromatic forms of the tetrachord will be immediately recognized as the basis of Baroque chaconne ostinato basses and of hundreds of Baroque lament arias. Its best known examples are Monteverdi's *Amor: Lamento della ninfa*, Dido's *Lament* in Purcell's *Dido and Aeneas* and the *Crucifixus* from Bach's *Mass in b minor* (first used in his Cantata BWV 12 for the text *Weinen, Klagen, Sorgen, Zagen*)."
(p. 47)

Monteverdi:



Purcell:



Bach:



He also cites examples such as Cassandra's *Lament* in Cavalli's *La Didone* and speculates whether it could possibly be held "that all chaconnes on these Phrygian basses, such as Purcell's *London Chaconne*, are lamentations or reflections on death whose overriding presence permeates the works." (p.47)

The appearance of the descending tetrachord, that is, without repetition, is according to Kimmel, far more common. He cites J.S. Bach's *Konn süsßer Tod*, where he says the composer "invokes death in a succession of two Phrygian tetrachords, one diatonic and the other diminished." (p. 48):

Komm süs-ser Tod! Komm sel'-ger Ruh'

Komm süs-ser Tod! Komm sel'-ger Ruh'

The next example Kimmel cites is of particular interest for the purpose of the present study in that the descending tetrachord is preceded by a dactylic rhythm, a rhythm which used to be one of the characteristics of early Elegies (von Wilpert, 1969: 201):

Josquin des Prez, *Nymphes des bois*, measures 111-117

Kimmel refers to the "symmetrical cut of the first three measures, an early appearance of a familiar dactylic death rhythm" (p. 49). He continues his discussion of the melodic use of the descending tetrachord in death-related settings by referring to examples in the works of Bach,

Schubert, Mozart, Beethoven, Schumann, Brahms, Wagner, Wolf, Wagner, Mahler and Schoenberg, and shows that this configuration features in some way, in many instances where death is unambiguously implied.

According to Kimmel

"...the melodic descent of death-oriented gestures is not always confined to the tetrachord. Longer and shorter melodic descents that terminate in the half-step carry with them the Phrygian quality. One may then by extension speak of descending melodic gestures also as Phrygian octaves, sevenths, sixths, fifths or thirds."
(pp. 53 - 54)

He supports this idea by citing two examples from Schubert and Bach:

"The first from Schubert's *Die Krähe*, is of an octave descent which by means of a lowered second degree encompasses the Phrygian octave:

The image contains two musical excerpts. The first excerpt is from Schubert's *Die Krähe*, showing a melodic line in the right hand and a piano accompaniment in the left hand. The melodic line features a descending octave with a lowered second degree, characteristic of the Phrygian mode. The piano accompaniment consists of a steady eighth-note pattern with triplets. The second excerpt is from the final chorus of the *Passion according to St. Matthew*, showing a long melodic descent in the right hand and a piano accompaniment in the left hand. The melodic line descends over a ninth, also featuring a lowered second degree. The piano accompaniment consists of a steady eighth-note pattern with triplets.

"The second, from the final chorus of the *Passion according to St. Matthew* is the long melodic descent encompassing a ninth during the course of which the

intensity of anguish with which it begins at the peak of the dominant ninth chord is gradually transformed into quiet resignation with which it terminates. Notice also the rhythmic articulation of the melody which liberates itself from the control of the triple meter:"

(pp. 54 - 55)

J. S. Bach, *Matthäuspassion*, final chorus, measures 75-80

höchst ver-gnügt schlum- - mern da die Au-gen ein.

höchst ver-gnügt schlum- - mern da die Au-gen ein.

höchst ver-gnügt schlum- - mern da die Au-gen ein.

höchst ver-gnügt schlum- mern da die Au-gen ein.

Cont.

He particularly draws attention to the semitones in the spiral figure concluding the passage in the bass:

"The crucial semitone, the crux of the *Phrygian Inflection*, occurs in all three modes (Phrygian, major and minor) at the following points: 4 - 3, flat 6 - 5, 8 - 7, flat 3 - 2 and with the Neapolitan alteration at lowered 2 - 1. I have maintained that wherever this semitone occurs as the terminus of a melodic gesture, it carries with it a quality closely akin to that of the Phrygian tetrachord. All of the above semitones might therefore for convenience be referred to as the *fa-mi* inflection, as suggested in the section on derivations."

(p. 55)

He supports this death-conjuring gesture by citing the following two examples. The first is from *Don Giovanni* where Donna Anna discovers the corpse of her father. ("This *fa-mi* inflection haunts the entire score of *Don Giovanni*." p. 55):



"The second famous example is the Fate motive of Wagner's *Ring*, a Phrygian cadence built upon a powerful *fa-mi* bass." :
(p. 55)



A more recent and explicit example of this configuration is evident in the *Dirge* from Benjamin Britten's *Serenade* Opus 31, where the tenor solo enunciates several repeated *fa-mi* inflections throughout the course of the movement on the pitches a-flat to *g*.

Kimmel alludes to the possible extramusical qualities of the pitches *e* and *b* in the tonal system when he writes:

"The discussion thusfar has considered the Phrygian melodic descent from larger to smaller spans --octave to tetrachord to the smallest *fa-mi* terminus inflection. The descent gains in intensity as it approaches the terminal crux. One is thus led to question this terminal note itself, the role played by the mediant note of a major key, that of the note *e* in the tonal system, and by analogy the note *b* of the upper Phrygian tetrachord. These...observations are admittedly speculative, since far more careful investigation is needed to make a strong case here for a thanatology of music."

(pp. 55 - 56)

Kimmel views the dualistic role of the third degree of the scale as follows:

"The ambiguity and instability of the third scale degree is well known both from tuning theory and from musical practice. Its facility as a pivotal tone in oscillations between the major and minor keys suggests that this point possesses a 'vulnerability', that is, it represents an unclear dividing line between two reciprocal regions of the tonal system and hence in terms of this article between regions of relative light and shadow, of the relative dominance of the powers of life and death. It is in the works of Schubert and Mahler, composers much of whose music is recognized as being death haunted, that this tonal ambiguity is most prevalent. It is too familiar to require examples here. However, the ambivalence of the tone *mi* requires further examination. It is apparent in the contrasting qualities it possesses, as the terminus of the central Phrygian tetrachord in the scale on the one hand and as the chord third of the major tonic triad on the other."

(p. 56)

Kimmel refers to the so-called *love-death* syndrome, and calls it the intimate, almost symbiotic, relationship between two powers; the roles of the tone *mi* in the tonal system seem to confirm it" (p.56). However, as this aspect is beyond the scope of the present study, it is not necessary to deal with its possible implications presently.

It is furthermore, according to Kimmel, significant to note

"...the frequency with which the mediant appears as the final, inconclusive melodic tone in works whose dramatic or poetic substance implies a passing over into a 'beyond'."
(p. 58)

As examples of this phenomenon, he mentions the following works: The *Crucifixus* from Bach's *Mass in b-minor*, the requiems of Berlioz, Verdi, Faure and Britten, Strauss's Lieder *Allerseelen*, *Heinkehr*, *In Abendrot*, Mahler's *Kindertotenlieder* and Vaughan -Williams' *Symphony in e-minor*.


Two more significant examples of this tendency are given:

He motivates his reasoning as follows:

"It is not unrelated to the Phrygian tetrachord, for in its most common form, the spiral of fourths, it provides the most common counterpoint, especially in the bass, to the descending Phrygian tetrachord and scale. One recognizes in the first four notes the first phrase of the *Romanesca Bass*. This spiral occurs in both its diatonic and chromatic forms. It transforms the linear harmonic descent by thirds into a spiral descent."
(pp. 59 - 60)

Kimmel holds that this spiral has a similar significance to the 'spiral-gestalt' of life and death...generation-growth-decay-death-rebirth or regeneration." (p. 60)

"The ascending clockwise spiral is associated with creative power, growth and life, the descending counter clockwise spiral with decay, deconstruction, and death."
(p. 60)

Thus, the musical turn figure,  , could be construed to signify a 'transitional or transformational implication', and, according to Kimmel, there are "numerous examples where composers employed it with this connotation." (p. 60)

"In Baroque *Figurenlehre*, this figure, called *Kyklo-sis* was recommended for texts implying a turning or returning or changing of course."
(p. 60)

He lists examples of works by Bach to illustrate this point, but concedes that one "cannot, of course interpret every occurrence of an ornamental turn in this manner" (p. 60).

Kimmel concludes this discussion on melodic configurations by saying that descending spirals need not necessarily signify death if they are not moving in intervals of fourths, but holds that "there are other non-quartal descending spirals that often occur in contexts of death, spirals of descending thirds, fifths, sixths and even octaves, or of mixed intervals" (p. 63).

It would thus seem that the spiral in itself is a more important signifier of the possible allusions to death, rather than the quality of the intervals involved.

2. Harmonic Configurations:

Kimmel writes that:

"Harmonization of the descending Phrygian pattern gave rise to a variety of cadence types belonging to the 'vocabulary' of the 'Phrygian Inflection'. The earliest were the modal cadences in both natural and altered forms. Subsequent elaborations of this cadence formula as a death symbol were given by Arnold Schering (Schering, 1941: 132) in his studies on musical symbolism." (p. 64)

Examples of Phrygian cadences:

The image displays four examples of Phrygian cadences, each consisting of a two-staff musical score (treble and bass clefs). The first example shows a simple cadence with a half note in the treble and a whole note in the bass. The second example features a more complex melodic line in the treble with a half note and a quarter note, and a bass line with a half note and a quarter note. The third example has a treble line with a half note and a quarter note, and a bass line with a half note and a quarter note. The fourth example shows a treble line with a half note and a quarter note, and a bass line with a half note and a quarter note.

According to Kimmel:

"By the eighteenth century the most dramatic of these death-announcing gestures were those cadences employing the augmented-sixth chords and the Neapolitan sixth on the penultimate melodic notes."
(pp. 64 - 65)

To illustrate this, Kimmel uses this example from *The Marriage of Figaro* which he describes as

"...the critical turning point...where the Countess faces the crisis of her own necessary downgoing in humiliation (symbolic death). The bass articulates the full tetrachord."
(p. 65)

Mozart, *Le Nozze di Figaro*, No. 19, measures 23-26

The image shows a musical score for Mozart's *Le Nozze di Figaro*, No. 19, measures 23-26. It consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The vocal line has the lyrics: "di-ta, fam-mi or cer-car da-u-na mia ser-va ai-ta!". The piano accompaniment features a prominent bass line with a tetrachord. The score is in 4/4 time and G major. The piano part includes dynamic markings like *f* and *fp*.

He cites two further examples where this cadence appears in similar circumstances, "but without the accompanying melodic descent" (p. 65), where lamentations are unambiguously expressed:

Mozart: *Die Zauberflöte*, No 17, mm. 5 - 7:

Glück. ewig hin der Lie- be Glück!

Mozart: *Die Entführung aus dem Serail*, No 10, mm. 1 - 4:

Andante con moto

Trau- rig- keit

In the next point Kimmel makes regarding harmonic configurations, he uses the Second Movement of Bach's *Brandenburg Concerto no 3*, which consists of the following single measure:

Kimmel writes that the

"Adagio consists solely of a Phrygian cadence. If the case being made for the death implications of the Phrygian Inflection is valid, then the great body of Baroque middle slow movements, which almost invariably close with a Phrygian cadence that is not a half-cadence to the key of the following movement, are 'meditations on death' between two life-affirming Allegro's. Bach considered the cadence by itself sufficient to communicate to its hearers the customary substance of a medial Adagio, as Wagner knew that the same cadence, his *Fate motive*, was fully adequate to embody its fatalistic implications."
(p. 66)

He develops this idea further:

"...Not only in cadences, but in many non-cadential progressions, the Neapolitan chord carries death-oriented connotations, as in the first two measures of the soprano lament arias of Bach's *Cantata no 21*, mm. 8 - 10:
(pp. 66 - 67)

Seuf-zer, Trä-nen. Kum-mer, Not- Seuf-zer, Trä-nen
Cemb.

N₆ N₆

"...and at the climax of Schubert's *Die böse Farbe*, to the impassionate outcry 'Would that my tears might bleach all the green pale.'"
(pp. 66 - 67)

wei- nen gans tod- ten- bleich. — wei- nen gans tod- ten- bleich.

Kimmel concludes this section as follows:

"From the above examples one recognizes that the chords on the lowered sixth and second scale degrees are the critical harmonic carriers of the Phrygian Inflection and of its implications for death. The former, with its gravitation towards the dominant, is the most dramatically intense; the latter, with its tonic orientation, is more grave, heavy and ineluctable. The *fa-mi* inflection in its voice leading as the positive character of the perfect cadence springs from the reciprocal counter-inflection *ti-do* --two different types of finality. Their implications for a musical thanatology remains to be investigated.

Let us note merely that the sense of termination or finality in tonal music has been accomplished most often by a movement toward the subdominant pole, and also that in many of the Bach cantatas where the text is about death the first harmonic progressions is from tonic to subdominant."

(p. 68)

3. Structural Configurations:

Kimmel writes that:

"...if what has been said above is at all convincing, it follows that what has been called the Phrygian Inflection must operate similarly in larger structural and formal units."
(p. 68)

He continues:

"If it can organize a phrase, it can also organize a period or even a larger formal segment. A sonata movement whose second key area is that of the lowered sixth might be said to articulate the gapped form of the tetrachord which is completed by the dominant preparation for the recapitulation."
(p. 70)

As examples of this phenomenon, Kimmel refers to passages in *Don Giovanni*

"A dramatic example is that of Don Giovanni's first encounter with the statue in the graveyard (no 22 in the opera). At the moment the Don addresses the statue the tonal center drops abruptly from E-major to C-major and then to B. The same progression is repeated immediately after the statue's 'Si!.'
(p. 70)

and the Berlioz *Requiem*:

"The concluding fifty measures of ~~the~~ Berlioz' *Requiem* from 'Et lux perpetua' are constructed on an extended three-fold tetrachord structure, the first two descending from G to D, the last from C to G with the Neapolitan inflection. Through an unusual series of cadences from the triads of each tone of the tetrachord, the Phrygian character of final descent is intensified. Thus IV - I, iii - I, flat-II - I, flat II - I, V - I."
(p. 70)

In conclusion Kimmel once again probes the possible extramusical significance of the *e* and *b* modes:

"I do not intend to enter the highly problematic area of key qualities. One might ...maintain that a composer who is sensitive to the tonal system as a whole and to its development from the archetypal scales mentioned, at the beginning of this article origins still preserved in the notational system, such a composer might, in spite of the radical relativization of keys, still preserve an intuitive sense of the special character of the tone *e* (and correspondingly *b* of the upper Phrygian tetrachord)."
(p. 71)

Thus Kimmel arrives at the point where, having substantiated his coining of the term *Phrygian Inflection* and its relationship to death gestures in music, he is ostensibly in the position to categorize the appearance of this inflection under the following headings and subheadings:

1. Melodic Configurations

- a. The descending Phrygian tetrachord in its various forms.
- b. All other melodic descents whose terminus is the Phrygian half-step.
- c. The *fa-mi* inflection.
- d. The single tone *mi* in a prominent or conspicuous position.
- e. The descending spiral.

2. Harmonic Configurations

- a. Phrygian cadences, natural or with major third in the cadence chord.
- b. Cadences containing the chords of the augmented sixth.
- c. Cadences entailing the Neapolitan sixth chord.
- d. Plagal cadences.
- e. The mediant function.

3. Structural Configurations

- a. The descending Phrygian tetrachord as harmonic bass.
- b. Successions of tonal centers that articulate the *fa-mi* inflection: this includes keys of the lowered sixth and fifth scale steps and of the lowered first and second scale steps.
- c. The role of the mediant key.
- d. The E and B modes as such.
- e. The descending spiral bass as harmonic, formal structure.

In the following chapters Kimmel's theory concerning the *Phrygian Inflection* is applied to Arnold van Wyk's *Five Elegies for String Quartet*. However, it must be acknowledged that composers may have additional *gestures of death* which may be operative in the parameters of rhythm,

pulse, timbre and texture.

The dactylic rhythm is briefly mentioned by Kimmel and this rhythmic characteristic is evident in many works which allude to the referential idea of the elegiac and death. This rhythm, $\left| \text{v v } \right|$, has become a characteristic of numerous funeral marches:

L. van Beethoven, *Marcia funebre sulla morte d'un eroe*
from piano sonata Op. 26:

The image shows a musical score for the funeral march from Beethoven's Piano Sonata Op. 26. The score is written for piano and consists of three systems of staves. The first system is marked "Maestoso andante" with a tempo of quarter note = 80. Above the first staff, there are several measures of the dactylic rhythm $\left| \text{v v } \right|$ indicated by vertical lines and 'v' characters. The score includes various dynamic markings such as *p*, *cresc.*, *ten.*, *sf*, and *p*. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C).

L. van Beethoven, *Marcia funebre: Adagio assai* from the *Symphony No. 3*, Op. 55:

2 Flauti
2 Obol
2 Clarinetti in B
2 Fagotti
1.2. in C
3 Corni
3. in Es
2 Trombe in C
Timpani in C-G
Violino I
Violino II
Viola
Violoncello
Contrabasso

The first system of the musical score includes parts for woodwinds (Flutes, Oboes, Clarinets in B, Bassoons, Horns in C and E-flat, Trumpets in C), Timpani in C-G, and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso). The woodwinds and strings are marked *pp* (pianissimo). The Violino I part is marked *sotto voce* and *pp*. The score is in 3/4 time and D major.

The second system continues the woodwind and string parts. The Oboe part is marked *p* (piano). The Violin I part is marked *sf* (sforzando). The Viola part is marked *sf*. The Violoncello part is marked *sf*. The Contrabasso part is marked *sf*. The score is in 3/4 time and D major.

F. Chopin, *Marche funébre* from piano sonata, Op. 35:

In the second movement of Brahms's *Ein Deutsches Requiem*, *Denn alles Fleisch es ist wie Gras* ("Behold, all flesh is as the grass"), a following dactylic rhythm is sounded incessantly in triplets in the tympani:

darker timbral colours where concomitant structural allusions to death are made. The cited examples by Beethoven in which the dactylic rhythm appears, may serve to illustrate this tendency. In addition, consideration of the instrumentation of works such as Brahms's *Ein Deutsches Requiem* and Mahler's *Kindertotenlieder* underscores this tendency; in these works where death is unambiguously referred to by way of title or text, both composers tend to favour the lower and darker timbral qualities of instruments. It does not seem possible to outline definite textural changes which tend to accompany these coloristic changes. Indeed, it seems that composers may, according to individual preference, write either in transparent or opaque textural settings when depicting death. In the case of Arnold van Wyk, it becomes evident that he frequently favours a more transparent texture, often coupled with darker tone colours, wherever explicit reference to configurations of the *Phrygian Inflection* are made in the *Five Elegies*. As there seems to be a correlation between transparent textures and appearances of the of the *Phrygian Inflection*, it is suggested that Van Wyk frequently prefers casting his material in a transparent texture where death is implied or alluded to.

Van Wyk describes his *Rondo desolato* for piano solo as "...probably the saddest piece of music I have ever writ-

ten. It...ends without any further ado. It doesn't end, it is something which just carries on..." (Van Wyk, 1983: SABC). In the final fourteen measures of this movement, the texture changes markedly from one of opaqueness to one of transparency:

The musical score consists of three systems of staves. The first system (measures 56-60) features a dense texture with multiple voices and a *mp* dynamic. A bracket above the first five measures indicates a section. The second system (measures 61-65) shows a reduction in texture, with the instruction *ma sempre non arpp. (oppure due mani)* and a *pp* dynamic. The third system (measures 66-70) continues the sparse texture, marked with *ritard.* and ending with *niente* and *(Fine)*. A box containing the number '60' is located below the first system. The initials 'u.c.' are written at the bottom right of the first system, and '6' 10'' is at the bottom right of the third system.

More pertinent examples can be found in Van Wyk's settings of poetry with a decidedly elegiac character: In *Vier Neenoedige Liedjies*, towards the end of the songs *Vaalvalk*, *Eerste Winterdag* and *Koud is die Wind* this characteristic is evident to a similar degree: *transparent texture*

Vaalvalk:

pp
 dou oor die dui - ne, geen wind - jie wat waai,
p cant.
pp
rit. p
pp espr. lontano niente
 net 'n vaal - valk wat singsoos hy draai, soos hy draai. . . .
rit. niente
secco quasi pizz.

Eerste Winterdag:

to - nig, een - to - nig op ge - wel en dak en hang swaar - blink aan die
dim.
più lento
 ka - le a - mandel - tak.
dim. e rit.
p
pppp
pp
Ped

(1937)

Koud is die Wind:

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are in Dutch.

System 1:
 Vocal: *mf* om haar deur, daar-on-der, as die
 Piano: *sf* (first system), *p* (second system), *p* (third system), *mf* (fourth system)

System 2:
 Vocal: wind be-daar hoor jy die bran-ders
 Piano: *p* (fifth system)

System 3:
 Vocal: dreun, hoor jy die bran-ders dreun. niente
 Piano: *f a piacere* (sixth system), *poco sf* (seventh system), niente (eighth system)

In the last example cited above, it is also important to note that the song cycle is concluded with a reference to the gapped form of the descending Phrygian tetrachord in the vocal part. Other Phrygian and Lydian configurations

are found to a similar degree in the above works by Van Wyk. In the example of *Vaalvalk* cited above, the *fa-mi* inflection is evident in the third last measure in the piano's lower voice. In *Eerste Winterdag*, the descending tritone (*g-sharp - d*) together with the *fa-mi* inflection (*d-sharp - d*) are heard in the closing measures. In the example of *Koud is die Wind*, the descending Phrygian tetrachord and the *e* mode are of significance in terms of Kimmel's *Phrygian Inflection*. A final Phrygian cadence closes *Van Liefde en Verlatenheid* where death is depicted as the "darkest stream":

The image shows a musical score for a vocal and piano piece. The vocal line is on a single staff with lyrics in Afrikaans and English. The piano accompaniment is on two staves. Performance markings include *rit.*, *mf*, *mp*, *dim.*, and *ppp*. The piece ends with a *Fine* marking. The lyrics are: "Don - ker Stroom, / dunk - le Flu - / dark - est stream.".

In her study *Arnold van Wyk (1916 -)se Vokale Musiek: 'n Stylstudie met Spesiale Verwysing na Variasietegnieke*, Jolena Geldenhuys observes that in his vocal music, Van Wyk frequently resorts to intervals with intended symbolic significance. According to Geldenhuys, Van Wyk employs the interval of the diminished fifth (or augmented fourth)

in his settings of texts where direct reference to *the elegiac, death or the dead* is made:

"Van Wyk gebruik soms die verminderde kwint om wroeging, haat, somberheid en verlange na die dood uit te druk en te beklemtoon."
(Geldenhuis, 1983: 25)

"Van Wyk sometimes employs the diminished fifth to portray and accentuate torment, hate, sombreness and the longing for death."

In her discussion of Van Wyk's melodic writing in the *Mass*, Geldenhuis writes:

"Teksgedeeltes wat handel oor sondeskuld, wroeging en die dood word in *Missa in illo tempore* met behulp van die verminderde kwint (tritonus) uitgebeeld."
(Geldenhuis, 1983: 130)

"Those parts of the text that deal with the burden of sin, torment and death are portrayed in *Missa in illo tempore* by way of the diminished fifth (tritone)."

Further references by Geldenhuis to this characteristic in Van Wyk's vocal music, where the tritone has similar symbolic import, and which moreover seems to have remained a constant feature through his entire vocal oeuvre, are found in the same study (pp. 34, 39, 119, 136 - 140, 144 - 149, 154, 158 - 159, 161 and 171 - 172).

It may then be feasibly argued that the interval of the tritone may well carry similar extramusical import in Van

Wyk's instrumental works, especially where he unambiguously states that their content is meant to convey mournfulness, death and the elegiac.

Thus, the importance of the interval of the tritone in prominent melodic, harmonic or structural position is investigated in addition to Kimmel's phrygian configurations. This characteristic as a possible signifier of death is briefly mentioned by Kimmel, but is not included in his summary of the *Phrygian Inflection*:

"The augmented form of the descending tetrachord is actually a Lydian tetrachord and is without the critical semitone. It is included here...because...it serves also in the contexts of death."
(Kimmel, 1980: 46)

Thus, in addition to the various melodic, harmonic and structural configurations described by Kimmel as having connotations of death, the presence of the dactylic rhythm, the constitution of pulse, the relationship between opaque and transparent textures and the presence of dark timbral colours are considered as possible signifiers of death in the *Five Elegies*.

CHAPTER FOUR

FIVE ELEGIES FOR STRING QUARTET (LONDON, SEPT. 1940 - JUNE 1941)

Arnold van Wyk arrived in London on 23 September 1938. Upon his arrival he could not have known that he was going to witness, at close hand, a large part of the Second World War. Although England declared war on Germany in September 1939, war came to London only on 7 September 1940 when German aircraft started bombing the city. This bombing began Hitler's *Blitzkrieg*, this time directed at the British Isles and with the singular aim of subjecting the country to Nazism in the shortest possible time. Understandably this event, followed by repeated attacks had disastrous consequences for the inhabitants of the city. For artists, writers and composers, the outbreak of the war heralded the beginning of a period in which they were initially sometimes openly regarded as superfluous. However, by 1940 public support for the arts had once again gained momentum:

"...there was a revival of interest in the arts. This arose spontaneously and simply, because people felt that music, the ballet, poetry and painting were concerned with a seriousness of living and dying with which they had themselves suddenly been confronted...there was something deeply touching about this interest in the arts..."
(Spender, quoted by Hewison, 1977:50)

Although there may have been a revival of interest in the arts, some artists felt that they could not create new works against the backdrop of encroaching totalitarianism.

George Orwell wrote:

"The autonomous individual is going to be stamped out of existence...the literature of liberalism is coming to an end and the literature of totalitarianism has not yet appeared and is barely imaginable. As for the writer, he is sitting on a melting iceberg; he is merely an anachronism, a hangover from the bourgeois age, as surely doomed as the hippopotamus...from now onwards the all-important fact for the creative writer is going to be that this is not a writer's world."
(Orwell, quoted by Hewison, 1977: 4)

Harold Nicholson wrote:

"Night after night, night after night, the bombardment of London continues. It is like the Conciergerie, since every morning one is pleased to see one's friends appearing again. I am nerveless, and yet I am conscious that when I hear a motor in the empty streets I tauten myself lest it be a bomb screaming towards me. Underneath, the fibres of one's nerve-resistance must be sapped."
(Nicholson, quoted by Hewison, 1977:31)

The population was frequently forced to spend nights in bomb-shelters. During one of these nights, the sculptor Henry Moore noted down the following:

"Figures showing faces lit-up rest of bodies in silhouette.

Figures lying against platform with great bales of paper above also making beds/ Perambulators with bundles/ Dramatic, dismal lit, masses of reclining figures fading to perspective point - scribbles and scratches, chaotic foreground. Chains hanging from old crane. Sick woman in bath chair. Bearded Jews blanketed sleeping in deck chairs. Lascars Tunnel (bundles of old clothes that are people). (entrance to Tilbury) Men with shawls to keep off draughts, women wearing handkerchiefs on heads. Muck and rubbish and chaotic untidiness around."

(Moore, quoted by Hewison, 1977: 40)

It is against the background of these appalling conditions, that Arnold van Wyk wrote his *Five Elegies for String Quartet* between September 1940 and June 1941, at the height of Hitler's *Blitzkrieg*. Indeed the work was "partly composed in bomb-shelters" (Hartman, 1981: 60).

Although the work was completed in 1941, opportunity for performance only materialized in 1942 when the *Five Elegies* was premiered at a National Gallery Concert which was organized by Myra Hess. In Van Wyk's personal collection of newspaper clippings, there do not seem to be press reviews of this first performance. There is however, a press review of a later performance given by the Griller Quartet on 29 January 1944 in the Wigmore Hall:

"Arnold van Wyk's *Five Elegies* are sombre, as their title would suggest. But within a single mood he achieves fine shades of feelings, rising from the truly elegiac viola soliloquy of the third to the amiable allegretto of the fourth."
(Music critic, *The Times*: 1 February 1944: page unknown)

In 1947, Howard Ferguson wrote the following in a short introductory article to the work:

"The title alone might suggest a set of five separate pieces cast in a uniformly grey mood. Such an impression would be false, however, for the work is essentially a single whole, and it covers an unexpectedly wide emotional range. This is perhaps less surprising when one considers how different are one's reactions at different times to the thought of impermanence and decay. (It may be worth remembering, in this connection, that the work was written in wartime London, at the height of the Blitz) Indeed, the *Elegies* contain all the variety, in themselves and between one another, that one would expect in a work lasting eighteen or nineteen minutes. But this diversity is always unified by an underlying elegiac mood."
(Ferguson, 1947: 16)

Of another performance which took place at the Royal Academy on 10 May 1948, the music critic of *The Times* concluded:

"However, the outstanding tribute to his [Theodore Holland] gifts came in the *Five Elegies for String Quartet* by his pupil Arnold van Wyk, a distinguished work which confirmed an earlier favourable impression by achieving its ends with absolute certainty of touch."
(Music Critic of *The Times*, 13 May 1948: page unknown)

In the analyses that follow of each of the *Five Elegies* conclusions with regard to the presence of allusions to *death* are made only once the formal organization is described and the melodic, harmonic, structural, rhythmic, timbral and textural configurations are considered.

One of the elements unifying the *Five Elegies* is Van Wyk's re-use of the basic formal plan of *Elegy I* in *Elegies II, IV* and *V*. This basic formal plan is as follows:

First Theme

Bridge Passage

Second Theme

Bridge Passage

Variation, contraction, extension and combination of First and Second Themes

Coda

Elegy III, on the other hand, is monothematic. Thus, the third and central *Elegy* is given prominence not only because it is cast as the central movement of the work, but also by the contrast between its structure and the structure of the other movements. The structural contrast is paralleled by other contrasts in that the movement has a distinctly improvisational character and its simplicity, which is due in a large part to the fact that the movement is cast almost wholly for solo viola.

ELEGY I

This movement, which is marked *Molto lento, assai espressivo e con tristezza*, $\text{♩} = c. 42$. is cast in a symmetrical form in e minor.

The specific breakdown of formal components including tonal centres are as follows:

First Theme mm. 1 - 5
(e minor)

Bridge Passage mm. 5² - 8³
(e minor)

Second Theme mm. 9 - 11
(e minor)

Link m. 12² - 12³
(e minor)

First and
Second Theme mm. 13¹ - 16³
(f-sharp minor)

Second Theme mm. 18 - 21¹
(f-sharp minor)

Bridge Passage	m. 21 ²	-	21 ⁴
(f-sharp minor)			
First Theme	mm. 22	-	29
(f-sharp minor)			
Second Theme	mm. 30	-	32
(B-flat major)			
Bridge Passage	mm. 33	-	46
(B-flat major, E-flat major, D major and C-sharp major)			
Second Theme	mm. 47	-	48
(C major)			
Bridge Passage	m. 50		
(C major)			
First Theme	mm. 51	-	54
(e minor)			
Bridge Passage	m. 55		
(e minor)			
Second Theme and			
First Theme	mm. 56	-	73
(e minor)			

CODA mm. 74 - 81

(e minor)

Second Theme mm. 74 - 77¹

(e minor)

Bridge Passage mm. 77² - 4

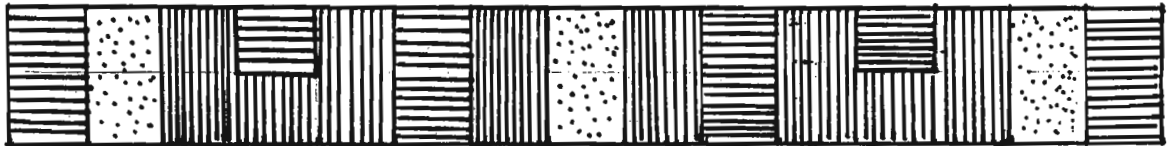
(e minor)

First Theme

(fragmented) mm. 78 - 81

(e minor)

A remarkable formal symmetry transpires when these components are arranged graphically:



First Theme:



Second Theme:



Bridge Passage:



Second Theme:



The interval of the third is also prominently evident in the first and subsequent Bridge Passages. These devices can be seen to function as underlying unifying elements of the movement.

The composer frequently inflects a modal character to some of his tonalities by raising the fourth scale degree, thus creating the Lydian mode with its characteristic interval of the augmented fourth: For example, at m. 9, a case can also be made for the tonal centre to be C Lydian. Similar examples of this kind of modal writing can be found at:

m. 13 - raised fourth degree of implied A major: d-sharp.

m. 18 - implied raised fourth degree, harmony of D major with g-sharp.

m. 27 - raised fourth degree of implied A major: d-sharp.

m. 47 - raised fourth degree of C major: f-sharp.

m. 56 - implied raised fourth degree, harmony of G major with C-sharp.

m. 74 - implied raised fourth degree, harmony of C major with f-sharp.

I. MELODIC CONFIGURATIONS

The movement includes many examples of the melodic configurations discussed by Kimmel and others as connotative of death. These include the descending Phrygian tetrachord, other melodic descents with Phrygian half-step termini, motives with the *fa-mi* inflection, the use of the tone *mi* and of the tritone in prominent positions and the descending spiral.

a. The Descending Phrygian tetrachord

The opening motive commences on the interval of the minor third and progresses in an ascending stepwise figure to the interval of a minor sixth. It returns to the interval of a minor third through a similarly constructed descending figure. The only difference in this descent is the alteration of the interval of the perfect fifth which appears as a diminished fifth, or tritone, at the end of the phrase. This alteration may be seen to add stress to the phrase, and in addition, the following descending Phrygian tetrachord commences at this point if the B-flat is viewed as an A-sharp:



Between mm. 13 and 16, a similar procedure is evident:



Further examples of the descending Phrygian tetrachord include the following:

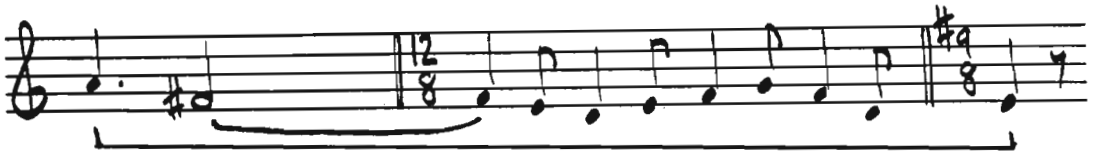
m. 14, Second Violin:



mm. 45 - 47, First Violin:



mm. 49 - 51, First Violin:



mm. 27 - 28 and m. 31, Cello:



mm. 56 - 57, Cello:



mm. 67 - 68, Cello:



mm. 69³ - 71, Viola:

Musical notation for measures 69-71, Viola part. The score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the first measure. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with whole and half notes.

mm. 71 - 73, Viola:

Musical notation for measures 71-73, Viola part. The score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the first measure. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with whole and half notes. The notation includes some handwritten-style markings and a change in time signature to 6/8 in the third measure.

b. Other melodic descents with Phrygian half-step termini

In addition to the examples cited above which terminate with the Phrygian half-step, the following examples can be noted:

mm. 36 - 37, First Violin and 'Cello:

Musical notation for measures 36-37, First Violin and Cello. The notation is written on two staves: the top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The first measure contains a half note G4 in the violin and a half note G2 in the cello. The second measure contains a quarter note A4, quarter note B4, quarter note C5, and quarter note D5 in the violin, and a quarter note G2, quarter note F2, quarter note E2, and quarter note D2 in the cello. A brace under the cello staff indicates a measure rest for the second measure.

mm. 46 - 47, First Violin, Viola and 'Cello:

Musical notation for measures 46-47, First Violin, Viola and Cello. The notation is written on three staves: the top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The first measure contains a half note G4 in the violin, a half note G3 in the viola, and a half note G2 in the cello. The second measure contains a quarter note A4, quarter note B4, quarter note C5, and quarter note D5 in the violin, a quarter note G3, quarter note F3, quarter note E3, and quarter note D3 in the viola, and a quarter note G2, quarter note F2, quarter note E2, and quarter note D2 in the cello. Braces under the violin and viola staves indicate a measure rest for the second measure.

mm. 58 - 59, Viola:

Musical notation for measures 58-59, Viola. The notation is written on a single staff in alto clef. The key signature has one sharp (F#). The first measure contains a half note G3. The second measure contains a quarter note A3, quarter note B3, quarter note C4, and quarter note D4. A brace under the staff indicates a measure rest for the second measure.

c. The *fa-mi* inflection

The *fa-mi* inflection occurs at the following points:

mm. 4 - 5, Viola and 'Cello:



mm. 8 - 9, 'Cello:



m. 23, First and Second Violins:



d. The tone *mi* in prominent position

A striking example of this melodic configuration is evident in the First Theme in that it both commences and terminates at the level of the tone *mi*:



Further stress is added by the articulation marking, which renders *mi* slightly elongated. This feature is similarly evident in the subsequent statements of the First Theme.

The tone *mi* is also strongly evident in the first and subsequent statements of the Second Theme:



Although this statement of the First Theme is admittedly in e minor, the tonal centre of C Lydian is strongly suggested.

Possibly the most striking example of the tone *mi* in a prominent position can be found at mm. 47 - 49. The tonal centre here may be seen to be C Lydian and the note *e* is repeatedly stated through all four voices:

47

ff appassion. e molto pesante

ff appassion. e molto pesante

ff appassion. e molto pesante

ff molto pesante

ritardando

ritardando

At the close of the movement, *mi* appears in the bass line, first in the major and then in the minor form:



e. The descending spiral

The following spirals are evident:

mm. 3 - 5, Viola and 'Cello:

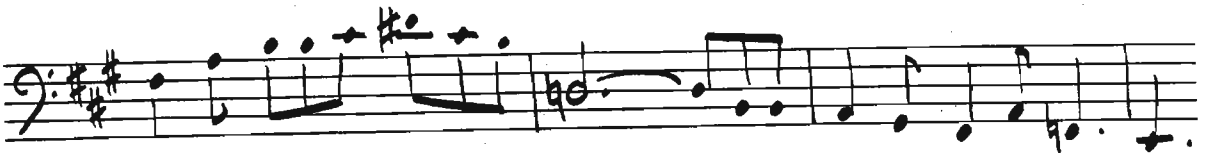


mm. 7 - 9, 'Cello:

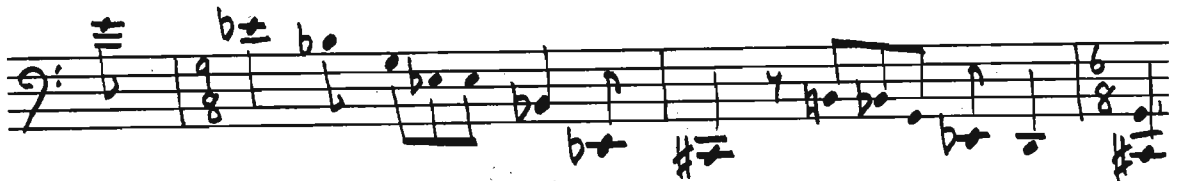


The following two examples do not, strictly speaking, contain descending spirals. However, they are included here because of the obvious Phrygian implications which are discernible in their descending leaps:

mm. 25 - 27, 'Cello:



mm. 39 - 41, 'Cello:



f. The tritone in prominent melodic position

The interval of the tritone is prominently evident in thematic material of *Elegy I*.

First Theme, mm. 3 - 5, Viola and 'Cello:

Musical notation for the First Theme, measures 3-5, Viola and Cello. The notation is in 3/8 time and D major. The top staff (Viola) and bottom staff (Cello) show the melodic lines. The key signature is one sharp (F#) and the time signature is 3/8. The music consists of two measures, with a repeat sign at the end of the second measure. The notation includes eighth notes, quarter notes, and rests, with some notes beamed together. There are also some markings below the notes, possibly indicating fingerings or bowings.

Second Theme, mm. 9 - 10, Viola:

Musical notation for the Second Theme, measures 9-10, Viola. The notation is in 3/8 time and D major. The key signature is one sharp (F#) and the time signature is 3/8. The music consists of two measures, with a repeat sign at the end of the second measure. The notation includes eighth notes, quarter notes, and rests, with some notes beamed together. There are also some markings below the notes, possibly indicating fingerings or bowings.

This characteristic is equally in evidence in the subsequent statements of both themes.

II. Harmonic Configurations

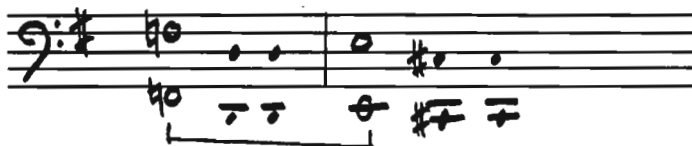
The influence of the numerous Phrygian melodic configurations in this movement can also be traced harmonically. Phrygian implications are strongly evident at most of the important cadence points. There is only a single example of the mediant function. The harmonic tritone is employed prominently, the frequency of its usage approximates the

degree to which the interval appears melodically. The fact that the Phrygian inflection and the tritone are cast in a slow *tristezza* tempo, through which many clearly-articulated dactylic rhythms are heard, has the effect of strengthening their affective implications for the listener. Moreover, in this movement Van Wyk employs substantially the lower and darker registers of all four instruments, especially those of the Viola and 'Cello, and the accumulative effect of these characteristics certainly enhances the mournful and introspective qualities embodied in *Elegy I*.

a. Phrygian cadences

Phrygian cadences occur at the following points:

mm. 5 - 6, Viola and 'Cello:



mm. 8 - 9, 'Cello and Viola:

Handwritten musical notation for measures 8-9, Cello and Viola. The score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a whole rest in measure 8 and a quarter note G4 in measure 9. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a wavy line in measure 8, followed by a quarter note G2 in measure 9, and a half note chord of G2 and F#2 in measure 10.

m. 15:

Handwritten musical notation for measure 15, Cello and Viola. The score is written on two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a quarter note G4 in measure 15. The bottom staff is a bass clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a quarter note G2 in measure 15, followed by a half note chord of G2 and F#2 in measure 16.

m. 17:

Handwritten musical notation for measure 17, Cello and Viola. The score is written on two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a quarter note G4 in measure 17. The bottom staff is a bass clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a quarter note G2 in measure 17, followed by a half note chord of G2 and F#2 in measure 18.

mm. 27 - 28:

Handwritten musical notation for measures 27-28. The music is written on two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The melody in the treble clef consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef part consists of a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. A bracket underlines the bass line.

mm. 29 - 30:

Handwritten musical notation for measures 29-30. The music is written on two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The melody in the treble clef consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef part consists of a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. A bracket underlines the bass line.

m. 30:

Handwritten musical notation for measure 30. The music is written on two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The melody in the treble clef consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef part consists of a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. A bracket underlines the bass line.

m. 31:

Handwritten musical notation for measure 31. The treble staff contains notes G4, A4, Bb4, and C5. The bass staff contains notes Bb3, C4, D4, and E4. There are some handwritten annotations, including a 'b' below the first note in the bass staff and a bracket under the last two notes.

mm. 32³ - 33¹:

Handwritten musical notation for measures 32 and 33. The treble staff shows notes G4, A4, Bb4, and C5. The bass staff shows notes Bb3, C4, D4, and E4. There are some handwritten annotations, including a 'b' below the first note in the bass staff and a bracket under the last two notes.

mm. 46 - 47:

Handwritten musical notation for measures 46 and 47. The treble staff shows notes G#4, A#4, B#4, and C5. The bass staff shows notes B#3, C4, D4, and E4. There are some handwritten annotations, including a 'b' below the first note in the bass staff and a bracket under the last two notes.

mm. 66³ - 68¹:

Musical notation for measures 66-68. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes. Below the bass staff, there are two bracketed chord diagrams. The first diagram is for a chord with notes G2, B2, and D3. The second diagram is for a chord with notes G2, B2, and D#3.

mm. 71³ - 73¹:

Musical notation for measures 71-73. The system consists of two staves: a bass clef staff and a treble clef staff. The key signature is one sharp (F#). The bass staff contains a melodic line with eighth and quarter notes. The treble staff contains a bass line with eighth and quarter notes. Below the bass staff, there are five bracketed chord diagrams. The first diagram is for a chord with notes G2, B2, and D3. The second diagram is for a chord with notes G2, B2, and D#3. The third diagram is for a chord with notes G2, B2, and D3. The fourth diagram is for a chord with notes G2, B2, and D3. The fifth diagram is for a chord with notes G2, B2, and D3.

mm. 79³ - 81:

Musical notation for measures 79-81. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with quarter and eighth notes. The bass staff contains a bass line with quarter and eighth notes. Below the bass staff, there are three bracketed chord diagrams. The first diagram is for a chord with notes G2, B2, and D3. The second diagram is for a chord with notes G2, B2, and D3. The third diagram is for a chord with notes G2, B2, and D3.

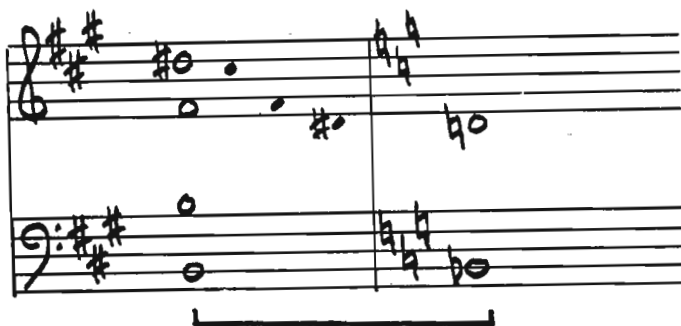
b. Cadences containing the chords of the augmented sixth, Neapolitan sixth and plagal cadences

Cadences containing these chords are evident at the following points:

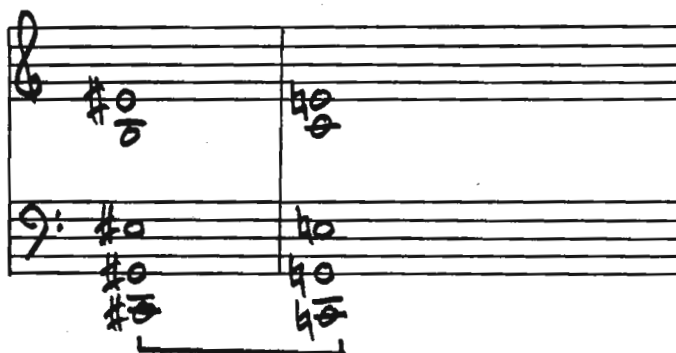
mm. 27³ - 28¹:

Handwritten musical notation for measures 27 and 28. The notation is on two staves, treble and bass clef. The key signature is D major (two sharps). Measure 27 contains a Neapolitan sixth chord (F# major triad with a lowered second degree, G#) in the treble clef and a diminished seventh chord (G# diminished seventh) in the bass clef. Measure 28 contains a plagal cadence (F# major triad) in both staves. A bracket under the bass clef staff indicates the resolution of the diminished seventh chord in measure 27 to the F# major triad in measure 28.

At mm. 29³ - 30¹, the Neapolitan function of the penultimate chord is clearly evident with the modulation from f sharp minor to B flat major:



At mm. 46³ - 47¹, the following Neapolitan cadence announces the forceful restatement of the Second Theme. Phrygian implications are patently clear through four voices:



The penultimate chord above is admittedly not the Neapolitan sixth, but when this chord is respelled, its Neapolitan character is unmistakable:

Similarly, the Neapolitan sixth is clearly present in the final cadence of this movement:

c. The mediant function

This harmonic function is singularly evident in the key change from C-Lydian to e-minor at mm. 49 - 51:



d. The tritone in prominent harmonic position

As noted earlier, the tritone is prominent horizontally in the Second Theme. It is however also prominently deployed vertically when this theme is stated at mm. 9 - 11:



At the modulation from e minor (or implied C Lydian) to f sharp minor, the cadence chord as well as the chord of resolution articulate the interval of the tritone, both horizontally and vertically:

mm. 11 - 13:

In subsequent statements of the Second Theme, this characteristic is equally evident:

mm. 30 - 33:

mm. 47 - 49:

Musical score for measures 47-49. The score is written in 9/8 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A downward-pointing arrow is positioned above the first measure of the upper staff. The music features a descending melodic line in the upper staff and a complex, rhythmic accompaniment in the lower staff, including many beamed sixteenth notes.

mm. 74 - 77¹:

Musical score for measures 74-77. The score is written in 9/8 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). A slur is drawn over the final measure of the upper staff, which contains a long note. In the lower staff, there are two upward-pointing arrows: one under the second measure and one under the third measure. The music features a descending melodic line in the upper staff and a complex, rhythmic accompaniment in the lower staff, including many beamed sixteenth notes.

III. Structural Configurations

Phrygian and tritone implications also permeate the greater structural plan of *Elegy*. There are examples of the descending Phrygian tetrachord as harmonic bass and successions of sections that articulate the tritone relationship. The movement with *e* as a tonic, which, according to Kimmel, may well carry an important overall allusion to death since composers may still intuitively sense the

affective implications of this mode despite the radical relativization of keys which has taken place over the course of roughly three-hundred years.

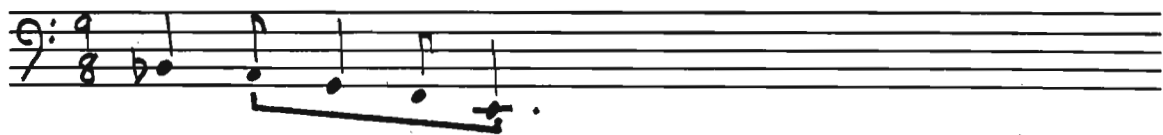
a. Descending Phrygian Tetrachord as Harmonic Bass:

In the following examples the descending Phrygian tetrachord appears as the harmonic bass for phrases:

mm. 26 - 27:



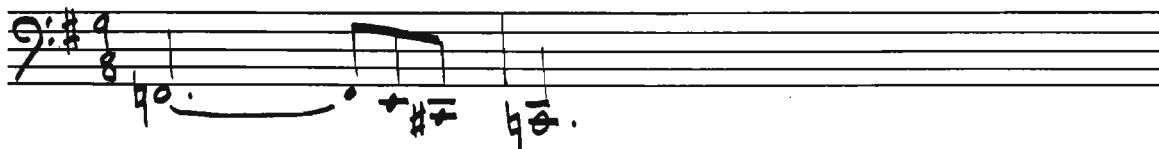
m. 31:



mm. 56¹ - 57¹:

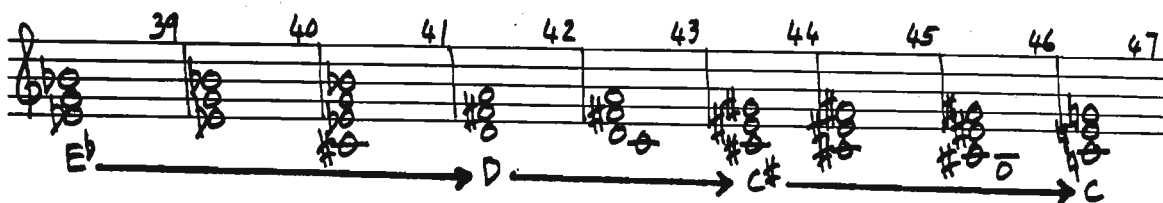


mm. 67 - 68:



b. Successions of tonal centres that articulate the *fa-mi* inflection

From mm. 39 - 47, the succession of the following tonal centres articulate the following three *fa-mi* inflections:



c. The role of the mediant key

Except for the modulation from C Lydian to e minor as noted under c. of Harmonic configurations, the mediant key does not seem to have any other prominence.

d. The *e* and *b* modes

Elegy I is in the key of e-minor which is frequently inflected with the C-Lydian mode.

e. The descending spiral

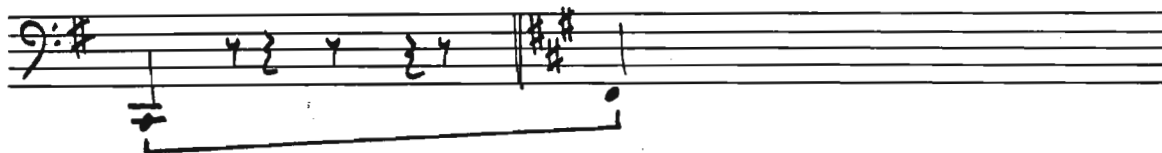
Apart from the descending spirals which are noted under e. of Melodic configurations, this characteristic is not present as harmonic, formal structure.

f. Successions of sections that articulate the tritone relationship

Although the interval of the tritone appears prominently, both in melodic and harmonic positions, it does not seem to play an important role in the succession of tonal centres. There is however, one example where a tritone progression is evident between formal sections.

After the statement of the Second Theme at mm. 9 - 12 in the C Lydian mode, the tonal centre shifts to that of f-sharp minor in the next formal section in which a combined statement of the two themes are heard:

mm. 12 - 13:



Rhythm and Pulse

The dactylic rhythm

The presence of the dactylic rhythm is pervasive in *Elegy I*. It is clearly audible in the thematic material:

First Theme:



Second Theme:



In the central Bridge Passage (mm. 33 - 46) it appears repeatedly in all four instruments, clearly reinforced by the composer's insertion of accent markings:

Musical score for measures 34-41. The score is in 6/8 time and consists of four staves. Measure 34 is marked with a box containing the number 34. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *p* (piano), *f* (forte), and *p cresc.* (piano crescendo). There are also accents (*>*) and hairpins (*∨*) indicating phrasing and dynamics.

Poco a poco più agitato e cresc.

Musical score for measures 42-45. The score continues with the same four-staff arrangement. Measures 42 and 43 are marked with a box containing the number 42. The music becomes more agitated, with dynamic markings of *f* (forte) and *mf* (mezzo-forte). Accents (*>*) and hairpins (*∨*) are used to emphasize notes and phrases.

Musical score for measures 46-49. The score continues with the same four-staff arrangement. Measure 46 is marked with a box containing the number 42. The music continues with dynamic markings of *f* (forte) and *sf* (sforzando). Accents (*>*) and hairpins (*∨*) are used to emphasize notes and phrases.

Musical score for measures 45 and 46. The score is written for four staves: two treble clefs (Violin I and Violin II) and two bass clefs (Viola and Cello/Double Bass). The key signature has one sharp (F#). The tempo/mood is marked *riten.* (ritardando). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, and dynamic markings of *ff* (fortissimo).

Musical score for measures 47 and 48. The score is written for four staves: two treble clefs (Violin I and Violin II) and two bass clefs (Viola and Cello/Double Bass). The key signature has one sharp (F#). The tempo/mood is marked *ff* *appass. e molto pesante* (fortissimo, appassionato, and very heavy). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, and dynamic markings of *ff* (fortissimo).

Pulse

The tempo indications in *Elegy I* seem to underscore the arch- or cyclical form of the movement:

At the outset, the pulse is slow ($\text{♩} = \text{c. } 42$) (*Molto lento*) and it gradually increases through mm. 22 - 30, (*Poco piu mosso - tempo secondo*) and *Ancora piu mosso* at m. 30. At m. 38 the pulse is further increased gradually (*poco a poco piu mosso*) which leads to the culmination in m. 47 (*appassionato e molto pesante*).

At m. 49, a *ritardando* announces the beginning of the gradual cessation of pulse. *Tempo secondo* is indicated at m. 51. At m. 67, a *poco rit.* precedes the return of the original tempo, *tempo primo* at m. 68. A slight revival of pulse is evident at m. 74 (*Tempo poco rinvivando*), but at m. 78 it returns once again to *Tempo primo* and this indication seems to be further decelerated by the insertion of duplet figures in the Second Violin (mm. 79 - 80) which has the effect of a written-out *ritardando*:



Thus, a powerful allusion to death may be operative in the constitution of the growing tempo of the pulse and in its gradual cessation: This may be seen to parallel the cycle of generation-growth-decay and death.

V. Timbre and Texture

The cycle of generation-growth-decay and death may also be seen to be operative within these parameters. It is possible to discern the following three stages in the parameters of timbre, texture and level of intensity:

Timbre:

From mm. 1 - 38 the lower darker timbral qualities of the Viola and Cello predominate. The violins are frequently cast in their lower registers. Between mm. 39 and 46 employment of the higher ranges of all four instruments is evident. Between mm. 47 - 81 there is a gradual return to the lower ranges of all four instruments.

Texture:

Between mm. 1 - 38 the texture employed is predominantly transparent. From mm. 39 - 49 the texture becomes increasingly opaque and between mm. 50 - 81, a more transparent texture is once again in evidence.

Levels of intensity:

Between mm. 1 - 38 the level of intensity hovers predominantly between very soft to moderately loud. From mm. 38 - 48, dynamic indications are given at the loud to very loud level. From mm. 51 - 58 these levels return to being predominantly soft to very soft.

The cyclical formal structure of *Elegy I* is thus also evident within the parameters of timbre, texture and levels of intensity.

Conclusion:

The indication *Molto lento, assai espressivo e con tristezza* sets the mournful tone of the first elegy. The movement sets out with the statement of the First Theme in the lower and darker registers of the Viola and Cello. Both instruments ruminate quietly together through the opening measures (mm. 1 - 5) in which the melodic material appears mainly over the articulation of the dactylic rhythm. There is ascent and descent in the melodic line and in the first descent, which commences in m.3, the descending Phrygian tetrachord is clearly articulated by both instruments. It is also interesting to note that, to a marked degree, many of the characteristics of the entire *Elegy* are encapsulated in these opening measures.

Apart from the Phrygian implications and the dactylic rhythm and the dark timbral qualities employed in a slow tempo, this first opening statement is cast in an arch-form similar to that which is evident when the movement is viewed as a whole; it commences with small intervallic distances which are gradually enlarged until the interval of the perfect fifth is reached in m.3. Thereafter, these gradually diminish until the interval of the minor third is once again arrived at in m. 5. In the recording made by the Hungarian String Quartet in 1963 under Van Wyk's guidance, it is also evident that a similar surge and cessation can be gleaned through the level of intensity although this obviously happens within the *mezzo-piano* context. Thus, it is possible to construe the cycle of generation-growth-decay and death through this first and brief statement of the First Theme. A similar cycle is operative through the movement as a whole; through the parameters of rhythm, pulse, timbre, texture, range and level of intensity it is possible to articulate these successive stages through the following sections: generation and growth from mm. 1 through 49¹ and decay and death from mm. 49² to the end of the movement. This may be seen as another factor which fosters unity and cohesiveness through this movement as the particular is reflected in the whole and similarly, it is possible to discern the whole in the particular.

The thematic materials employed in *Elegy I* could be construed to carry important possible allusions to *death* in that the descending Phrygian tetrachord appears in the First Theme and the interval of the tritone is prominent in both the First and Second Themes. There are numerous possible configurations of Kimmel's *Phrygian Inflection* which can be traced through the parameters of melody, harmony and structure.

Of the Melodic Configurations, the descending Phrygian tetrachord, the *fa-mi* inflection, the single tone *mi* in prominent position and the interval of the tritone are especially in strong evidence. Other melodic descents with Phrygian half-step termini are largely absent.

Of the Harmonic Configurations, Phrygian cadences appear more frequently than those containing the chords of the augmented sixth, Neapolitan sixth and plagal cadences. The tritone is prominently deployed harmonically which is largely the result of the inflection of the Lydian mode.

Of the Structural Configurations, the descending Phrygian tetrachord, successions of tonal centres that articulate the *fa-mi* inflection and the *e* mode are all present to a substantial degree. The role of the mediant key and the descending spiral bass as possible conveyors of *death* are largely absent.

The presence of the dactylic death rhythm is pervasive, and the cycle of generation-growth-decay and death may have an important allusion to *death* within the parameter of pulse.

Moreover, this cycle is also strongly evident within the parameters of timbre, texture and levels of intensity when the movement is viewed in its entirety.

ELEGY II

Howard Ferguson's statement that the *Five Elegies* "covers an unexpectedly wide emotional range" (Ferguson, 1947: 16) is perhaps best illustrated when one compares the character and content of the second *Elegy* with those of the remaining four movements. It clearly stands out in that the harsh and angry qualities of this *Allegro feroce* movement are in stark contrast with the largely lyrical and introspective material employed in *Elegies I, III, IV* and *V*. This movement can perhaps best be viewed as an emotional expression of anger in which the composer protests against the inhumane situation with which he and many others had suddenly been confronted. However, although the character of *Elegy II* is clearly different from those of the other movements, Phrygian and especially Lydian configurations of the descending tetrachord still play a part of substantial structural importance throughout this movement. It would seem that in this *Elegy* Van Wyk favours the descending tritone to the descending Phrygian tetrachord because of its harsher and more dissonant qualities, qualities which may have seemed to him to be well-suited to expressing emotions of anger, ferocity and resentment.

Although, broadly speaking, the formal organization of *Elegy II* (*Allegro feroce*, ♩ = c. 116) resembles that of

the first elegy, it is different in that its formal components are not as symmetrical, and in that it has three themes as opposed to the two themes of the first elegy.

The formal analysis including tonal emphases are as follows:

First Theme mm. 82 - 95

(C Lydian to m. 87, A Lydian from m. 88)

Bridge Passage mm. 96 - 99

(A Lydian)

Second Theme mm. 100 - 107

(d minor with A-flat major)

Bridge Passage m. 108

(A-flat major)

First Theme with
fragmented Second

Theme mm. 109 - 120

(e minor, e Phrygian)

Bridge Passage mm. 121 - 122

(f minor)

Fragmented First

Theme mm. 123 - 124³

(e Phrygian)

Third Theme mm. 124⁴ - 128

(e minor with g-sharp minor and f minor)

Second Theme mm. 129 - 137³

(e minor with C major and E-flat major, d phrygian)

Third Theme mm. 137⁴ - 141

(g minor/ G major with a-flat minor)

Second Theme mm. 142 - 147

(g minor/ G major with E-flat major, A-flat major, D-flat major)

Bridge Passage mm. 148 - 151

(g minor/ G major with b-flat minor)

First and Second

Theme mm. 152 - 156

(C Lydian and f-sharp minor)

Coda mm. 157 - 165

(f-sharp minor and F-sharp major)

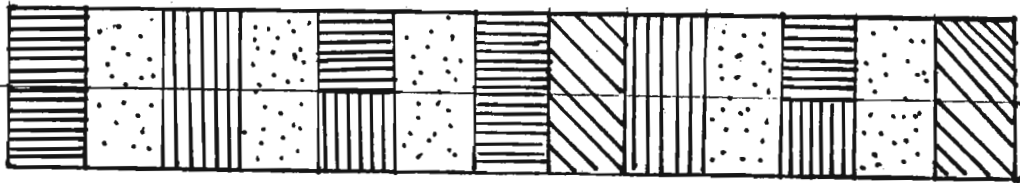
Bridge Passage mm. 157 - 160³

(f-sharp minor)

Third Theme mm. 160⁴ - 165

(f-sharp minor and F-sharp major)

A graphic representation of these components is as follows:



First Theme:



Second Theme:



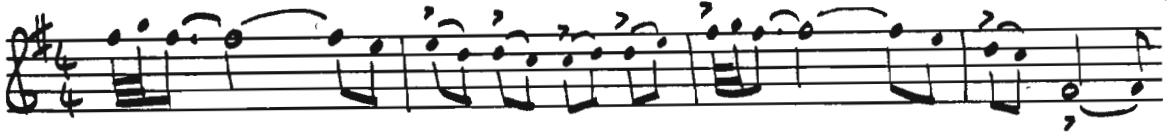
Third Theme:



Bridge Passage:



The First Theme strongly articulates the interval of the augmented fourth, or the descending Lydian tetrachord:



The Second Theme has a more lyrical quality and is related to the First Theme in that its opening figure is an inversion in augmentation of that of the First Theme:



The Third Theme resembles the First Theme in its rhythmic drive and it is always presented in a bi- or polytonal setting. Moreover, the tone *mi* is given prominence and is continually inflected:



The Lydian mode pervades *Elegy II* to a substantial degree. It commences in C-Lydian and ends in f-sharp minor/ F-sharp major. The interval of the tritone is thus articulated structurally and in addition as well as being prominently evident in the First Theme of the movement.

I. Melodic Configurations

a. Descending Phrygian tetrachord

In *Elegy II* the descending Lydian tetrachord is given prominence over the Phrygian tetrachord. It is described by Kimmel (p. 46) as a possible conveyor of the extramusical meaning of death, and its validity in this context has been supported by Geldenhuys in her study of Van Wyk's vocal music. Thus, both the Phrygian and Lydian forms are investigated here.

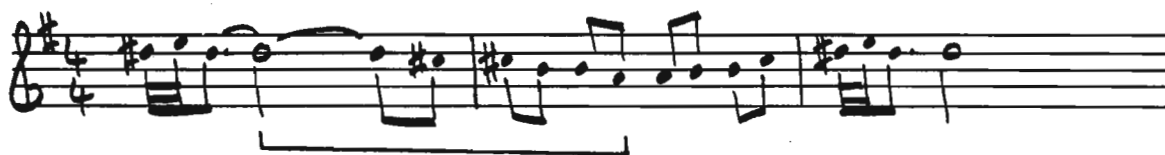
In addition, there are numerous examples of other melodic descents with the Phrygian half-step terminus and the single tone *mi* in prominent position. The descending spiral is largely absent and the tritone is employed melodically in a prominent position throughout the movement.

The descending Lydian tetrachord appears prominently at the following points:

mm. 82 - 85, First Violin:



mm. 88 - 89, First Violin:



mm. 108 - 109, First Violin, Second Violin and Viola:

Three staves of music in treble clef, key signature of one sharp (F#), and 4/4 time signature. The first two staves (First Violin and Second Violin) show a descending Lydian tetrachord (F#, G, A, B) followed by a descending scale (A, G, F, E, D, C, B, A). A bracket underlines the first four notes (F#, G, A, B). The third staff (Viola) shows a descending Lydian tetrachord (F#, G, A, B) followed by a descending scale (A, G, F, E, D, C, B, A). A bracket underlines the first four notes (F#, G, A, B).

c. The *fa-mi* inflection:

This inflection is evident at:

mm. 82 - 84, First Violin and Viola:

Musical notation for measures 82-84, First Violin and Viola. The score is in G major (one sharp) and 4/4 time. It consists of two staves. The top staff is for the First Violin and the bottom staff is for the Viola. Both parts play a melodic line with a characteristic 'fa-mi' inflection, where the note 'fa' (F#) is followed by a slight rise and then a fall to the note 'mi' (E).

mm. 88, 90, 92 First Violin:

Musical notation for measures 88, 90, and 92, First Violin. The score is in G major (one sharp) and 4/4 time. It consists of a single staff. The notation shows three measures with a 'fa-mi' inflection, indicated by a sharp sign above the notes. The notes are F# and E, with a slight rise and fall in the melodic line.

mm. 100 - 102, Viola and Second Violin:

Musical notation for measures 100-102, Viola and Second Violin. The score is in G major (one sharp) and 4/4 time. It consists of two staves. The top staff is for the Viola and the bottom staff is for the Second Violin. The notation shows three measures with a 'fa-mi' inflection, indicated by a sharp sign above the notes. The notes are F# and E, with a slight rise and fall in the melodic line. There are also some markings like 'trm' and 'tr' in the first measure.

mm. 113 - 115, First Violin and Second Violin:

Handwritten musical notation for measures 113-115, First Violin and Second Violin. The score is written on two staves in G major (one sharp) and 4/4 time. The first staff (First Violin) contains a melodic line with eighth and sixteenth notes, including slurs and ties. The second staff (Second Violin) contains a supporting line with eighth and sixteenth notes, also featuring slurs and ties.

mm. 116 - 117, 'Cello:

Handwritten musical notation for measures 116-117, Cello. The notation is on a single bass clef staff in G major (one sharp) and 4/4 time. It features a melodic line with eighth and sixteenth notes, including slurs and ties.

m. 123, 'Cello:

Handwritten musical notation for measure 123, Cello. The notation is on a single bass clef staff in G major (one sharp) and 4/4 time. It shows a melodic line with eighth and sixteenth notes, including slurs and ties.

mm. 130 - 137, all four instruments:

Musical score for measures 130-137, all four instruments. The score is written for four staves (treble and bass clefs). The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *pp* and *p*. A *poco cresc.* marking is present at the bottom of the score.

Musical score for measures 138-141, all four instruments. The score is written for four staves (treble and bass clefs). The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *f*, *p*, *pp*, and *ppp*. Performance instructions include *dolce*, *ominoso*, and *sempre*. A box containing the number 138 is located above the first staff in the second measure of this section.

mm. 142 - 151, all four instruments:

First system of musical notation (measures 142-151). It consists of four staves (treble and bass clefs). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A *pp* dynamic marking is present in the lower right of the system.

Second system of musical notation (measures 142-151). It consists of four staves. A box containing the number "146" is positioned above the first staff. The system includes dynamic markings such as *pp*, *p cresc.*, and *f*. The music continues with the same complex rhythmic texture.

Third system of musical notation (measures 142-151). It consists of four staves. The instruction "Poco allarg." is written above the first staff. Each of the four staves begins with the instruction *pp subito, poco a poco cresc.*. The music features a more sustained and expressive quality due to the tempo change.

Fourth system of musical notation (measures 142-151). It consists of four staves. A box containing the number "152" is positioned above the first staff, with the instruction "a tempo" below it. The system includes dynamic markings such as *ff*, *pizz*, and *arco*. The music returns to a more rhythmic and driving character.

d. The single tone *mi* in prominent position

The tone *mi* is given prominence especially in the Third Theme. It is continually inflected and appears alternatively in the major and minor forms. At mm. 124 - 129 it is prominently deployed through three different keys simultaneously: e minor/E major, g-sharp minor/G-sharp major and f minor/F major. It is important to note, however, that this theme terminates on the minor inflection of *mi*:

The musical score consists of two systems of staves. The first system covers measures 122 to 124. It features four staves for the upper voices and a fifth staff for the bass line. The key signature changes from one sharp (F#) to two sharps (F#, C#) at measure 124. Performance markings include *molto pesante*, *riten.*, *a tempo*, *ff*, and *f molto feroce*. A box labeled '122' is placed above the first staff, and a box labeled '124' is placed above the fourth staff. The second system covers measures 125 to 129. It features four staves for the upper voices and a fifth staff for the bass line. Performance markings include *molto pesante*, *f*, *pp con morbidezza*, *a niente*, and *molto dim.*. A box labeled '129' is placed above the fourth staff.

A similar procedure is evident where this theme appears at mm. 137 - 141. At this statement the following keys are juxtaposed: g minor/G major and a-flat minor /A-flat major:

The image shows a musical score for measures 137-141. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (F major or d minor). The tempo/mood is marked 'pp' (pianissimo) and 'ominoso' (ominous). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture. The melody in the upper voices is highly active, while the lower voices provide a steady accompaniment. The score ends with a fermata over the final notes of the upper voices.

With the last appearance of this theme at the end of the movement (mm. 160⁴ - 165) the keys of f-sharp minor/F-sharp major and g minor/G major are juxtaposed and the tone *mi* is given similar prominence. It is moreover important to note that the movement ends with the tone *mi* in the upper voice, that there is no cadence in the last six measures and that this procedure may indeed, to paraphrase Kimmel, "imply a passing over into a *beyond*" (p. 58).

This instability of the tone *mi* in this movement is also evident at mm. 136 - 137. In this example, the fifth of the chord of E-flat major (b-flat) becomes the third of the chord of g minor. It is however immediately inflected to a major third, i.e. b-natural:

The tone *mi* is furthermore prominent in statements of the Second Theme in that this theme commences on it in a durational value which is substantially longer than those that succeed it. This characteristic is especially evident where the Second Theme appears at mm. 142 - 147:

Musical score for measures 142-147. The score is written for four staves (two treble and two bass clefs). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A *pp* dynamic marking is present in the lower right of the score.

Musical score for measures 146-147. The score is written for four staves. Measure 146 is marked with a box containing the number 146 and a key signature change to *D^b:*. The music includes dynamic markings such as *pp*, *p cresc.*, and *f*. The bass line features a prominent *p cresc.* marking.

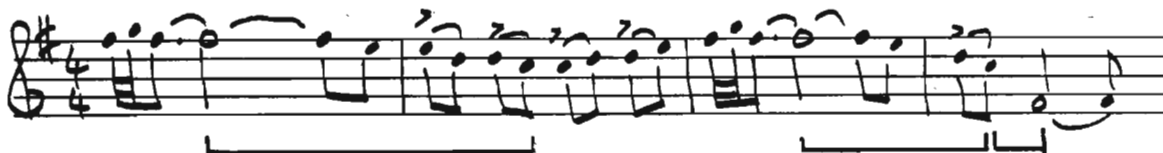
Musical score for measures 142-147. The score is written for four staves. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A *b* key signature change is indicated at the beginning. The score includes dynamic markings such as *pp subito, poco a poco cresc.* and *f*.

e. The tritone in prominent melodic position

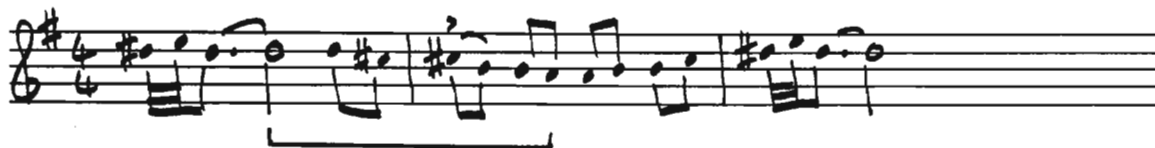
The interval of the tritone, employed both melodically and harmonically, is perhaps one of the most important gestures of *death* in this movement:

It pervades the First Theme:

mm. 82 - 85, First Violin:



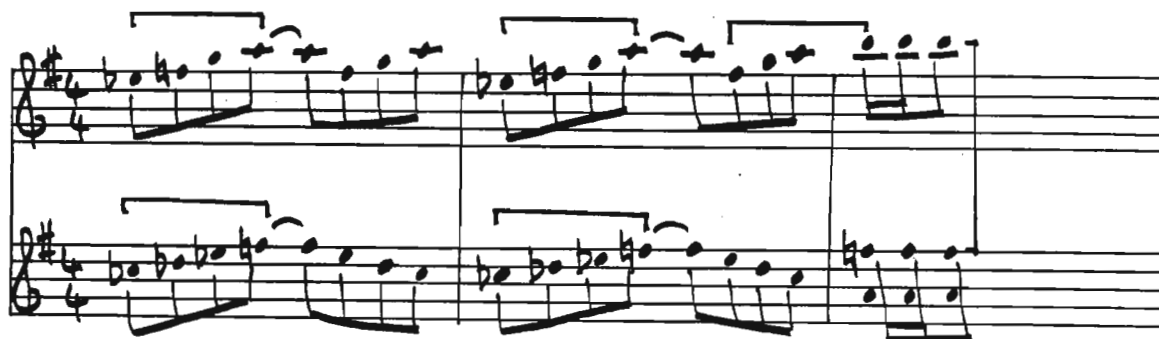
mm. 88 - 89, First Violin:



Where the First and Second Themes are heard together in the violins (mm. 152 - 155), the tritone also appears in the Second Theme:



At mm. 118 - 120 it is articulated by the Second Violin and Viola, both melodically and harmonically:



II. Harmonic Configurations

In *Elegy II* there are numerous examples of Phrygian cadences, and the mediant function is employed to a substantially larger degree than in *Elegy I*. In addition, there are many examples in which the harmonic tritone appears prominently.

a. Phrygian cadences:

Phrygian cadences occur at the following points:

mm. 87 - 88:

Handwritten musical notation for measures 87-88. The score is in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. Measure 87 features a G4 quarter note in the treble and a D3 half note in the bass. Measure 88 features a G#4 quarter note in the treble and a D#3 half note in the bass, with a bracket underneath the bass line. A sharp sign is written above the treble staff in measure 88.

mm. 104 - 111:

Handwritten musical notation for measures 104-111. The score is in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. Measure 104 features a G4 quarter note in the treble and a D3 half note in the bass. Measure 105 features a G#4 quarter note in the treble and a D#3 half note in the bass. Measure 106 features a G4 quarter note in the treble and a D3 half note in the bass. Measure 107 features a G#4 quarter note in the treble and a D#3 half note in the bass. Measure 108 features a G4 quarter note in the treble and a D3 half note in the bass. Measure 109 features a G#4 quarter note in the treble and a D#3 half note in the bass. Measure 110 features a G4 quarter note in the treble and a D3 half note in the bass. Measure 111 features a G#4 quarter note in the treble and a D#3 half note in the bass. Brackets are present under the bass line in measures 108, 109, and 111.

mm. 110 - 111:

Handwritten musical notation for measures 110-111. The score is in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The bass clef accompaniment features a triplet of eighth notes (F#4, G4, A4) and a triplet of eighth notes (B4, C5, D5), with a quarter rest in the second measure. There are some handwritten annotations above the bass line, including a bracket under the first triplet and a plus sign below the second triplet.

mm. 122 - 123:

Handwritten musical notation for measures 122-123. The score is in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. The melody in the treble clef consists of quarter notes: B4, C5, D5, E5, F#5, G5, A5, B5. The bass clef accompaniment features a triplet of eighth notes (B4, C5, D5) and a quarter rest in the second measure. There are several handwritten annotations, including a bracket under the first triplet, a plus sign below the second triplet, and a circled plus sign below the final measure.

mm. 134 - 135:

Handwritten musical notation for measures 134-135. The score is in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. The melody in the treble clef consists of quarter notes: B4, C5, D5, E5, F#5, G5, A5, B5. The bass clef accompaniment features a quarter note (B4) and a triplet of eighth notes (C5, D5, E5) in the second measure. There are several handwritten annotations, including a bracket under the first triplet, a plus sign below the second triplet, and a circled plus sign below the final measure.

mm. 151 - 152:

Handwritten musical score for measures 151-152. The score is written on two staves, treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with triplets and various accidentals. The bass line includes a triplet of eighth notes (B4, B4, B4) and a triplet of eighth notes (B4, B4, B4). The treble line includes a triplet of eighth notes (B4, B4, B4) and a triplet of eighth notes (B4, B4, B4). The score ends with a double bar line and a repeat sign.

b. Cadences containing the chords of the augmented sixth, Neapolitan sixth and plagal cadences

Possibly due to the lengthy passages in which pedal points occur, these types of cadences are largely absent.

c. The mediant function

The mediant function is operative in statements of the Third Theme. For example, at mm. 124⁴ - 128, the tonic key (e minor) is here heard simultaneously with the mediant key, (g-sharp minor/G-sharp major):

Handwritten musical score for measures 124-128. The score is written on two staves, treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with a mediant function. The bass line includes a triplet of eighth notes (B4, B4, B4) and a triplet of eighth notes (B4, B4, B4). The treble line includes a triplet of eighth notes (B4, B4, B4) and a triplet of eighth notes (B4, B4, B4). The score ends with a double bar line and a repeat sign.

At m. 132, e-minor in the 'Cello is fleetingly juxtaposed with g-minor in the First Violin:

Handwritten musical notation for measures 132-133. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a half note G4 with a flat sign and a circled 'b' below it, followed by a slur over a quarter note A4, a quarter note B4, a quarter note C#5, and a quarter note D5. The bottom staff is in bass clef with the same key signature and time signature. It contains a whole note G2 with four small upward-pointing arrows above it. A vertical bar line is present between the two staves.

From mm 148 - 151, b-flat minor in the upper voices is juxtaposed with g-minor in the 'Cello:

p subito, poco a poco cresc.
p subito, poco a poco cresc.
p subito, poco a poco cresc.
p subito, poco a poco cresc.

d. The tritone in prominent harmonic position

The tritone in this position pervades this movement to a significant degree:

mm. 82 - 85:

f ed appass.
f ed appass.
f
 ben

m. 88:

musical score for measures 87-90, featuring dynamic markings such as *fp*, *f*, *pp subito*, and *pizz.*

The musical score is written for four staves. The first staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The key signature has one sharp (F#). The time signature is 4/4. Measure 87 is marked 'misurato'. The first two staves have dynamic markings of *fp* (fortissimo piano) and *f* (forte). The third and fourth staves have dynamic markings of *fp* and *f*. At the start of measure 88, there is a box containing the number '88'. From measure 88 onwards, the first two staves have dynamic markings of *pp subito* (pianissimo subito) and *pizz.* (pizzicato). The third and fourth staves have dynamic markings of *pp subito* and *pizz.*. The score ends with a double bar line at the end of measure 90.

mm. 90 - 100:

The musical score consists of two systems of four staves each. The first system (measures 90-97) features a melodic line in the top staff with dynamics *cresc.* and *f*, and a rhythmic accompaniment in the bottom three staves with dynamics *cresc.* and *p*. The second system (measures 98-100) features a melodic line in the top staff with dynamics *fp*, *ppp*, *f dim. molto*, and *ppp sempre*, and a rhythmic accompaniment in the bottom three staves with dynamics *f*, *pp*, *ppp*, *p a fora*, and *pizz.*. A box labeled "98" is placed above the top staff of the second system. Performance instructions include *arco*, *cresc.*, *f*, *ppp*, *f dim. molto*, *ppp sempre*, *p a fora*, and *pizz.*. Trills are indicated by *tr* above notes in the top staff of the second system. Down-bow or breath marks are indicated by downward arrows above notes in the top staff of both systems.

mm. 106 - 120:

Musical score for measures 106-114. The score is written for four staves (two treble and two bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *mf* and *f*. A fermata is present over a measure in the second system.

Musical score for measures 115-119. Measure 115 is marked with a box containing the number 115. The score continues with dense rhythmic patterns. Dynamic markings include *f*, *cresc.*, and *sempre cresc.*.

Musical score for measures 120-124. The score features very dense rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *ff* and *fff*.

mm. 146 - 155:

146

Musical score for measures 146-151. The score is in 2/4 time and features four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef. The third staff has a bass clef. The fourth staff has a bass clef. The music consists of a melodic line in the first staff and a rhythmic accompaniment in the other three staves. Dynamics include *pp*, *p cresc.*, and *f*.

Poco allarg.

Musical score for measures 152-155. The score is in 2/4 time and features four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef. The third staff has a bass clef. The fourth staff has a bass clef. The music consists of a melodic line in the first staff and a rhythmic accompaniment in the other three staves. Dynamics include *pp subito, poco a poco cresc.* and *f*. The tempo marking *Poco allarg.* is present above the first staff.

152 a tempo

Musical score for measures 156-159. The score is in 2/4 time and features four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef. The third staff has a bass clef. The fourth staff has a bass clef. The music consists of a melodic line in the first staff and a rhythmic accompaniment in the other three staves. Dynamics include *ff*. The tempo marking *a tempo* is present above the first staff. Performance instructions *pizz* and *arco* are present in the fourth staff.

III. Structural Configurations

Phrygian and tritone implications are also found within the structural plan of this movement. The descending Phrygian tetrachord appears at an important cadence point between two formal sections, the *fa-mi* inflection is heard during successions of tonal centres, and there is a singular example where the role of the mediant key plays an important structural role. The *e* mode is briefly employed from mm. 129 - 134 where continual inflection between the major and minor modes occur. There is one example of where the tritone progression is employed with the modulation at mm. 155 - 156 from C Lydian to f-sharp minor. However, the descending spiral is absent from the movement.

a. The Descending Phrygian Tetrachord as Harmonic Bass

This device is singularly evident at mm. 152 - 153 where it precedes the forceful re-statement of the First and Second Themes:

The image shows a musical score for two staves, Treble and Bass clef, in 3/4 time with a key signature of one sharp (F#). The bass line (bottom staff) features a descending Phrygian tetrachord starting on G4 (G4-B3-A3-G3) in measure 152, which is bracketed. This tetrachord is followed by a descending line of notes: F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, 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D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, 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D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298

The image shows a musical score for four staves. The top staff is marked with 'G.P.' and '122' in a box. The score includes dynamic markings such as 'ff' and 'f', and performance instructions like 'molto pesante', 'riten.', and 'a tempo'. The bottom staff is marked with 'fff molto pesante' and 'f'.

There are no further examples of this kind of progression between formal sections. However, at both statements of the Third Theme, *fa-mi* inflections may be construed to function vertically: at mm. 124⁴ - 129¹, e minor in the 'Cello is juxtaposed with f minor in the Viola and at mm. 160⁴ - 165, f-sharp minor in the 'Cello is juxtaposed with g minor in the Viola.

c. The role of the mediant key

The role of the mediant key is discernible between mm. 129 - 137 where the tonal centre shifts from e minor to g minor with the successive presentations of the Second and Third Themes.

d. The e and b modes

The e mode is employed from mm. 129 - 134 with the first

introduction of the Third Theme. Continual inflection between the *e* major and minor modes is evident here and the vulnerability and duality of the tone *mi* at this point, has important significance in terms of the *Phrygian Inflection*.

e. Successions of sections that articulate the tritone relationship

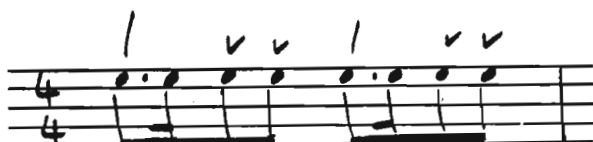
With the modulation that occurs at mm. 155 - 156 from C Lydian to f-sharp minor, the 'Cello articulates the following tritone progression:

The image shows a musical score for a Cello part, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a tritone interval between the notes G#4 and C5. The bottom staff is in bass clef with the same key signature and time signature. It contains a bass line with a tritone interval between the notes F#3 and C4. A bracket is drawn under the bass line, highlighting the tritone relationship between F#3 and C4. The notation includes stems, beams, and dots for the notes.

IV. Rhythm and Pulse

The dactylic rhythm

The following dactylic rhythm pervades the entire movement:



Elegy II can therefore perhaps best be seen as a *Dance of Death*: it has relentless rhythmic drive, and the tempo indication *Allegro feroce* may underscore the 'fierce' and 'cruel' qualities evoked by the material.

At only two points in this movement is the pulse and rhythm momentarily retarded (m. 122 and m. 151). At m. 121 the General Pause measure is succeeded by one measure which consists of two groups of heavily-articulated quarter-notes in triplet groupings. A *ritenuto* indication appears at the second group:

Musical score for measures 122-124. The score is in G major, 3/4 time. Measure 122 is marked "G.P." and "122". Measures 123-124 are marked "riten." and "a tempo". The music features a dactylic rhythm (1-3-3) in the upper parts, with "ff" dynamics and "molto pesante" markings. The lower part is marked "ff molto pesante".

Even during this momentary retardation of pulse, there are two consecutive and heavily-articulated pronouncements of the dactylic rhythm:

A simplified musical notation showing two consecutive dactylic rhythms (1-3-3) on a staff. The first rhythm is marked with a "1" above the first note and a "3" below the next two notes. The second rhythm is marked with a "1" above the first note and a "3" below the next two notes.

At m. 151, this is equally true:

Musical score for measures 151-152. The score is in G major, 3/4 time. Measure 151 is marked "Poco allarg." and measure 152 is marked "a tempo". The music features a dactylic rhythm (1-3-3) in the upper part, with "Poco allarg." and "a tempo" markings.

There is no cessation of rhythm or pulse in the closing measures of this movement. The indication *senza ritard* at the penultimate measure, together with the absence of any cadence in the final ten measures (mm. 156 - 165) contribute to a remarkably abrupt ending. By way of suggestion, the functions of life may be seen to be extinguished instantly, in an interrupted and unexpected manner.

V. Timbre and Texture

In contrast to the arch-shape which is discernible through these parameters in *Elegy I*, in *Elegy II* sections frequently succeed each other at highly contrasted timbral, textural and dynamic levels. *Crescendo's* and especially *decrescendo's* take place within a remarkably short time span: At mm. 88 a *subito pianissimo* immediately succeeds the first *forte* statement of the First Theme (mm. 82 - 87). A *crescendo* at mm. 90 - 91 leads back to a *forte* statement of the same theme in m. 92. At m. 94 the *forte-piano* whole-notes in the violins are the beginning of another *crescendo* which, over two measures, drops to the dynamic level of *ppp*. Similarly, at mm. 98 - 99, the violins have a *subito forte dim. molto* indication which drops to *ppp* level over two measures. Within these quiet surroundings the Viola announces the lyrical Second Theme at m. 100.

Dynamic surges frequently accompany a concomitant extension of range in the four instruments. This procedure often leads to passages where the texture becomes more opaque, as the *sempre crescendo* at mm. 111 - 112.

From mm. 115⁴ - 120 the dynamic surge is accompanied by sudden and substantial upward melodic leaps, first in the First Violin and Cello and later (m. 118) in the Second Violin.

The obviously harsh and perhaps even protesting qualities which are evoked in this passage seem ineluctable. A similar procedure is evident in the passage mm. 146 - 152, where a *crescendo* accompanies a similar densening of texture which culminates with the restatement of the First and Second Themes.

Conclusion

Possibly the two most salient allusions to death in *Elegy II* are the manifestation in its various configurations of the descending Lydian tetrachord and the dactylic rhythm. In addition, with the exception of the *descending spiral* and the *descending Spiral Bass* the configurations of the *Phrygian Inflection* are all significantly present as possible allusions to death.

In the entire elegy there seems to be a constant interplay between the fierce or cruel qualities of the First and Third Themes (*allegro feroce* and *molto feroce*, respectively) and the Second Theme (*con morbidezza* and *ominoso*) which is announced by the Viola at mm. 100, 129 and 142. It is noted that Van Wyk's use of the term *ominoso* is unusual in that it is not a standard Italian expression. However, it seems feasible to suggest that this word is employed here to mean 'ominously'. The Viola is thus given prominence and moreover, employed in material with a *morbid* and *ominous* character.

These two moods of 'ferocity' and 'morbidity' are juxtaposed only once; at mm. 152 - 155 the First and Second Themes appear simultaneously at a *ff* level. The Coda commences shortly afterwards at m. 157 and the movement closes in relative uncertainty: ambiguity is induced by the superimposition of g minor on a f-sharp minor context. There is an absence of cadence and an indication of *senza ritard* upholds the relentless dactylic rhythm unto the end. The ending does not seem to be either particularly 'cruel' or 'morbid' but rather an ambiguous mixture of the two qualities. The abrupt ending though, may reflect a sudden 'clipping' of the functions of musical life-giving elements, and may hence allude to termination or *death*.

ELEGY III

Elegy III is perhaps the most obviously elegiac of the five. It is cast for Viola Solo (save for a few interjections by the 'Cello in the closing measures) and has a freely improvisational character, partly due to an absence of time-signature, an irregular pulse and the indication *Adagio. Senza tempo e parlante*.

A monothematic formal organization is evident in this movement. The opening melodic cell (mm. 1 - 3) provides the germinal idea which is developed in inversion (mm. 4 - 6) and diminution (mm. 14 - 15) (mm. 26 - 27).

mm. 1 - 3:



mm. 4 - 6:



mm. 14 - 15:



mm. 26 - 27:



It is difficult to ascertain the function of the key-signature consisting of f-sharp as every occurrence of the note *f* through the course of this movement appears as an *f*-natural. The *f*-sharp therefore does not point in any way to having leading note function and might have been omitted altogether. One may speculate that the key-signature could indicate the Mixo-Lydian mode on *G*, and this may well hold true for the first approximately 16 measures, but from measure 16 to the end of the movement

the tonal centre gradually becomes c-Phrygian with the appearance of E-flat (m. 16), B-flat (m. 16), D-flat (m. 21) and finally A-flat (m. 23) where the elegy ends on the note *c*.

Successions of possible implied tonal centres and/or harmonic progressions may be demonstrated as follows:

Adagio. Senza tempo e parlante

Viola

p lusingando

mf poco agitato

ppp *f* più appassion.

ppp *f* appassion.

p *pp* (più lento) rit.

(*assai* lento)

p molto teneramente *f* pizz. estinto

Cello

f *pp* *f* *pp*

f *pp*

B. & H. 9015

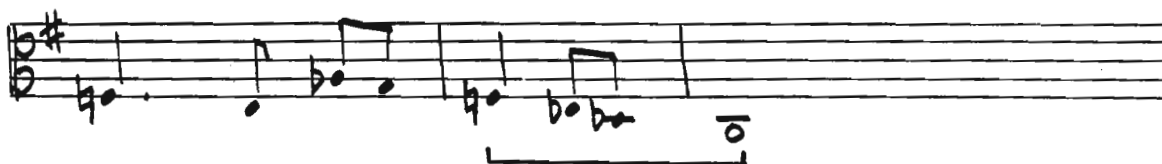
As this elegy consists of only 29 measures, references to the *Phrygian Inflection* are understandably limited. The various subdivisions are therefore not employed here. Instead, the various configurations of the *Phrygian Inflection* are dealt with without interruption.

I. Melodic Configurations

Of the melodic configurations described by Kimmel, the descending Phrygian tetrachord, initially implied and later on stated unambiguously; the tone *mi* in a prominent position and descending melodic spirals are all evident to a marked degree in this movement.

Two distinct references to the descending Phrygian tetrachord appear in the closing measures of the movement. These appearances are especially eloquent since they are sounded in the Viola's lower, expressive register and the appearance of the terminus note is in each case strongly reinforced by the 'Cello. This, coupled with the composer's indication *estinto* (extinct) is one of the most markedly expressive examples of this melodic configuration to be found in the entire *Five Elegies*. Another contributing factor to a 'sense of arrival' or 'finality' at this point derives from the arch-like melodic contour evident in the movement. This arch is also present in the composer's dynamic indications; the movement starts

At mm. 23 - 25, however, its presence is indisputable:



Although the interval of the descending fourth is absent at mm. 27 - 28, it is certainly implied by the articulation of the Phrygian descent to *c*:



The tone *mi* is prominent at:

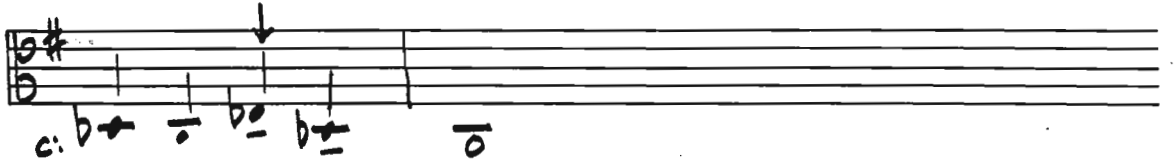
m. 14:



m. 18:



m. 27:



The following descending spirals are discernible:



II. Harmonic Configurations

The following two Phrygian cadences occur at mm. 24 - 25 and mm. 27 - 28:

The image displays two systems of handwritten musical notation, each consisting of a treble and bass staff. The first system, labeled '22' in the lower left of the treble staff, shows a melodic line in the treble staff and a bass line in the bass staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several measures, ending with a half note. The bass staff provides harmonic support with chords and some melodic fragments. The second system, labeled '27' in the lower left of the treble staff, follows a similar format. It also features a treble staff with a key signature of one sharp and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with a vertical stroke to indicate stress. The bass staff continues the harmonic accompaniment.

Stress is added to the Phrygian qualities of both these cadences by the composer's insertion of stroke indications on the two notes immediately preceding the terminus note

in both these examples. In the first instance, the stress markings are accompanied by a *ritardando* indication which further underscores the implications of the Phrygian cadence.

As result of the lack of a specific harmonic structure from mm. 1 - 24, it is impossible to determine the exact nature of cadences. However, Plagal cadences may be implied at:

mm. 18 - 19:

Handwritten musical notation for measures 18-19. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music shows a melodic line in the treble and a bass line in the bass. A bracket under the bass line indicates a plagal cadence. The bass line starts with a whole note chord of F major (F, C, G) and ends with a whole note chord of F major (F, C, G).

mm. 20 - 21:

Handwritten musical notation for measures 20-21. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music shows a melodic line in the treble and a bass line in the bass. A bracket under the bass line indicates a plagal cadence. The bass line starts with a whole note chord of F major (F, C, G) and ends with a whole note chord of F major (F, C, G).

mm. 24 - 25:

Handwritten musical notation for measures 24-25. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody in the treble clef consists of a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass clef part features a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. A bracket connects the G notes in both staves, highlighting the tritone interval.

The tritone is evident harmonically in the interval g (Cello) to d-flat (viola) at mm. 26 - 27:

Handwritten musical notation for measures 26-27. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody in the treble clef consists of a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass clef part features a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. A bracket connects the G notes in both staves, highlighting the tritone interval.

Structural configurations of the *Phrygian Inflection* are not in evidence.

IV. Rhythm and Pulse

The dactylic rhythm is not as explicit and pervasive in this elegy as it is in the first two. However, there are two fleeting references to it; both at the beginning and end of the movement:

mm. 2 - 3:



m. 26:



The pulse measure in this elegy is irregular: dashed measurelines indicate frequently changing measure lengths. This possibly adds to the improvisational character of the movement. A growing and cessation of pulse is evident: The elegy commences *Adagio. Senza tempo e parlante*. At m. 10 a *poco agitato* commences which accelerates further

at m. 14 with the *piu appassionato*. At m. 18 a further *appassionato* sustains this tempo until m. 22 when the *piu lento* announces the beginning of the gradual deceleration. A *ritardando* at m. 24 precedes the *assai lento* at m. 27 which restores the original tempo. If the final indication *estinto* is applied to pulse--in addition to level of intensity--the above-described indications can be seen to carry an important life-death meaning, namely the cycle of generation-growth-decay and death. This idea seems to be supported by the fact that a similar arch is also discernible in the parameters of range and dynamic indications which is dealt with in the next section.

V. Timbre and Texture

Van Wyk expressed his affinity towards the Viola on numerous occasions. In a letter to the writer of 13 March 1982 he wrote:

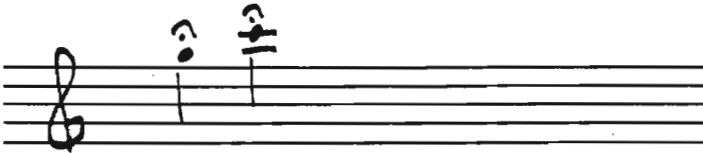
"Ek hou besonder baie van die altviool...en ek het 'n besondere voorliefde vir die hoër registers van die instrument."
(Van Wyk, 1982: 1)

"I have a particular reverence for the viola...and I particularly like the higher registers of the instrument."

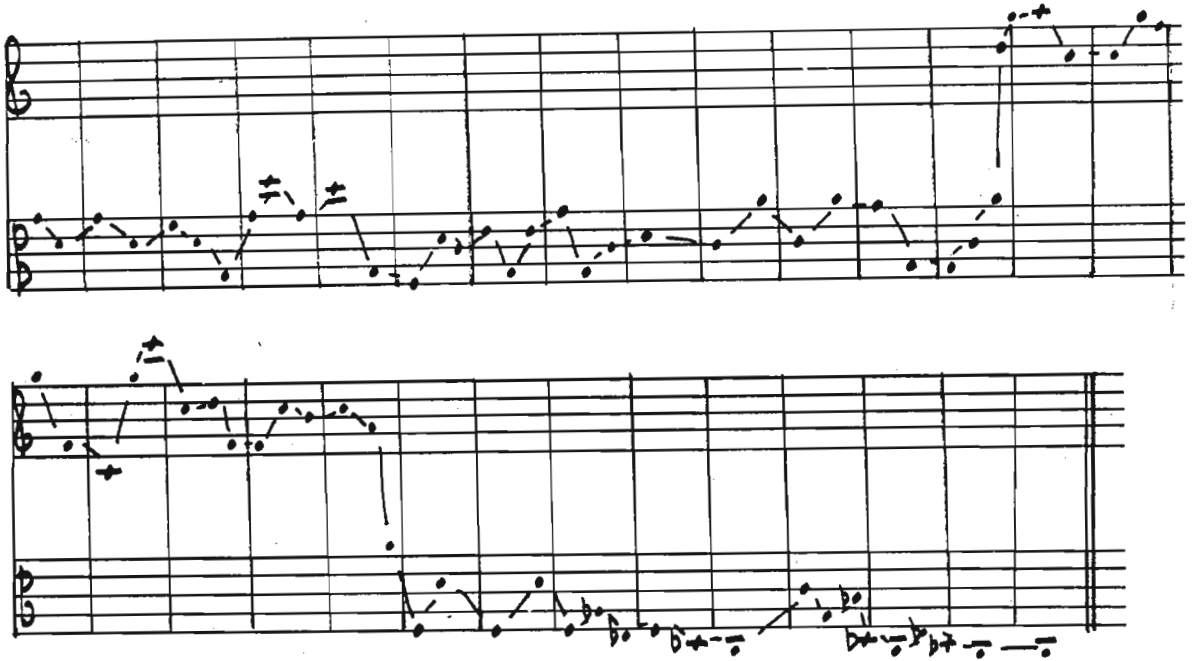
In 1962 he equated the instrument's timbral qualities with 'pessimism and introspection' (Van Wyk, 1962: 12).

Viewed against the background of this information, his casting of the central *Elegy III* for Viola Solo does certainly not seem co-incidental. Although the range of the instrument is exploited substantially through three octaves, deployment of the higher registers predominate.

A broad contour or arch in both the parameters of range and level of intensity is evident. The movement commences in the middle register and with the indication *piano lusingando*. Although descending figures appear, (mm. 1 - 6) the upper limits of range are increasingly expanded until, at m. 17 the Viola sounds:



A gradual descent is visible through mm. 18 - 25. Graphically, this can be expressed as follows:



The final descent through the last approximately six measures may be seen to underline the implications of the *Phrygian Inflection*: only in these measures is the lowest C-string of the Viola employed extensively. This procedure may be seen as being suggestive of 'a sense of arrival', 'finality' or 'termination' and the composer's indication *estinto* in the final measure may support this idea.

Conclusion

The most important possible gestures of death in this movement is its casting for Viola Solo, the presence of the Descending Phrygian tetrachord and the arch- or cyclical form of generation-growth-decay and death which may be

discerned within the parameters of range, pulse and timbre.

ELEGY IV

The indication *Allegretto, poco scherzando ed anabile* (♩ c. 96) which means *Moderately fast, somewhat light-hearted and pleasantly* seems to be a curious indication to apply to an *Elegy*.

Howard Ferguson writes

"...with *Elegy Four* the mood lightens for the first time...later, however, more serious thoughts intervene; and these eventually succeed in imposing themselves."
(Ferguson, 1947: 28)

This may be so, but it could also be suggested that the 'mood lightens' in a tongue-in-cheek-fashion and that we may have here an example of parody.

The movement is in a minor, and it has two themes which are linked with a Bridge Passage. The First Theme is cast predominantly in 5_4 , and it has a light-hearted character:



The Second Theme, first heard in the Second Violin at m. 177, has a descending chromatic character. It is accompanied by the dynamic indication *piano sotto voce e piu diminuendo*:



The formal and harmonic plan of the movement is as follows:

First Theme mm. 166 - 169

(a minor)

Bridge Passage mm. 170 - 176

(a minor)

Second Theme mm. 177 - 180

(d minor)

Bridge Passage mm. 181 - 191

(d minor)

First Theme and

Second Theme mm. 192 - 201

(a minor and g minor)

Bridge Passage mm. 202

(g minor)

Second Theme mm. 203 - 219

(e minor, a minor and A major)

First Theme mm. 220 - 222

(e minor and D-flat major)

Coda

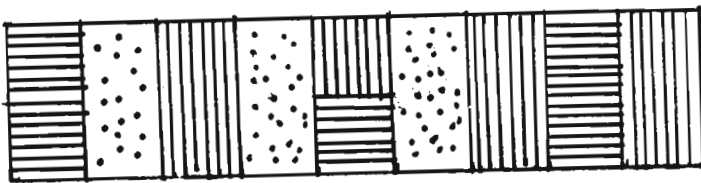
mm. 223 - 231

(Material from

Second Theme)

(a minor)

Graphic illustration:



First Theme



Second Theme



Bridge Passage



I. Melodic Configurations

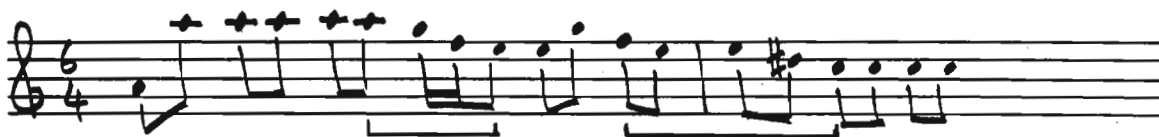
Numerous Phrygian configurations of the descending tetra-
chord appear in this movement. There are also examples of

the descending Lydian tetrachord but these are many fewer in number than the Phrygian examples. In addition, there are configurations of the other melodic descents with Phrygian half-step termini and examples of the single tone *mi* in a prominent position. The descending spiral on the other hand, does not appear in this movement. The fact that the descending Phrygian tetrachord appears frequently in statements of the seemingly light-hearted First Theme may underscore the notion that Van Wyk's *scherzando* indication is meant in parody.

a. Descending Phrygian Tetrachord

This configuration is evident in melodic position at the following points:

mm. 168 - 169, First Violin:



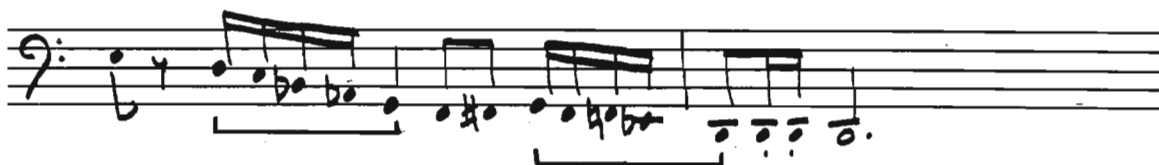
mm. 170 - 171, Cello:



mm. 173 - 175, First Violin:



mm. 176 - 177, Cello:



mm. 183 - 184, Second Violin:



mm. 202 - 203, First Violin:



b. Other melodic descents with Phrygian half-step termini

In the opening measures of the movement, the Second Violin plays the following descending figure which hovers around the note e:



The following passages in the 'Cello illustrate this configuration:

mm. 174 - 179, 'Cello:



At mm. 192 - 193 and mm. 223 - 224 this characteristic is discernible in the First Violin:

mm. 192 - 193:



mm. 223 - 224:



d. The single tone *mi* in prominent position

The tone *mi* is largely absent in statements of the First Theme. It is however prominently deployed in both major and minor inflections in the Viola at the statement of the Second Theme in the Second Violin at m. 177 - 178:

Handwritten musical score for three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. The middle staff is in alto clef with a key signature of one sharp and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The music consists of rhythmic patterns with various accidentals and articulation marks like slurs and arrows.

At mm. 203 - 204 this is evident to a similar degree:

Handwritten musical score for three staves, similar to the first one but with a 5/4 time signature. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features complex rhythmic patterns with many accidentals and articulation marks.

e. The tritone in prominent melodic position

It appears prominently in this position at the following points:

mm. 168 - 169, Second Violin and Viola:

Musical score for Second Violin and Viola, measures 168-169. The score is in 2/4 time and consists of two staves. The first staff is for the Second Violin and the second staff is for the Viola. The key signature has one flat (B-flat). The first measure (168) features a melodic line in the violin with a tritone interval (F4 and C5) and is marked *espr.* (espressivo). The second measure (169) continues the melodic line with a tritone interval (B4 and F5) and is marked *b^b* (basso).

mm. 173 - 174, First Violin:

Musical score for First Violin, measures 173-174. The score is in 2/4 time and consists of two staves. The first staff is for the First Violin and the second staff is for the Second Violin. The key signature has one flat (B-flat). The first measure (173) features a melodic line in the violin with a tritone interval (F4 and C5) and is marked *cresc.* (crescendo). The second measure (174) continues the melodic line with a tritone interval (B4 and F5) and is marked *f* (forte).

mm. 176⁵ - 177¹:

Musical notation for measures 176 and 177. The first system consists of a treble clef staff and a bass clef staff. The second system consists of a single treble clef staff. The notation includes various notes, rests, and accidentals, with a vertical dashed line indicating a measure boundary.

mm. 184⁴ - 185¹:

Musical notation for measures 184 and 185. The first system consists of a treble clef staff and a bass clef staff. The second system consists of a single treble clef staff. The notation includes notes, rests, and accidentals. A handwritten label "d(Phrygian)" is written below the first measure of the second system, with a bracket underneath it.

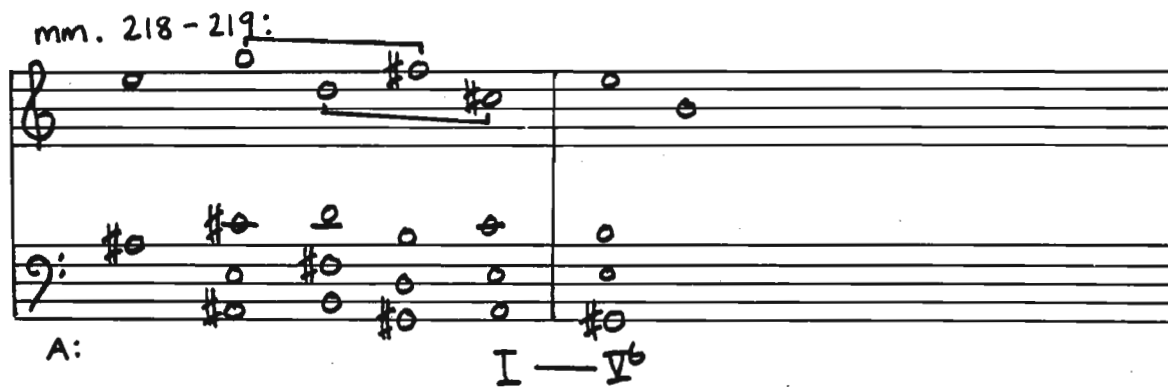
mm. 200 - 201:

Musical notation for measures 200 and 201. The first system consists of a treble clef staff and a bass clef staff. The second system consists of a single treble clef staff. The notation includes notes, rests, and accidentals, with a vertical dashed line indicating a measure boundary.

mm. 212 - 213:



In addition to illustrating a half-cadence to the dominant, the following example contains additional implications of the descending Phrygian tetrachord:



b. Cadences containing the chords of the augmented sixth, Neapolitan sixth and plagal cadences

The first Phrygian cadence mentioned under a. in the previous section also illustrates a cadence containing the Neapolitan sixth. Unlike a proper Neapolitan sixth,

however it appears in root position. Cadences containing the chord of the Augmented sixth are not in evidence in this movement. However, the following Plagal cadences can be seen as important configurations of the *Phrygian Inflection* in that they contain strong implications of the descending Phrygian tetrachord and possibly, descending spirals of fourths:

mm. 190 - 191:

Handwritten musical notation for measures 190-191. The notation is in D major. The bass staff includes a handwritten 'd/D:' and Roman numerals 'IV' and 'I6' with arrows indicating a descending spiral of fourths.

mm. 229 - 230:

Handwritten musical notation for measures 229-230. The notation is in A major. The bass staff includes a handwritten 'a:' and Roman numerals 'IV' and '-i' with arrows indicating a descending spiral of fourths.

mm. 215 - 216:

a:

II - i

c. The mediant function

As seems to be the case in the first three elegies, the mediant function does not seem to be of particular significance in this movement.

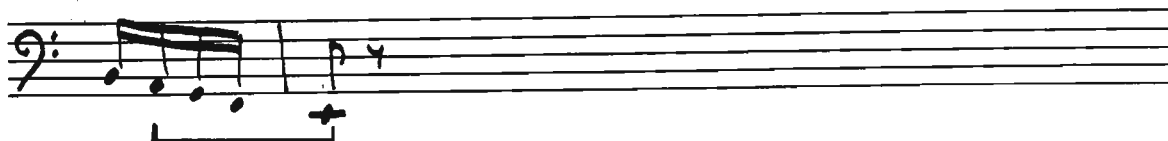
d. The tritone in prominent harmonic position

The tritone appears prominently from mm. 206⁵ - 208. It is of importance to note here, that this Lydian tetra-chord is derived from the second degree of the Phrygian mode:

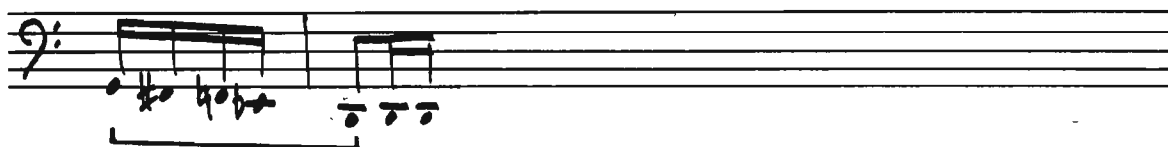
mm. 206⁵ - 208:

A musical score for measures 206-208. It features a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The time signature is 5/4. The music consists of a melodic line in the treble clef and a harmonic bass line in the bass clef. The harmonic bass line is characterized by a descending spiral pattern of notes, with each note being a tritone above the previous one. The notes are: G4, D5, A5, E6, B6, F#7, C#8, G#9, D#10, A#11, E#12, B#13, F##14, C##15, G##16, D##17, A##18, E##19, B##20, F##21, C##22, G##23, D##24, A##25, E##26, B##27, F##28, C##29, G##30, D##31, A##32, E##33, B##34, F##35, C##36, G##37, D##38, A##39, E##40, B##41, F##42, C##43, G##44, D##45, A##46, E##47, B##48, F##49, C##50, G##51, D##52, A##53, E##54, B##55, F##56, C##57, G##58, D##59, A##60, E##61, B##62, F##63, C##64, G##65, D##66, A##67, E##68, B##69, F##70, C##71, G##72, D##73, A##74, E##75, B##76, F##77, C##78, G##79, D##80, A##81, E##82, B##83, F##84, C##85, G##86, D##87, A##88, E##89, B##90, F##91, C##92, G##93, D##94, A##95, E##96, B##97, F##98, C##99, G##100, D##101, A##102, E##103, B##104, F##105, C##106, G##107, D##108, A##109, E##110, B##111, F##112, C##113, G##114, D##115, A##116, E##117, B##118, F##119, C##120, G##121, D##122, A##123, E##124, B##125, F##126, C##127, G##128, D##129, A##130, E##131, B##132, F##133, C##134, G##135, D##136, A##137, E##138, B##139, F##140, C##141, G##142, D##143, A##144, E##145, B##146, F##147, C##148, G##149, D##150, A##151, E##152, B##153, F##154, C##155, G##156, D##157, A##158, E##159, B##160, F##161, C##162, G##163, D##164, A##165, E##166, B##167, F##168, C##169, G##170, D##171, A##172, E##173, B##174, F##175, C##176, G##177, D##178, A##179, E##180, B##181, F##182, C##183, G##184, D##185, A##186, E##187, B##188, F##189, C##190, G##191, D##192, A##193, E##194, B##195, F##196, C##197, G##198, D##199, A##200, E##201, B##202, F##203, C##204, G##205, D##206, A##207, E##208, B##209, F##210, C##211, G##212, D##213, A##214, E##215, B##216, F##217, C##218, G##219, D##220, A##221, E##222, B##223, F##224, C##225, G##226, D##227, A##228, E##229, B##230, F##231, C##232, G##233, D##234, A##235, E##236, B##237, F##238, C##239, G##240, D##241, A##242, E##243, B##244, F##245, C##246, G##247, D##248, A##249, E##250, B##251, F##252, C##253, G##254, D##255, A##256, E##257, B##258, F##259, C##260, G##261, D##262, A##263, E##264, B##265, F##266, C##267, G##268, D##269, A##270, E##271, B##272, F##273, C##274, G##275, D##276, A##277, E##278, B##279, F##280, C##281, G##282, D##283, A##284, E##285, B##286, F##287, C##288, G##289, D##290, A##291, E##292, B##293, F##294, C##295, G##296, D##297, A##298, E##299, B##300, F##301, C##302, G##303, D##304, A##305, E##306, B##307, F##308, C##309, G##310, D##311, A##312, E##313, B##314, F##315, C##316, G##317, D##318, A##319, E##320, B##321, F##322, C##323, G##324, D##325, A##326, E##327, B##328, F##329, C##330, G##331, D##332, A##333, E##334, B##335, F##336, C##337, G##338, D##339, A##340, E##341, B##342, F##343, C##344, G##345, D##346, A##347, E##348, B##349, F##350, C##351, G##352, D##353, A##354, E##355, B##356, F##357, C##358, G##359, D##360, A##361, E##362, B##363, F##364, C##365, G##366, D##367, A##368, E##369, B##370, F##371, C##372, G##373, D##374, A##375, E##376, B##377, F##378, C##379, G##380, D##381, A##382, E##383, B##384, F##385, C##386, G##387, D##388, A##389, E##390, B##391, F##392, C##393, G##394, D##395, A##396, E##397, B##398, F##399, C##400, G##401, D##402, A##403, E##404, B##405, F##406, C##407, G##408, D##409, A##410, E##411, B##412, F##413, C##414, G##415, D##416, A##417, E##418, B##419, F##420, C##421, G##422, D##423, A##424, E##425, B##426, F##427, C##428, G##429, D##430, A##431, E##432, B##433, F##434, C##435, G##436, D##437, A##438, E##439, B##440, F##441, C##442, G##443, D##444, A##445, E##446, B##447, F##448, C##449, G##450, D##451, A##452, E##453, B##454, F##455, C##456, G##457, D##458, A##459, E##460, B##461, F##462, C##463, G##464, D##465, A##466, E##467, B##468, F##469, C##470, G##471, D##472, A##473, E##474, B##475, F##476, C##477, G##478, D##479, A##480, E##481, B##482, F##483, C##484, G##485, D##486, A##487, E##488, B##489, F##490, C##491, G##492, D##493, A##494, E##495, B##496, F##497, C##498, G##499, D##500, A##501, E##502, B##503, F##504, C##505, G##506, D##507, A##508, E##509, B##510, F##511, C##512, G##513, D##514, 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mm. 171 - 172:



mm. 176 - 177:



mm. 184 - 185:



mm. 212 - 213:



Neither the successions of tonal centres that articulate the *fa-mi* inflection, nor the role of the mediant key are of significance in terms of the *Phrygian Inflection*.

d. The *e* and *b* modes

The *e* mode is employed between mm. 203 - 213. Although both the major and minor inflections of this mode occur (Viola, mm. 203 - 204) it is the Phrygian mode which predominates. *E* is sustained through a repetitive motoric rhythm in the Cello for the duration of nine measures.

IV. Rhythm and Pulse

Elegy IV is predominantly cast in 5_4 . The pulse measure is briefly altered at mm. 168 (6_4), 199 (7_4) and 202 (2_4). When compared to the preceding movements, the pulse remains constant; there is only one *ritenuto* indication which precedes the re-instatement of the Second Theme at m. 203. An important gesture of death may be found in the dactylic rhythm which is pervasive in a substantial part of the movement. First, it is referred to only fleetingly,

mm. 173 - 174



but at mm. 177 - 180, with the introduction of the Second Theme, its presence becomes pervasive and ineluctable:

A four-staff musical score for measures 177-180. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The score includes dynamic markings such as *mf*, *p*, and *pp*. The vocal line features the instruction *p* sotto voce e più dim. The piano accompaniment has a complex rhythmic pattern with many sixteenth notes. The key signature remains one sharp.

At the extended second statement of the Second Theme which commences at m. 203, in addition to this rhythm appearing

in the upper voices, the 'Cello sustains this rhythmic pattern relentlessly through eight measures:

m. 203 - 210:

The musical score consists of three systems of staves. The first system (measures 203-206) features a cello part with a rhythmic pattern of eighth notes, marked 'simile' and 'sf'. The upper voices (violin and viola) have melodic lines. The second system (measures 207-209) is marked with a box containing '207'. The cello part continues with the rhythmic pattern, marked 'mf' and 'pp'. The upper voices have melodic lines with dynamic markings 'f', 'p', and 'pp'. The third system (measures 210-211) shows the cello part continuing with the rhythmic pattern, marked 'f'. The upper voices have melodic lines with dynamic markings 'f' and 'mf'. The word 'cappabile' is written above the cello staff in the second system.

A final reference to this rhythm occurs at the end of the movement (mm. 226 - 228) where the 'Cello sustains it for two measures at *pp* level:



V. Timbre and Texture

The First Theme has the indication *Allegretto, poco scherzando ed amabile*. In addition, it is played at a *piano* level and in a *leggiero* type of articulation. This 'lightness' in timbre is further evident in the texture in that the voices are cast in a transparent manner. The *scherzando* and *leggiero* character of the theme is further enhanced with the inclusion of grace notes in the First Violin:

Four staves of music. The top two staves are for Violin I and Violin II, both marked 'p leggiero'. The bottom two staves are for Cello and Double Bass, both marked 'p leggiero'. The music features a melodic line with grace notes in the Violin parts and sustained notes in the Cello/Double Bass parts.

At m. 177, with the introduction of the Second Theme, this character of 'lightness' and 'playfulness' changes dramatically. The lower timbral ranges of the lower three instruments are employed and the Second Theme is heard in the lowest register of the Second Violin. The texture becomes less transparent and the dactylic rhythm is introduced. These devices, in conjunction with the appearance of figures that articulate the Phrygian half-step terminus, can be seen as a shift from relative 'light' to that of 'darkness', or by analogy, from 'life' to 'death', in terms of the *Phrygian Inflection*:

The image shows a musical score snippet with four staves. The top staff is Violin I, the second is Violin II, the third is Viola, and the bottom is Cello/Double Bass. The Violin II part is marked 'p sotto voce e più dim.' and 'pp'. The Cello/Double Bass part is marked 'p sotto voce e più dim.' and 'pp'. The music features a dactylic rhythm and a Phrygian half-step terminus.

A similar procedure takes place with the restatement of this theme at m. 203.

This dramatic and stark contrast between the mood and character of the thematic material of the two themes is thus also reflected in the parameters of timbre and texture. Throughout this movement it seems thus possible to

discern areas of 'lightness' in strong relief to areas of 'darkness' with the appearance of the First and Second Themes respectively. In the passage from mm. 192 - 201, material from both themes are employed, and these two entities may be seen to be briefly super-imposed. As a result of the dominance of the Second Theme (or material from this theme) from m. 203 until the end of the movement, one may conclude that this symbolises the eventual victory of death over life. This idea can be supported by the following gestures which are evident in the Coda (mm. 223 - 231): The dynamic level is *pp* and at mm. 226 - 227 the First Violin and Viola have several *fa-mi* inflections which terminate on the note *e*. These appear over the articulation of the dactylic rhythm in the 'Cello. *Fa-mi* inflections are also evident in the Violins in the following measures, mm. 226 - 231:

The image shows a musical score for the Coda (mm. 223-231). It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The score is in 3/4 time and features a dactylic rhythm. Dynamics include *pp* (pianissimo) and *p* (piano). Articulation includes *pizz.* (pizzicato) for the Cello/Double Bass and *arco* (arco) for the Violins and Viola. The score shows several *fa-mi* inflections in the Violin I and Viola parts, which terminate on the note *e*.

A Plagal cadence at mm. 229⁵ - 230¹ closes the movement, and finally, the composer's indication *estinto* unambiguously indicates a sense of finality, arrival or termination.

Conclusion

The most striking feature of the dynamics of life and death in this movement may be found in the stark contrast between the thematic material of the First and Second Themes. The *Phrygian Inflection* appears more frequently in episodes of the Second Theme than that of the First Theme. Of these, the *Descending Phrygian Tetrachord*, *Melodic Descents with Phrygian half-step termini*, the *tone mi in prominent position* and the presence of *Phrygian Cadences* are the most important and consistent characteristics which appear predominantly in statements of the

Second Theme.

This contrast between thematic material is moreover, concomitantly evident in the parameters of Rhythm, Texture and Timbre. In statements of the Second Theme, the presence of the dactylic death rhythm, a more opaque texture and the employment of the lower and darker timbral qualities of all four instruments, at substantially reduced dynamic levels, take precedence.

Ferguson's statement that an initial 'mood of lightness' is succeeded by 'more serious thoughts' which 'eventually succeed in imposing themselves' is thus directly supported by evidence gleaned in terms of the *Phrygian Inflection* and an investigation of the parameters of rhythm, timbre and texture. Thus, by way of analogy, the powers of 'life' are contrasted with those of 'death' and after a struggle for supremacy, it is the powers of death which eventually triumph in *Elegy IV*.

ELEGY V

Elegy V, which has the indication *Allegro; appassionato e sempre in tempo giusto* (♩ = c. 144), is written in the *e* mode. It has the following two themes:

First Theme:



Second Theme:



The formal structure, including tonal areas , is as follows:

First Theme mm. 232 - 251

(E major)

Bridge Passage mm. 252 - 266

(E major)

Second Theme mm. 267 - 270

(E major)

Bridge Passage m. 270

(A major)

First Theme mm. 271 - 298

(extended)

(A major, G-flat major, B-flat major, E-flat major, a minor, a-sharp minor, a minor, D major)

Bridge Passage mm. 299 - 313

(G major)

Second Theme mm. 314 - 317¹

(G major, C major, E major)

First Theme mm. 317² - 343

(C major, E major, d-sharp minor, C-sharp major, C major/minor)

Second Theme mm. 344 - 349

(c minor)

Bridge Passage mm. 350 - 351

(C major)

Coda

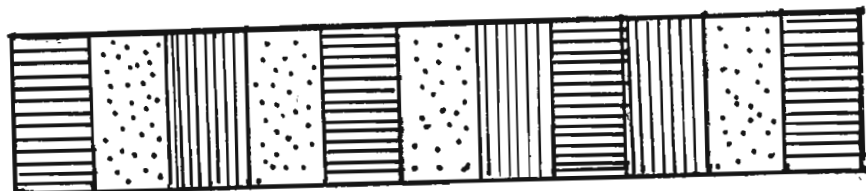
First Theme mm. 352 - 368


(fragmented)

(E major)


As is the case with the first elegy, it is possible to discern an arch-structure in the succession of formal components. Although this arch is not as symmetrical as the one found in *Elegy I*, it can also be seen to have a cyclical nature; the last three formal components form an exact retrograde to the first three:

Graphic illustration:



First Theme: 

Second Theme: 

Bridge Passage: 

I. Melodic Configurations

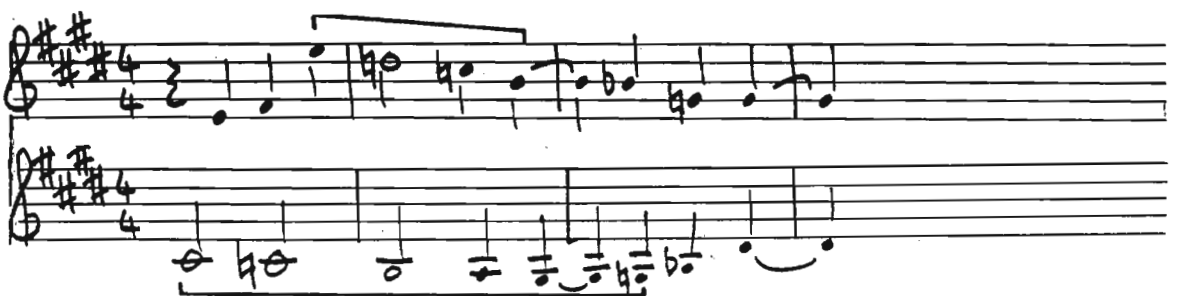
In this elegy there are references to both the descending Lydian and Phrygian tetrachords. In addition, other melodic descents with Phrygian half-step termini, the *fa-mi* inflection, the single tone *mi* in prominent position and the tritone are all present to a substantial degree.

The descending spiral, on the other hand, does not appear. In *Elegy V* Van Wyk gradually transforms his melodic material which initially appears in brightly-set surroundings in major keys to its casting in a progressively more Phrygian mould. Wherever these melodic changes occur throughout the movement, concomitant changes are evident through the parameters of range, level of intensity, texture and timbre. In the final measures of the movement (mm. 344 - 368), the melodic material of both themes is presented fragmentarily where the composer slowly and deliberately extinguishes such other life-giving elements of the composition as harmony, pulse, and rhythm.

a. The Descending Phrygian Tetrachord

The descending Phrygian and Lydian tetrachord appear in the following melodic configurations:

At mm. 252 - 254, the descending Lydian and Phrygian tetrachords appear in quick succession in the First and Second Violins:



At mm. 257 - 258, the descending Lydian tetrachord is heard first in the Viola after which it appears in the First Violin at mm. 264 - 265:

Viola, mm. 257 - 258:



First Violin, mm. 264 - 265:



mm. 260 - 265:

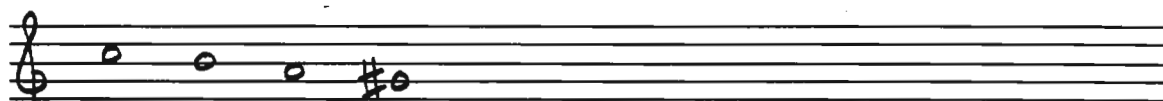


In the passage from mm. 289 - 290 the following two descending Phrygian tetrachords are heard in the Viola and Cello:

Viola:



Cello:



mm. 289 - 290:

A musical score for four staves (Violin I, Violin II, Viola, and Cello) covering measures 289 and 290. The score is in G major and 2/4 time. It features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *ff* (fortissimo), *rfz* (ritardando fortissimo), and *ten.* (tension). The Viola and Cello parts show the descending Phrygian tetrachords mentioned in the text.

At mm. 295 - 296 it appears in the Viola:

A musical score for measures 295-296, featuring four staves. The top staff is marked with a box containing the number '295'. The score includes dynamic markings such as *rfz*, *dim.*, *f*, and *mf*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The notation shows complex rhythmic patterns with many accents and slurs.

At mm. 309 - 312, a descending minor tetrachord is immediately followed by a descending Phrygian tetrachord in the First Violin:

Handwritten musical notation on two staves. The top staff shows a descending minor tetrachord (F#4, E4, D4, C#4) followed by a descending Phrygian tetrachord (C#4, B3, A3, G#3). The bottom staff shows the same two tetrachords in a simplified, more spaced-out notation.

Final references to the descending Phrygian tetrachord are found with the last statement of the Second Theme at mm. 344 - 348:

344

pp molto tranquillo *pochiss.* *pp*

pp molto tranquillo *pochiss.* *pp*

pp molto tranquillo *pochiss.* *pp*

ppp *pochiss.* *ppp* *arco* *pp (non cresc.)*

b. Other melodic descents with Phrygian half-step terminus

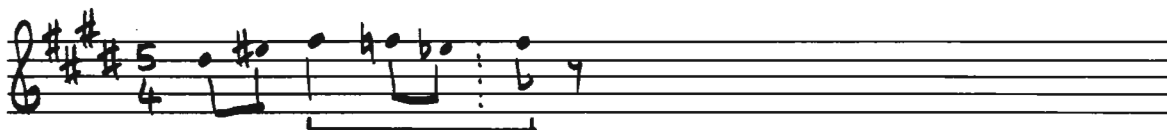
In addition to the above examples of Phrygian tetrachords which terminate with descending half-steps, the following melodic descents also end with the Phrygian half-step:

mm. 252 - 253, Second Violin:

In addition to illustrating a Phrygian half-step terminus, the above example contains elements of both the descending Phrygian and Lydian tetrachords in that it contains three descending half-steps spanning the intervals c-sharp, c-natural to g-sharp, g-natural.

Further examples include the following:

m. 274, First Violin:



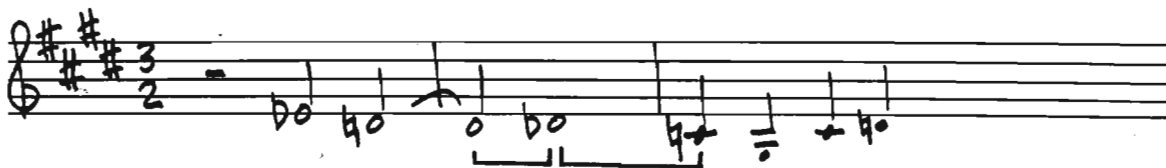
m. 327 - 328, First and Second Violins:

Handwritten musical notation for m. 327 - 328, First and Second Violins. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. A box labeled '327' is placed above the first measure of the Violin I staff. Dynamics include *ff* (fortissimo) and *molto dim. p* (molto diminuendo piano). The notation shows complex rhythmic patterns with accents and slurs.

mm. 337 - 338, First and Second Violins:

Handwritten musical notation for mm. 337 - 338, First and Second Violins. The score consists of two staves: Violin I and Violin II. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation shows rests in the first measure followed by notes in the second measure, with accents and *ff* (fortissimo) dynamics.

mm. 342 - 344, Second Violin:



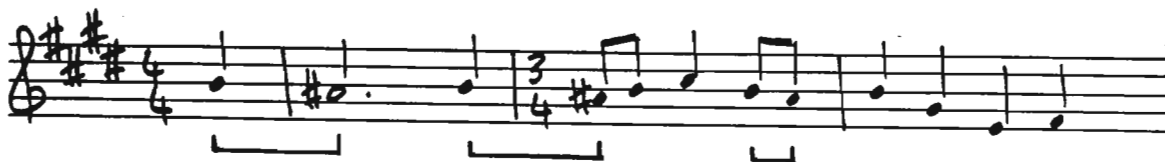
mm. 339 - 344, Viola:



c. The *fa-mi* inflection

This characteristic is evident at:

mm. 246 - 249, First Violin:



In the passage from mm. 275 - 282, several *fa-mi* inflections appear:

275

pp subito, e quasi senza espressione

pp quasi senza espressione

pp e quasi senza espressione

pp e quasi senza espressione

pp subito

p più espr. cresc.

p più espr. cresc.

pp più espr.

p più espr.

At mm. 284 and 286 this inflection is heard repeatedly in the First and Second Violins:

283

mf

sempre cresc.

mf

sempre cresc.

mf

sempre cresc.

mf

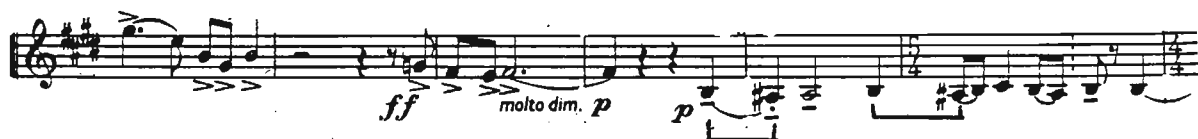
sempre cresc.

mm. 308 - 309, Second Violin:

At mm. 321⁵ - 322 reference to it is made in the First Violin. Similar references follow in the Second Violin at mm. 229 - 332:

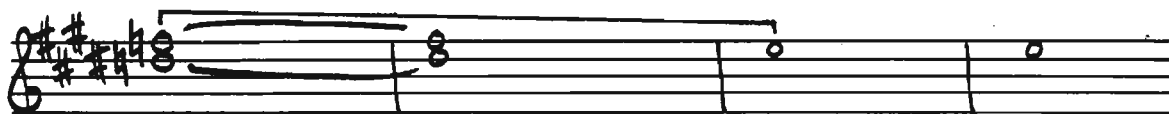
mm. 320 - 325:

mm. 229 - 332:



The final appearance of the *fa-mi* inflection coincides with the final cadence of the work at mm. 360 - 362 in the Second Violin:

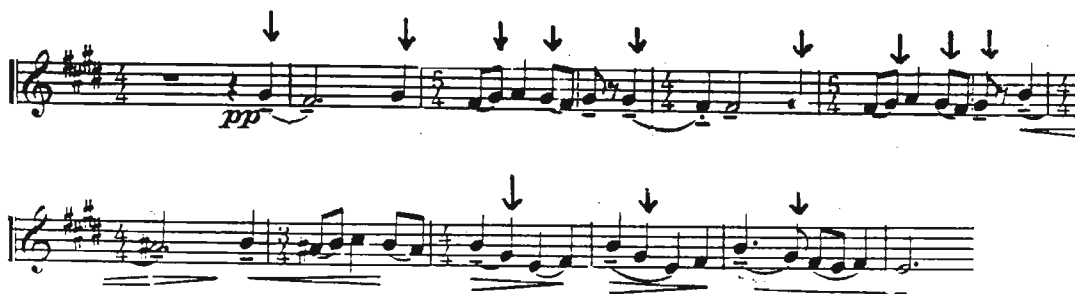
mm. 360 - 362, Second Violin:



d. The single tone *mi* in prominent position

The tone *mi* is prominent in both the First and Second Themes:

First Theme:

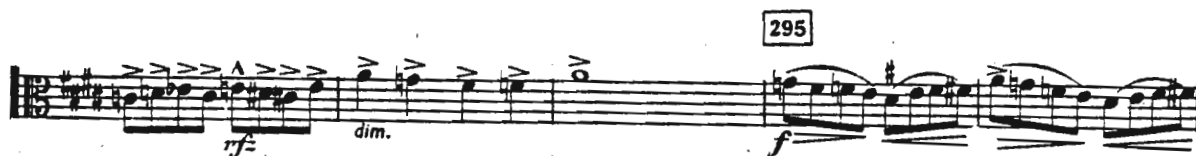


Second Theme:



Between mm. 287 - 292 the tone *mi* is repeatedly stated through the modulations between a-minor and a-sharp minor:

At the modulation to D major shortly hereafter at m. 295, the Viola articulates both the major and minor inflections of *mi* through two measures:

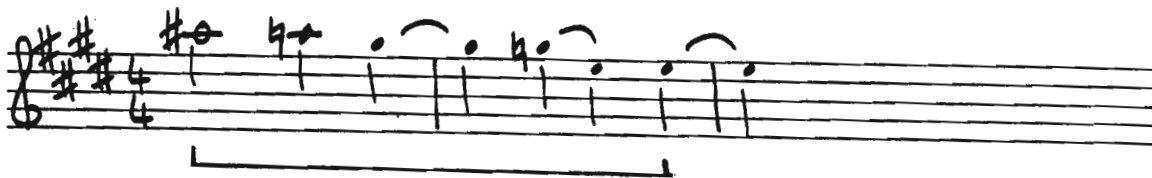


A similar procedure is evident at mm. 326 - 327 (g-sharp/g-natural in E major) and at mm. 337 - 339 (e-sharp in C-sharp major followed by e-flat in c minor).

f. The tritone in prominent melodic position

The tritone appears prominently in melodic structures at the following points:

mm. 257 - 259, Second Violin:



In addition, the above example can also be seen to illustrate a gapped form of the descending Lydian tetrachord.

mm. 287 - 288, First Violin:



II. Harmonic Configurations

Explicit Phrygian cadences as well as cadences with definite Phrygian implications are evident in this movement. These cadences frequently appear at the end of formal sections, thus underlining their function and effect in terms of the *Phrygian Inflection*. The mediant function does not fulfil an important role in this movement, but the tritone appears here once again, at first obliquely (mm. 237 - 238 and mm. 247 - 248), but later on forcefully at mm. 328 - 329 and mm. 338 - 339.

However, the most eloquent example of a cadential progression which underscores the implications of death in this movement is to be found in the extended Phrygian cadence which closes the work (from mm. 360 - mm. 362). This cadence occurs at the point where both melodic and rhythmic functions cease, and it is highlighted by the composer's dynamic indications; the cadence chord has the indication *poco sforzando* immediately followed by a *dimi-*

here because of the Phrygian descents which appear in two of the top voices (f-sharp to f-natural and e-flat to d-natural).

Between mm. 227 - 229 the following Phrygian cadences occur:

The image shows a musical score for measures 227-229. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for the basso continuo. The key signature is two sharps (F# and C#) and the time signature is 4/4. The music features several Phrygian cadences, characterized by a half-step descent in the upper voice. The instruction *pp quasi senza espressione* is written above the middle staves. The basso continuo part shows chordal accompaniment with figured bass notation.

mm. 288 - 295:

The image shows a musical score for measures 288-295. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The music features several chords and melodic lines, with some measures containing complex chordal structures. The notation includes various note values and rests.

With the last appearance of the Second Theme in the Viola between mm. 339 - 344, the following Phrygian cadences are implied over the pedal point on *c* in the 'Cello:

(rigorosamente in tempo al fine)

The musical score consists of five staves. The top staff is Violin I, followed by Violin II, Viola, Cello, and Double Bass. The Cello and Double Bass parts feature a prominent pedal point on the note C. The music concludes with a Phrygian cadence. Performance markings include dynamics (*f*, *p*, *pp*, *ppp*, *mf*), articulation (*molto*, *lusingando*, *pizz.*), and phrasing slurs.

A final Phrygian cadence closes the work at mm. 358 - 369:

358

pp *poco sf* *p* *ppp* *poco sf*

pp *poco sf* *p* *ppp* *poco sf*

p *ppp* *pp* *ppp*

p *ppp* *pp* *ppp*

b. Cadences containing the chords of the augmented sixth, Neapolitan sixth and plagal cadences

Apart from the indicated cadences noted in the foregoing section --some of which may be construed to contain the

chord of the Neapolitan sixth (see mm. 339 - 344)--no further examples of these types of cadences can be cited here. This is probably partly a result of the extended passages which are written over pedal-points (see mm. 132 - 254 over *e*, mm. 263 - 269 over *e*, mm. 270 - 274 over *a* and mm. 299 - 305 over *g*).

In terms of the *Phrygian Inflection* it is however important to note that cadences with Phrygian implications are frequently evident at the end or introduction of formal components; at the introduction of the Bridge Passage (mm. 252 - 254) both the First and Second Violins descend to *g*-sharp within the range of the tetrachord, articulating the following descending half-steps:

The image shows a musical score for measures 252-254. The score is in G major (one sharp) and 4/4 time. It features five staves: two for Violins (I and II), two for Violas (I and II), and one for the Cello/Double Bass. Measure 252 is marked with a box containing the number '252'. The music shows a descending half-step in the First and Second Violins, moving from G# to F# and then to E. Dynamics include *mf*, *p*, *f*, *pp*, and *pp incoloro*. Performance markings include *molto cant.*, *arco*, and *dim.*

Where the First Theme is restated in G-flat major at m. 275, it is preceded by the following progression in A-major with resultant descending Phrygian half-steps

through three voices:

275

pp subito, e quasi senz

pp e quasi

pp

At the transition between mm. 326 - 330, before the following restatement of the Second Theme, the Phrygian descent from E major/e minor to d sharp minor is evident:

326

A similar progression is employed at mm. 336 - 338 where the tonal centre shifts from c-sharp major to c minor.

c. The tritone in prominent harmonic position

In this configuration, the interval of the tritone is employed with varying importance; it is first heard at mm. 237 - 238 between the Second Violin and Cello:

Handwritten musical notation for measures 237-238. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The notation shows a melodic line in the violin and a harmonic line in the cello. The harmonic line consists of four chords, each marked with a tritone symbol (two notes connected by a double bar with a crossbar). The first chord is in measure 237, and the second is in measure 238. The key signature changes to two sharps (F#, C#) in measure 238, and the time signature changes to 3/4. The melodic line in measure 238 features a tritone interval between the second and third notes.

A similar procedure is evident at mm. 247 - 248. This interval is not as directly referred to in statements of the Second Theme.

Two further articulations of the tritone in harmonic position are found at mm. 328 - 329 and mm. 338 - 339 where it is heard, strongly articulated within a *fortissimo* context:

mm. 328 - 329:

327

Musical score for measures 328-329. The score is in 4/4 time and consists of four staves. The key signature has two sharps (F# and C#). The first staff (Violin I) starts with a *ff* dynamic and includes markings for *molto dim.*, *p*, *pp*, and *lusingando*. The second staff (Violin II) starts with *ff* and includes *molto dim.*, *p*, and *pp*. The third staff (Viola) starts with *ff* and includes *molto dim.* and *pp*. The fourth staff (Cello/Double Bass) starts with *ff* and includes *molto dim.*, *mf*, and *pp*, with a *pizz.* marking in the latter part of the measure.

mm. 338 - 339:

337

Musical score for measures 338-339. The score is in 4/4 time and consists of four staves. The key signature has two sharps (F# and C#). The first staff (Violin I) starts with *mf* and includes *molto*, *p subito, cresc.*, and *ff*. The second staff (Violin II) starts with *mf* and includes *molto*, *p subito, cresc.*, and *ff*. The third staff (Viola) starts with *mf* and includes *molto*, *p subito, cresc.*, and *ff*. The fourth staff (Cello/Double Bass) starts with *ff marcattissimo* and includes *f*, *ff*, and *(ff)*, with an *arco* marking. A downward-pointing arrow is positioned above the final measure of the score.

III. Structural Configurations

Although the descending Phrygian tetrachord is not present as an *Harmonic bass* in this movement, there are two explicit examples of successions of tonal centres that articulate the *fa-mi* inflection. The descending spiral bass as well as successions that articulate the tritone relationship are not of importance. Two examples can be shown of where the mediant function plays an important structural role: at mm. 317 - 327 and mm. 344 - 351. *Elegy V*, as is the case with *Elegy I*, is written in the *e* mode. However speculative the significance of this may be, it has to be conceded that the skillful way in which Van Wyk employs various configurations of the *Phrygian Inflection* both in the first and final movements of the work certainly corroborates Kimmel's tentative theory concerning the significance of the *e* mode in contexts concerning death.

The Descending Phrygian tetrachord is not present as *Harmonic bass* in this movement.

a. Successions of tonal centres that articulate the *fa-mi* inflection

There are two examples of this type of progression. The first example occurs at mm. 326 - 330 where the tonal

centre shifts from E major to d-sharp minor:

The image shows a musical score for measures 327 to 339. The score is written for four staves: two treble clefs and two bass clefs. The key signature is E major (one sharp). The music features a variety of dynamics and articulations. In measure 327, there is a box containing the number '327'. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). There are also markings for *molto dim.* (molto diminuendo), *lusingando*, and *plizz.* (pizzicato). The music shows a clear modulation from E major to d-sharp minor, which is indicated by the change in the bass line and the overall tonal color.

In a similar procedure at mm. 336 - 339 the tonal centre shifts from C-sharp major to c minor.

b. The role of the mediant key

The role of the mediant key can be seen to be of importance between mm. 317 - 327 in that E major is here superimposed on a recurrent c-natural in the bass. A more pertinent example is evident at mm. 344 - 351 with the modulation from c minor to e minor/E major:

344

pp molto tranquillo

pochiss.

pp

pp molto tranquillo

pochiss.

pp

pp molto tranquillo

pochiss.

pp

arco

c. *Elegy V* is--as is the case with *Elegy I*--in the *e* mode.

IV. Rhythm and Pulse

Although the dactylic rhythm is absent from *Elegy V*, an important allusion to death, termination and finality may be found in the parameter of pulse. With only a few exceptions, (mm. 275 - 283) (mm. 287 - 292) (mm. 313 - 325), the 'Cello enunciates the quarter-note pulse unit throughout the entire movement. Towards the end of the movement, between mm. 344 - 351, the pulse strength is

first reduced by means of *ppp* and *pp* indications and at m. 352 it is finally extinguished when the Cello sustains the note *e* until the end of the movement in the following irregular and vague references to the basic pulse unit:

This resolution of pulse is also evident in the First Violin from m. 352 until the end of the movement; reference to the basic pulse unit is avoided by the phrasing which articulate groups of three- and four quarter-note units:

At m. 364 this vague configuration of pulse is extinguished in both the First Violin and the Cello when both instruments sustain the note *e* at a *ppp* level until the close of the movement. When the sound stops at m. 367, the composer stresses the importance of the subsequent silence by the *fermata* indication in the final measure. Thus, the pulse unit is first weakened and finally demonstrably extinguished and may hence have a powerful allusion to death.

V. Timbre and Texture

As are the first and third elegies, *Elegy V* is shaped in an archlike formal structure which may be seen to be operative through various parameters. Within the parameters of timbre and texture, this is constituted as follows. The movement commences at *pp* and *ppp* dynamic levels; the texture is transparent and the First Theme is introduced by the Second Violin in its middle range. At m. 242 the First Violin restates this theme in the same register. After brief fluctuations in levels of intensity (mm. 252 - 254) (mm. 256 - 258), the Second Theme is introduced at m. 267 at a *forte* level. This statement gradually leads to the *ff* at m. 270 at which point the texture becomes more opaque. After the *ff* cadence at m. 274, which is heard through six voices, the First Theme is introduced at a *pp* level. The lower and darker timbres

of all four instruments are employed and the texture undergoes a transformation to one of transparency. This material gradually increases in level of intensity, and through the sounding of progressively higher registers, culminate in the passage mm. 283 - 292. In this passage, the four instruments play in high registers, at high levels of intensity and the texture is condensed and opaque. This is followed in m. 229 by a brief cessation of these elements before a similar surge through the parameters of timbre, range and level of intensity leads to two more *ff* climaxes at m. 326 and m. 337. In each of these instances it is important to note that both culminations are dramatically contrasted with subsequent lyrical statements of the First Theme in low registers and at reduced dynamic levels (mm. 327 - 339). From mm. 339 to the end of the movement the dynamic level gradually decreases, the ranges of the Second Violin and Viola remain predominantly low and the texture becomes increasingly more transparent and is finally resolved in the final measures when the First Violin and Cello sound the note *e* in unison at the octave for approximately four measures at a *ppp* level (mm 365 - 368).

It may thus be possible to discern the cycle of generation-growth-decay and death within the parameters of timbre and texture.

Conclusion

In addition to the various possible melodic, harmonic, structural, rhythmic and timbral allusions thusfar referred to, the following general and speculative observations may be made regarding possible allusions to death in *Elegy V*.

Contrast through various parameters initially plays an important structural role. This is not readily evident at the outset of the movement as the thematic material of both themes are cast in complementary homogeneous surroundings. Until m. 274, increase and decrease in levels of intensity, range and density of texture occur gradually.

At mm. 275 however, the first dramatic contrast is evident. A sudden drop through the parameters of level of intensity, pitch, textural density and timbre occurs when the First Theme is heard in a transformed guise. Similar contrasts occur where the First Theme is heard at mm. 328 and 339. The contrast in each of these cases has a profound effect on the character and mood of the music. Material of a bright, rhythmically enunciated character is directly followed by that with a darker, more sombre and introspective quality. In each of these instances the First Theme is suddenly inflected in a manner that may be

seen to articulate the sudden shift between that of certainty and uncertainty, light and darkness or life and death.

This idea may be further supported by the fact that this theme is progressively cast in a more Phrygian mould with each of its appearances where it articulates this contrast. At the beginning of the movement it is cast in E major over a bright pedal point in the 'Cello. At m. 275, after the *ff* climax in A major, it is heard in G-flat major, *pp subito, e quasi senza espressione*. At mm. 329 and 339 similar contrasts occur and at the inflected appearance of the First Theme here, the opening descending interval of the theme is altered from a major second to that of the Phrygian half-step. This Phrygian descent is further noticeable in the shifts that occur between tonal centres. At m. 329 the tonal centre shifts from E major to d-sharp minor and at m. 339 from C-sharp major to c minor.

In addition to poignantly illustrating the possible contrasts between life and death, the procedure followed here can be seen to underscore the implications of the *Phrygian Inflection*. From m. 339 to the end of the movement the dynamics of Death can be seen to be operative through several different parameters. At m. 339 the First Theme is heard *pp* for the last time in a shortened state-

ment which articulates the Phrygian descent. During the subsequent last statement of the Second Theme (m. 344) the Viola sounds the complete Descending Phrygian tetrachord at m. 345.

Where the Coda commences at m. 352, reference to the First Theme is made by way of fragmented interjections. The incessantly-articulated pulse in the 'Cello ceases at m. 352 and further sense of pulse is weakened in that the First Violin articulates an irregularly-grouped quarter note pattern on *e*. In the two outer voices the dynamic level drops to *ppp sempre*. A final accented Phrygian cadence resolves onto the interval of the open fifth at mm. 360 - 362. Explicit harmonic function ceases at m. 365 when only the note *e* is sounded by the First Violin and 'Cello. The elegy ends at a *ppp* level with an added *diminuendo* indication. Four beats of silence with a *fermata* indication stresses the subsequent silence.

Thus, death is arrived at after a process in which the life-giving elements have been demonstrably weakened and finally dissolved. Van Wyk concludes the work with a final reference: London, Sept. 1940 - June 1941.

CHAPTER FIVE: CONCLUSIONS

Kimmel's theory regarding the "Phrygian Inflection and the Appearance of Death in Music" is substantially corroborated by an analysis of the *Five Elegies*. Configurations of the Phrygian Inflection pervade the entire composition through its various Melodic, Harmonic and Structural parameters.

Howard Ferguson writes:

"Van Wyk's very distinctive idiom combines a basically tonally framework with harmony that is continually inflected. It sometimes has a modal flavour and often juxtaposes the major and minor forms of chords or uses both simultaneously."
(Ferguson, 1987:6)

Based on the findings of this study, it may be suggested that in the *Five Elegies*, it is largely the appearance of the *Phrygian Inflection* and its various derivations which contribute towards this 'very distinctive idiom.' Moreover, as is indicated in the previous chapter, it seems possible to trace the inflection's influence through the parameters of rhythm, pulse, timbre and texture. In addition, the cycle of generation-growth-decay and death may be gleaned through these parameters especially in *Elegies I, III, IV* and *V*. A similar cycle may also

be construed in the successions of tonal centres employed in each of the successive five movements: Both the First and Fifth Elegies have *e* as tonal centre. The successive tonal centres of the five movements may suggest an ascending spiral of generation and growth through *Elegies I, II* and *III* and a descending spiral of decay and death through the descent of *Elegies IV* and *V*:

Succession of tonal centres:



This cyclical element may be construed as being an important underlying device which fosters unity in the entire composition: It can be traced within movements through the parameters of rhythm, pulse, timbre and texture especially in *Elegies I, III, IV* and *V*, and is equally evident in the succession of tonal centres when the *Five Elegies* are viewed as a whole. It may thus be possible to discern an ascending clockwise spiral of generation and growth through the succession of tonal centres of the first three movements and a descending anti-clockwise spiral of decay and death through the descent in tonal

centres of the fourth and fifth movements. This phenomenon may provide a partial response to Kimmel's request for considerations of possible ways in which the *Phrygian Inflection* may be seen to function within *entire* works.

However, although it is possible to establish a multitude of Phrygian configurations as they appear through the various parameters in the entire *Five Elegies*, the question can be posed whether it can be accepted-unreservedly and without qualification--that the *Phrygian Inflection* is expressive of death in the musical work and *proven*, beyond doubt, that this statement holds true for every occurrence of the inflection in prototonal and tonal music. The rigorous answer to this question must be 'no', for, although it certainly seems possible to argue a strong case for the validity of this idea, it seems equally possible that examples in prototonal and tonal music may be marshalled where configurations of the inflection appear and where concomitant evidence of the intended extramusical meaning of death may be absent on the poietic and/or esthetic levels of information.

Kimmel concludes his article regarding the extramusical significance of the *Phrygian Inflection* by conceding that:

"These devices are not to be construed to constitute a 'vocabulary' with univocal connotations. Not every isolated or passing occurrence necessarily announces some aspect of death...Yet whenever death is implied in a work these are among the gestures in which it is most apt to be embodied."(p. 75)

Thus, although analysis of the *Five Elegies* corroborates Kimmel's theory, it does not necessarily follow that every occurrence of the inflection--regardless of where it occurs--signifies the presence of death in the musical work. It should therefore be kept in mind that although the *Phrygian Inflection* may frequently be employed by composers in death-related settings--and experienced as an eloquent and effective symbol for death by the listener--it is also conceivable, that a composer may write configurations of the inflection, without having the intention of expressing this extramusical phenomenon.

In view of the findings of the present study, it may be suggested that evidence on both the poietic and esthetic levels of such a composition may be accordingly absent.

Although Arnold van Wyk's *Five Elegies for String Quartet* directly supports Kimmel's theory regarding the *Phrygian Inflection* and evidence can be gleaned on the poietic and esthetic levels of Nattiez's semiological model, it obviously cannot be construed that every single appearance of the *Phrygian Inflection* in every composition written within the Western tonal tradition, can be interpreted in this way. If the idea is accepted that the *Phrygian Inflection* has substantial--although not conclusive--validity as a sign or symbol for death, its implications in terms of Arnold van Wyk's *Five Elegies for String Quartet*

seem ineluctable. Findings on the neutral level of Nattiez's semiological model are, moreover, substantially strengthened by an investigation of the poietic level of information.

The sign's presence on the level of experience, or the esthetic level, is perhaps the most difficult to pinpoint, since listeners' experiences are undoubtedly considerably influenced by factors such as personal disposition and preference, coupled with the quality or the context of the performance of a work. The extent to which the *Phrygian Inflection* may signify the presence of death through the *Five Elegies* to the listener, has been discussed at the end of each of the respective analyses in the previous chapter.

Thus, the information gleaned at the poietic, the neutral and the esthetic levels of Nattiez's tripartite conception of musical semiology can be seen to support the thesis that Van Wyk's work contain numerous possible structural allusions to the extramusical concept under study. Yet, it also seems necessary to point out that a systematic method regarding a *Semiotic of Music*, which could moreover be seen to have universal validity, has not been formulated to date. Wendy Steiner writes:

"It is tempting to embrace semiotics as a new gospel whose mere application will turn art theory from a chaos of speculation into a systematic field of study. But the replacement of order by chaos can backfire, and the application of semiotics to the arts threatens to reveal a murkiness in the neat categories of the theory quite in keeping with the 'unclear thinking of art'."

(Steiner, 1981:3)

Similarly, Henry Orlov outlines some of the problems which have not been resolved in the application of semiotics to music:

"If music is to be considered a sign system, then it is a very strange one: an icon which has nothing in common with the object it presents; an abstract language which does not allow for a prior definition of its alphabet and vocabulary, and operates with an indefinite, virtually infinite number of unique elements; a text which cannot be decomposed into standard interchangeable items...The reason for this strangeness is that the reality so symbolized is that of preverbal experience --the reality of immediate mental, emotional, and sensuous life in the human being...The way it defines experience, the type of relation between the musical signifier and significate, is akin to that of an ideogram. Music can be said to be the audible ideogram of experience. This is so far the nearest conceivable approximation that can be made to it in terms of semiotics."

(Orlov, 1981: 136 - 137)

In 1989, Nattiez perhaps best summarized the problems facing a systematised formulation of a *Semiotic of Music* as follows:

"Semiotics does not exist. For two closely related reasons: the investigations which, since the nineteenth century, have claimed to be semiological take their inspiration from diverse orientations and have an extremely varied scientific past; as yet nobody seems to have put forward a sufficiently coherent paradigm for analysis, or a corpus of universally accepted methods, which would enable one to talk of a *single* semiological science."

(Nattiez, 1989: 21)

In the same article Nattiez discusses several of the current developments in music semiology, points to some of their distinctive leanings and respective advantages and limitations and concludes by saying:

"Music semiology is not, by nature, different from any other type of analysis, because there is always a gap between an analysis and its object. Analysis, and semiology with it, belong to the great family of models; it simulates the workings of the fact under examination, it does not reproduce it. To expect that analysis is the equivalent of the way in which one experiences one's relation to music is quite simply to misunderstand its objectives. Analysis aims at a superior knowledge of the object: in no way is it a substitute...Does music semiology exist? Pure semiology: no. In 1975 I proposed nothing other than the *Fondements d'une sémiologie de la musique*: These foundations are twofold: The interpretant is the root of the symbolic operation; a symbolic form necessarily has three dimensions: the poietic, the immanent [or neutral] and the esthetic. I would not be involved in the construction of a music semiology if I did not believe fundamentally in these two propositions. But one day some crafty interpretant will perhaps come and overturn the tripartite conception to which I adhere. And like interpretants, the discussion goes on *ad infinitum*."

(Nattiez, 1989: 57 - 58)

The approach followed in this study illuminated a certain way of approaching creative activity: Humanity is *homo*

significans, maker and reader of signs. Music may be viewed as a system of signs consisting of two components: the signifier and the signified. Since the signified cannot be seen to be identical with reality--and moreover depends on the metaphoric and approximate medium of language for its description--music may be treated as a self-enclosed system of communication. The sign may manifest itself on the three different levels of Nattiez's model, and the nature of its description is, to a large extent, dependent upon the disposition of its interpretant. Meaning cannot be said to be immanent in a sign, but substantially depends on the sign's position in a set of relationships.

In this study, therefore, an attempt was made to elucidate a certain aspect of meaning dependent on both the theoretically-verifiable sources of information as well as subjective extrapolation.

Kimmel writes that "...the mark of the educated ear is not only its capacity to explain theoretically the succession of events it encounters, but to grasp and understand their import. And this, in the last analysis, is the function of criticism" (p. 76). It was attempted in this study to illuminate one such possible level of the 'understanding of an import' of Van Wyk's composition.

Finally, consideration is given to Van Wyk's statement that the *Five Elegies for String Quartet* should be seen as "music of protest" (Van Wyk, SABC, 1983). The observations and ideas that follow are of a tentative and speculative nature and while it is inferred that they are valid, equally, it is accepted that they are partly informed and influenced by a subjective, and therefore variable level of experience.

The *Five Elegies for String Quartet* was conceived by Arnold van Wyk against the background of wartime London and at the height of Hitler's *Blitzkrieg*. The work was composed partly in bomb-shelters during air-raids on the city. According to the composer, he sought to give expression to 'the evanescence of life', 'mourning' and 'death'. As such, it seems feasible to suggest that Van Wyk felt himself to be expressing an emotional response to the life-threatening situation with which he and millions of others across Europe had suddenly been confronted. One may thus conjecture that Van Wyk mourns the large-scale infliction of death which surrounds him and that he is protesting against man's inhumanity to man; a characteristic of human behaviour which has been exemplified in wars throughout recorded history. This idea may be strengthened by the fact that during this time, Van Wyk also started working on the *Agnus Dei* and the *Kyrie* of what was later to become his *Missa in illo Tempore*, for

the *Agnus Dei* ends with a prayer for peace while the *Kyrie* is a prayer for Divine Mercy. In 1979, Van Wyk wrote that his *Mass* could be seen as "having a bearing upon the state of the world in 1945 and today" (Van Wyk, 1979:3). In addition, in 1979 he partly motivated his choice for completing this work for the tercentenary celebrations of Stellenbosch by pointing out that "in view of the present state of affairs of our country and of the world, we should perhaps not be celebrating too boisterously" (Van Wyk, quoted by Viljoen, 1981: 8). In 1947, Stegmann--ostensibly sanctioned by the composer to do so--writes "Van Wyk was also moved by the suffering of the occupied Netherlands; this inspired the *Three Improvisations*" (1947:45). In a letter to Anton Hartman (then Head of Music, SABC) dated 22 December 1958, Van Wyk writes: "Ek wil nie melodramaties wees nie, maar moet jou sê dat ek baie dae inniglik verlang na die rus van die dood...dis 'n allervreeslike wêreld waarin ons woon" (Van Wyk, 1958:2)(a). "I do not want to sound melodramatic, but have to tell you that I frequently experience a profound longing for the tranquillity of death...it is a horrifying world we live in."

These statements by Van Wyk may well indicate the *nature* of his intended protest. If it is taken that the "present state of affairs of our country and the world" and the "horrifying world we live in" point to the world in a

sociological sense, it may be argued that Van Wyk had an acute sense of the social injustices of the world and of South Africa. Van Wyk experienced the large-scale infliction of death, the tyranny of oppression and the threat of encroaching totalitarianism at first hand during the years 1938 to 1946 in London. Upon his return to South Africa he may well have reacted against the official entrenchment of a government policy which was entirely based on the atavistic principle of race and which relegated the majority of South Africa's citizens to the status of migrant labourers "as there could be no place for [them] in the European community above the level of certain forms of labour" (Verwoerd, quoted by Lelyveld, 1986: 18). Viewed in this way, Van Wyk's ongoing references pertaining to the concept of 'protest' could be seen as being directed against oppression and suffering inflicted by human beings upon human beings; throughout the world, and more specifically, in the country where he lived between 1946 and 1983.

In addition, there are indications that Van Wyk, the composer, often found himself in a precarious position in his relationship with the country's state-controlled broadcasting corporation. On the one hand, he was dependent upon this corporation for commissions and in order to have his music performed and broadcast, and as such, incurring the wrath of the organisation may well

have meant an end to this much-needed support. On the other hand; he frequently did not agree with the *modus operandi* of the corporation and the official arts policy as administered by the government of the day. In a letter to Anton Hartman in 1973, he voiced his objections to the exclusive nature of the current establishment and the practice of censorship as follows:

"Uit die aard van die geleentheid moes jy seker praat van hoeveel Afrikaners daar vandag in sleutelposisies sit, maar ek het gedink (en ek dink dit nog) dat die dae verby is dat ons mekaar gelukwens oor die toestand van sake. Ons behoort nou te vra of dit goed is dat X --of hy nou Afrikaner, Suid-Afrikaner of wat ook al-- sit waar hy sit. Wat help dit byvoorbeeld dat iemand soos...die hoof van die Publikasieraad is? Jy sal seker sê ek is onnadenkend maar ek wil tog vir jou sê dat die dade van daardie raad (miskien sy bestaan, selfs) baie prominent voorkom onder die dinge wat my as mens en as kunstenaar bitter ongelukkig maak."
(Van Wyk, 1973:1)

"As result of the nature of the occasion you were probably compelled to speak about how many Afrikaners presently occupy key positions, but I thought (and I still do) that the days are past when we congratulated each other on this state of affairs. We should now ask ourselves whether it is acceptable that X, whether Afrikaner, South African or whoever, occupies certain positions. Of what possible advantage can it be that...is the head of the Censorship Board? You will probably say that I am being thoughtless, but I have to tell you that the acts of that board (possibly, even its existence) feature prominently among the things that make me bitterly unhappy, both as a human being and as an artist."

As early as 1958, in a letter addressed to the head of the

Afrikaans Service of the SABC, Van Wyk articulated his views on the state of official arts policy as follows:

"Suid Afrika het in die afgelope twee dekades meer komponiste opgelewer as wat redelik verwag kan word van so 'n armsalige landjie...Suid-Afrika is so bewus van sy agterstand op die gebied van die skeppende kunste dat hy "skilders" ontdek wat maar nog beswaarlik die kwas kan hanteer, "skrywers" wat nog nie korrekte woordgebruik baasgeraak het nie en "komponiste" wat maar nog effens verder as die elementêre teorieklas gevorder het. Aan hierdie laaste soort het u al pryse toegeken en gaan u waarskynlik weer pryse toeken."
(Van Wyk, 1958: 1)(b)

"South Africa has produced more composers during the past two decades than what could have been reasonably expected from such a pitiful country...South Africa is so aware of its backward position where the creative arts are concerned that it discovers 'painters' who can hardly manipulate the brush, 'authors' who have not mastered the correct use of language and 'composers' who have only just progressed beyond the elementary theory class. To this last group you have awarded prizes and will probably do so again in the future."

In 1957, ostensibly upon being invited to address a meeting of the FAK (freely translated as the Federation of Afrikaans Cultural Societies) which was to be held in Stellenbosch, Van Wyk declined, and motivated this as follows:

"...op die oomblik is Stellenbosch en Afrikaanse Kultuurverenigings nie die dinge wat die naaste aan my hart lê nie -- ek is dus bevrees dat my toespraak teleur mag stel, nie alleen oor die onkunde wat ek aan die dag mag lê nie, maar ook omdat ek seer-sekerlik genoodsaak sal voel om 'n paar bitter dinge te sê."
(Van Wyk, 1957: 1)(a)

"...at the moment, Stellenbosch and Afrikaans Cultural Societies are not the things closest to my heart. For this reason my speech would probably disappoint -- not only as result of the ignorance I may display, but also as result of the fact that I shall most certainly feel compelled to say a few bitter things. So, rather not."

One may thus deduce that Van Wyk frequently expressed a fairly specific protest against the *ideological* implications, not only of being dependent on the South African Broadcasting Corporation, but also against the exclusive nature of current Afrikaner ideology with which he may have been expected to identify. In addition, it seems that during this time the SABC adhered to the practice of commissioning works on condition that remuneration be withheld until "after the score has been approved by us" (quoted by Van Wyk, 1958:2)(c). To this, Van Wyk replied:

"Ek moet ook ten sterkste protes aanteken teen die woorde 'nadat die partituur deur ons...bevredigend gevind is'...Ek is óf die opdrag waardig...óf u weerhoud die aanbod. Maar sulke woorde is kwetsend en beledigend."
(Van Wyk, 1958:2)(c)

"I have to protest in the strongest possible terms against the words 'after the score...has been approved by us'...Either I am worthy of the commission...or you withhold it. But such words are offensive and insulting."

Indeed, at times he avowed a distinct contempt for this institution: In the same year, he wrote: "...ek gaan

voortaan leer om sonder die SAUK klaar te kom" (Van Wyk, 1958:1) "...in future, I am going to learn to cope without the SABC..." and described it as an organization "for which respect has become an impossibility" ("...n organisasie waarvoor mens onmoontlik nog respek kan hê" (Van Wyk, 1958:1)(c).

However, since Van Wyk was largely dependent on the SABC for public exposure, he may have refrained from voicing these grievances publicly. From a perusal of Van Wyk's correspondence with Anton Hartman (presently housed at the South African Centre for Information on the Arts, Pretoria), as well as consideration of the quotations previously given, it is possible to infer an inner struggle of conscience. This writer wishes to argue that that which Van Wyk expresses as protest in his correspondence defines an element of protest he identifies in his music.

It can be argued that through his correspondence Van Wyk voices his perceived alienation which possibly resulted from living and working in a country where his music was not rightfully appreciated. Nine years after his death this situation appears to be unchanged since South African symphony orchestras do not, as a rule, perform his symphonic works; much of his music remains in manuscript form (or is currently out of print) and recordings of his works are virtually unobtainable. In the absence of

public recognition and approval by various Performing Arts Councils and the SABC, Van Wyk protested against misdirected policies, narrow-minded deterrents to his creativity and his perceived isolation in South Africa. An additional compounding factor may be the fact that his music possesses an "undertone of gloom" (Van Wyk, SABC: 1972), and "the fact that certain people do not like to hear those kinds of things" (Van Wyk, SABC, 1983).

It may be suggested that the quality of Van Wyk's oeuvre did not reflect the quality of official social values of the society in which he lived. For, if we are to interpret the concepts of 'death' and 'protest' in terms of the socio-political conditions surrounding the composer, and view his own statements pertaining to these intended extramusical qualities as having bearing upon the "state of our country and the world", it can be argued that in his music, and especially in a work such as the *Five Elegies for String Quartet* Arnold van Wyk *indicts* not only the social circumstances in which the work was composed, but also the very society in which he lived and worked from 1946 to 1983. As such, the work may be seen to possess universal as well as particular significance as seems to be the case with all works of art of an enduring quality.

The 'protest' embodied in the work in terms of this interpretation could therefore well serve as a reminder or a warning to a society which from 1946 to 1983 persistently ignored the dignity and humanity of the majority of its members and may thus contribute, to paraphrase Christopher Ballantine, to the realisation that a happy and liberated life for all human beings has *not* been realised in the present social order (Ballantine, 1974: 15).

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