

The Chamber Music of Hendrik Hofmeyr

**An Investigation and Stylistic Analysis
of Selected Works**

University of Cape Town

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February 2018

Thesis Presented for the Degree of DOCTOR OF PHILOSOPHY in
the Department of Music at the South African College of Music,
University of Cape Town

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Declaration

I hereby declare that the entirety of the work contained in this thesis is completely my own, both in concept and execution. This thesis is submitted here in fulfilment for the degree of Doctor of Philosophy (in the department of Music) at the University of Cape Town, and it has not been previously submitted for a degree at any other institution.

Signed by candidate

Justin Carter

Abstract

Hendrik Hofmeyr, professor and head of composition at the South African College of Music at the University of Cape Town, is probably the most performed and commissioned composer living in South Africa today. Chamber music forms an integral part of Hofmeyr's musical output. The overwhelming majority of these works have been produced in the last ten years, demonstrating his growing interest in this genre of music. Furthermore, this demonstrates musicians' increasing desire for Hofmeyr to compose more chamber works, as most of these compositions are commissions or requests, intended to be premiered and played by specific artists or ensembles. His chamber works already include seven duo sonatas, two trios with piano, two string quartets and a clarinet quintet, among many other lesser works. Indeed, of his roughly 190 numbered compositions, at least 29 are original chamber works (15% of the total). These are also supplemented with several important arrangements within the genre.

With this in mind, the research presented here aims to explore each of these major chamber works, contextualise them, as well as examine them from their points of origin, their stylistic conception and musical characterisation. This analysis should provide useful insights into the compositional style of this South African composer. The guidelines of stylistic analysis presented by Jan LaRue form the inspiration for the analytical approach to be taken.¹

Up to this point, there has been little discourse, especially in terms of analysis or comprehensive research, which has focussed on any of the chamber works by Hofmeyr. As such this research hopes to break new ground by investigating this important portion of his oeuvre, while at the same time bringing insights and reflections upon these pieces from the composer's points of view, and then analysing and commenting on the formal structure, harmonic language, melodic writing and musical detail they contain as well as the sound world they create.

Ultimately, by comprehensively examining Hofmeyr's chamber music, and by keeping in mind the historical context, this aspiringly ground-breaking discussion looks towards highlighting what amounts to a much under-valued body of work within South African music.

¹ Jan LaRue, *Guidelines for Style Analysis* (New York: Norton, 1970).

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Abbreviations and Conventions

Please note that several abbreviations are used throughout this thesis, these are written out fully the first time they appear. The two most common are LH (left hand) and RH (right hand), typically used when dealing with piano parts.

Unless otherwise stated, sounding pitches (non-transposed/concert pitch) are always used. C4 is understood to mean middle C.

Unless otherwise stated, any information attributed to the composer is taken from personal communications with the author, either from interviews, discussions or emails. All information regarding the premier performances and the commissioning of Hofmeyr's works was obtained directly from the composer, who keeps meticulous records of all such details.

1. Background to the Study

1.1 Introduction (Rationale)

Chamber music has always been of great importance to me personally, and it is where I have always felt most at home, as a musician. In fact, this genre of intimate music making has held a special place in my heart since my school days, where I first discovered the magnificent piano trios, string quartets, accompanied sonatas and other works that make up the standard chamber music repertoire.

In addition to the standard repertoire, I particularly love to discover new and forgotten pieces as well, something I still enjoy to this day. I fondly remember how, as an overly-eager BMus student at the South African College of Music (SACM) at UCT, I would, right from the very first few weeks, grasp every opportunity to play chamber music. I cherish the many chamber music experiences I have had since those days.

My deep interest in the music of Hendrik Hofmeyr originated with the research I did for my masters thesis several years ago. My research consisted of a complete study of the South African clarinet concerto genre, of which I found nine works. I was in contact with the various composers and was drawn into the research of these composers and their music. I was, however, most struck by the beauty and ingenuity of Hofmeyr's Clarinet Concerto, Op.147, and felt drawn to investigate his music further.

Hofmeyr was no stranger to me, having taught several of my undergraduate music courses and was on several of my practical examination or competition boards since 2005. When deciding which topic would be relevant enough and worthy of such in-depth study as a doctoral thesis and would also be interesting enough to motivate the many long hours such an endeavor demands, it seemed obvious to bring together my love of chamber music and my interest in Hofmeyr's music in this research I present here. As probably the most commissioned and most performed composer in South Africa currently,² a comprehensive study into his most expanding genre of music seemed most fitting. This topic also allowed for the inclusion of a creative component, which took the form of four recitals of chamber works related to this study.

The aim of this thesis is to bring greater attention to these works and to enlighten and inform musicians intending on performing any of these pieces, highlighting essential details and salient compositional, harmonic and stylistic elements contained in the music. This study should clarify

² James May, "The marriage of instinct and ingenuity: canonic writing in the music of Hendrik Hofmeyr", *Journal of the Musical Arts in Africa*, 14:1-2 (2017): 15.

and ease the preparation and performance of Hofmeyr's chamber music, which takes considerable technical and musical expertise to master.

In order to maintain the feasibility of this study in terms of analysing the various works in sufficient detail, I have chosen only to look at his purely instrumental chamber music, of which there are currently 38 works.³ Works for piano duo and piano duet are always a grey area and have also been excluded here as they fit in better with research of piano music. Hofmeyr's various chamber works which include voice are not discussed either but are included in the work-list found at the end of the thesis. Furthermore, detailed analysis has been restricted to his multi-movement compositions of a larger nature. There are eleven such significant chamber works written to date: the six sonatas for various instruments and piano, two trios with piano, two string quartets and the clarinet quintet. Each of the 27 smaller chamber works are discussed in lesser detail. Due to the breadth of this study the analysis could not be exhaustive but should be detailed enough to give a thorough understanding of the various works.

This research also looks briefly at the composers who have influenced Hofmeyr, as well as their own works within this genre. And an overview of Hofmeyr's compositional style is also included.

Keeping in mind that the majority of these works have been written in the last ten years, this thesis will almost exclusively consist of new analyses and research. Indeed, the Sonata for Viola and Piano was only just premiered on 15 February 2018 and the Clarinet Quintet only received its premiere in December 2017.

1.2 Literature Review

There are few written mentions of any of these chamber works in any previous research done to date, in fact, the seminal book on South African composition *Composers in South Africa Today*⁴ was written while Hofmeyr was still studying in Italy and does not even mention him. Only five noteworthy pieces of research in this genre of his output appear to have been written to date, and four are in Afrikaans, limiting their potential audience especially in the wider world of music.

The first of these pieces of research is a journal article by Izak Grové entitled "Hendrik Hofmeyr se kamermusiek."⁵ However, in this article Grové essentially only discusses the First String Quartet, over half of the seven pages are merely musical examples, and the research dealing with the string quartet reads more like programme notes for a concert than in-depth analysis.

³ Chamber music is understood to mean music of a more intimate nature, written for a small instrumental ensemble played one to a part, for two to nine musicians.

⁴ *Composers in South Africa Today*, ed. Peter Klatzow (Cape Town: Oxford University Press, 1987).

⁵ Izak Grové, "Hendrik Hofmeyr se Kamermusiek", *Musicus*, 35.2 (2007): 83-89.

Two masters theses from the University of Stellenbosch and a doctoral thesis from the University of Pretoria have chapters dealing with a few of Hofmeyr's chamber music works:

The earliest thesis is written by Hilde Roos, and explores Hofmeyr's life and music in general, from his birth in 1957 until 1999.⁶ Roos discusses his style in broad terms and includes a chapter dealing with the First String Quartet. The six pages dealing with the quartet essentially only investigate the history of the piece and its formal structure.

The more significant masters thesis is Tricia Theunissen's from 2014 which investigates the accompanied violin sonatas written by Roelof Temmingh, Peter Klatzow and Hofmeyr.⁷ Theunissen does an admirable job discussing two of the essential elements, the form and harmonic language, used in Hofmeyr's Violin Sonata.

Johannes Hendrik le Roux's doctoral thesis analyses and compares three chamber works by Alexander Johnson to three chamber works by Hofmeyr to identify the main compositional differences between these two local composers.⁸ The study is very analytical and dry, and is likely to be of little use to any performing musician.

The only research done in English is a masters research report by Malcolm Nay, documenting the recording process involved in the making of an album by Trio Hemanay which included Hofmeyr's *Notturmo Elegiaco*, Op.30A.⁹

Various other journal articles and postgraduate dissertations have dealt with aspects of Hofmeyr's compositional style or with his music written in other genres. These have further aided my research and understanding of Hofmeyr's style and compositional process. Amy Crankshaw's thesis looks at the harmonic language Hofmeyr uses as well as his analytical theories, which he developed and still teaches in his various classes at the University of Cape Town.¹⁰ Clinton Claasen's thesis deals with Hofmeyr's use of poetry and symbolism in *Die stil avontuur*,¹¹ while Conroy Cupido thesis investigates Hofmeyr's song cycle *Alleenstryd*.¹²

⁶ Hilde Roos, "Hendrik Hofmeyr: lewe en werk 1957-1999" (MMus thesis, Stellenbosch University, 2000).

⁷ Tricia Theunissen, "Die begeleide vioolsonate in Suid-Afrika: Die bydraes van Temmingh, Klatzow en Hofmeyr" (MMus thesis, Stellenbosch University, 2014).

⁸ Johannes Hendrik le Roux, "Alexander Johnson en Hendrik Hofmeyr: 'n stylbespreking van geselekteerde kamermusiekwerke" (DMus thesis, University of Pretoria, 2014).

⁹ Malcolm Nay, "'Putting it down: the making of a CD with special reference to Hendrik Hofmeyr's *Notturmo Elegiaco* for Piano Trio" (MMus research report, University of the Witwatersrand, 2008).

¹⁰ Amy Crankshaw, "Hendrik Hofmeyr: harmonic language as a composer and theorist" (MMus thesis, University of Cape Town, 2015).

¹¹ Clinton Jared Claasen, "*Die stil avontuur*: An evaluation of Hendrik Hofmeyr's song-cycle with an emphasis of the poetry of Elisabeth Eybers" (MMus thesis, University of Cape Town, 2012).

¹² Conroy Cupido, "Significant influences in the composition of Hendrik Hofmeyr's song cycle *Alleenstryd*" (DMA thesis, University of North Texas, 2009).

Journal articles which were investigated include those that appeared in the journal *Musicus* 35.2 of 2007, written on the occasion of Hofmeyr's fiftieth birthday.¹³ While Stephanus Muller published an article on Hofmeyr's *Sinfonia Africana* in *Musicus*,¹⁴ and James May and Michael Blake have written articles in *Samus* dealing with aspects of Hofmeyr's vocal¹⁵ and orchestral music.¹⁶ May has most recently written a journal article dealing with Hofmeyr's use of various canonic forms.¹⁷

1.3 Methodology

The methodology used in this study is both descriptive and analytical. The seminal theory of stylistic analysis by Jan LaRue forms the inspiration for the analytical approach of this research.¹⁸ The approach LaRue advocates involves looking at the five core components of music separately to gather a more in-depth understanding of the overall effect. These five elements are sound, harmony, melody, rhythm and growth.

Briefly laid out, the component of sound includes looking at elements such as the timbre, the range and the tessitura. Additionally, looking at the texture is of great importance, which involves the scoring, doubling and the use of homophony and polyphony. The realm of dynamics and dynamic shading also forms part of this component.

The component of harmony includes investigating the stages of tonality, the use of atonality and modality. Chord alterations, dissonance, modulations and the harmonic implications of contrapuntal writing is vital in this section of analysis.

The component of melody includes the study of range, mood, motion (stepwise, skipping or chromatic) and use of patterns. Whereas the component of rhythm includes meter, patterns, durations, tempo and use of polyrhythms.

The component LaRue identifies as growth includes such considerations as the balance and relationship between movements, the development or continuation of ideas, and the directional motion of the music.

¹³ James May, "Hendrik Hofmeyr at fifty: A short biography with a worklist and discography", *Musicus*, 35. 2 (2007): 7-18; Morné Bezuidenhout, "An interview with Hendrik Hofmeyr", *Musicus*, 35. 2 (2007): 19-21; Veronica Mary Franke, "Structure and context in the orchestral compositions of Hendrik Hofmeyr", *Musicus*, 35. 2 (2007): 57-71; Thomas Pooley, "Organic unity in Hendrik Hofmeyr's solo piano music", *Musicus*, 35. 2 (2007): 72-82; James May, "The Fall of the House of Usher", *Musicus*, 35.2 (2007): 90-99.

¹⁴ Stephanus Muller, " 'n Blik op die resepsiegeskiedenis van Hendrik Hofmeyr se *Sinfonia Africana*", *Musicus*, 37.1 (2009): 19-23.

¹⁵ James May, "Pitch organisation in Hendrik Hofmeyr's *Alleenstryd*", *Samus*, 23 (2003): 43-53.

¹⁶ Michael Blake, "The present-day composer refuses to budge: Case studies in South African orchestral music", *Samus*, 25 (2005): 127-143.

¹⁷ James May, "The marriage of instinct and ingenuity: canonic writing in the music of Hendrik Hofmeyr", *Journal of the Musical Arts in Africa*, 14:1-2 (2017): 15-52.

¹⁸ Jan LaRue, *Guidelines for Style Analysis* (New York: Norton, 1970).

The analysis of these five basic components in music allow for a very inclusive and well-rounded understanding of the music and the intention of the composer.

The analysis of each major work includes formal/structural analysis of the movements independently as well as of the composition as a whole, which is often of great importance in Hofmeyr's works. A common device used by Hofmeyr to create unity in his music is the idea of a motto theme or motif which is either present in all the movements, albeit highly reworked, or which returns near the very end of the work. The analysis will also include the creation and manipulation of cells and themes and how this is used in conjunction with the formal structure of the work.

One of the core foci of this discussion is the reflection upon these works from the point of view of the composer himself. As such, a crucial component of the work was a series of in-depth interviews that were set up with the composer to discuss the various works and all details relevant to this study. Discussions with key performers who have commissioned or premiered Hofmeyr's chamber works were also undertaken. These included Albie van Schalkwyk, José Dias, Suzanne Martens, Jean-Louise Moolman, Liesl Stoltz, and Shannon Armer. These interviews and discussions were used to gain greater understanding of Hofmeyr's intentions and his thought processes while composing these works.

Recordings, where available, were studied and used as aids to the investigation and analysis of the works. Since most of these works have been specifically requested or commissioned, they have received well documented premiere performances which have often been recorded. The composer was most helpful in obtaining these recordings.

1.4 Objectives

The main objectives of this study will include:

- A brief overview of the South African composers who influenced Hofmeyr and the chamber music that they have produced.
- Research into each of Hofmeyr's 38 chamber works written to date, including their history, background, and most salient features.
- An in-depth review and analysis of his eleven most significant chamber works as previously specified, including brief commentary and comparison with similar works by other eminent South African composers.
- Detailing the main features of Hofmeyr's style evident in these chamber works. These include his frequent use of free sonata form and the other more traditional forms such as rondo, sonata rondo or ternary form and how he manipulates these. Additionally, his use

of cyclical elements, including motto themes, which impact the structure and unity of the work as a whole.

- Information pertinent to anyone interested in performing any of these works, with practical suggestions to the many challenges inherent in them and listing works which could be paired for potential concert programmes.
- A detailed work-list of all the chamber music Hofmeyr has composed or arranged to date, including details of their premiere performances and typical performance length.

2. Creative Component

A key feature of this PhD is the inclusion of a creative component which takes the form of four chamber music recitals which were presented in 2016 and 2017, each directly related to this research. Hofmeyr's chamber works which feature the clarinet, my principal instrument, were presented in programmes of carefully selected music. Composers represented include Wolfgang Amadeus Mozart, Robert Schumann, Carl Reinecke, Gabriel Fauré, Mieczysław Weinberg, Leó Weiner, Lowell Liebermann, and David Bruce. The fourth recital was designed as a lunchtime concert and featured music by other South African composers which included the music of Peter Klatzow, Matthijs van Dijk and Braam du Toit.

Special notice should be taken of the Clarinet Quintet, Op.172, which Hofmeyr kindly wrote specifically to be premiered as part of this research. This work will hopefully come to be regarded as a jewel in the South African chamber music repertoire, for it contains many fine features, shows great ingenuity in the handling of the instruments and was personally the highlight of this practical component.

While not part of the practical component, it is worth mentioning that I presented a lecture recital at the International Clarinet Extravaganza, essentially a conference dedicated to the clarinet held at the Odeion School of Music at the University of the Free State in October 2016. There I discussed and played the clarinet sonatas of Hendrik Hofmeyr and Peter Klatzow, which feature in this creative component.

2.1 Recital One – 14 April 2016

This took the form of a recital for clarinet, strings (violin, viola and cello) and piano. Included in this recital was Hofmeyr's Trio for Flute (Violin), Clarinet and Piano, Op.134. I elected to play this trio in the version with violin, to fit in with the forces required for the rest of the programme.

The Piano Trio in D minor, Op.120, by Gabriel Fauré, which was in fact originally conceived for clarinet, cello and piano, has steadily been reclaimed by many of the top international clarinetists over the last two decades. The character of the work and the tessitura Fauré used make it a perfect fit in the clarinet version. This work has been included here as Fauré has influenced Hofmeyr's musical thinking since his student days, especially in terms of pitch organisation, chromaticism and expanded modality. Indeed, Hofmeyr's MMus thesis dealt with the modality in the piano music of Gabriel Fauré.¹⁹

¹⁹ Hendrik Hofmeyr, "Modality in the piano music of Gabriel Fauré" (MMus thesis, University of Cape Town, 1981).

Märchenerzählungen, Op.132, by Robert Schumann was included to allow for a trio work for clarinet, viola and piano. This was chosen to allow for a trio work for piano, clarinet and each of string instruments present to be performed as part of the programme.

The American composer Lowell Liebermann (b.1961) is a contemporary of Hofmeyr and his Quintet for Clarinet, Violin, Viola, Cello and Piano, Op.26, makes for an interesting comparison of their respective styles. Liebermann, very much like Hofmeyr, writes in a style where melody is most valued, and the highly technical and challenging nature of his music is not there for the sake of difficulty and virtuosity, but rather in service of the music. This was most likely the South African premiere of the piece.

2.2 Recital Two – 31 August 2017

This took the form of a duo recital for clarinet and piano which included the Sonata for Clarinet and Piano, Op.153, and the *Canto notturno*, Op.127, by Hofmeyr.

To allow for maximum contrast of styles the highly Romantic “Undine” Sonata, Op.167 by Carl Reinecke was included. This sonata is almost exclusively known as a piece for flute and piano, however Reinecke himself made alternate versions for either clarinet or violin. The version for clarinet is not a simple transcription, but rather a reworking to showcase the best characteristics of the clarinet. This necessitated changes in the register and articulation of several passages. Indeed, Reinecke went as far as to alter the tempo indications for two of the movements and even added new material in the clarinet version, where in the original the flute part remains silent.

The other highly contrasted sonata in this recital is that of Soviet (of Polish-Jewish origin) composer Mieczysław Weinberg. This is a highly charged work full of tension and emotion, written at the end of the war in 1945. As an East European Jew, Weinberg would have been very familiar with the clarinet, and as such the sonority and inflection of Klezmer and theatrical music is insinuated throughout the sonata, particularly in the second movement. Leó Weiner’s *Két Tétel* (Two Movements) are filled with typical East European vitality, displaying the folk-tinged possibilities of the clarinet.

2.3 Recital Three – 9 November 2017

This lunchtime recital consisted of selected chamber works by other South African composers, all of which have strong ties to UCT. The chosen programme’s aim was to demonstrate the contrast between South African composers tackling chamber works for similar forces as those which Hofmeyr has used. Thus, works were chosen that can be directly compared to Hofmeyr’s chamber music for clarinet which is presented in the other three recitals.

The Clarinet Sonata (2007) by Peter Klatzow, is a substantial work which displays many moods and highlights the versatility of the clarinet. Together with Hofmeyr's sonata, these two works are the most substantial duos for clarinet and piano written by local composers.

Item No.2 and Item No.3 (both 2009) by Braam du Toit, are two short trio works, using du Toit's signature style of minimalism. The recital ended with the Clarinet Quintet no.1 "Sex, Drugs & Klezmer Music" by Matthijs van Dijk. This work was written for David Cohen and the Sontonga Quartet in 2003, but due to unforeseen circumstances never received its premiere. Van Dijk's Clarinet Concerto was one of the works researched in my masters thesis and the existence of this quintet was mentioned. This sparked my interest and resulted in its inclusion here, as its premiere performance 14 years after its completion.

2.4 Recital Four – 8 December 2017

This took the form of a recital for clarinet and string quartet, which included the premiere of the Clarinet Quintet, Op. 172, which Hofmeyr specifically wrote to be performed as part of this doctorate.

As Mozart was the first major composer to champion the clarinet in a hitherto unknown way, which he himself likened to a voice, and who will forever be remembered by clarinetists for his pioneering role in the development and use of the instrument, it felt only fitting to include something by him in one of these recitals. Robert Levin's completion of the Quintet Movement in B \flat major, KV Anh./Suppl.91 (K.516c) was selected. The manuscript for this work ends two bars into the development section, where the page breaks off. It is still unclear whether Mozart abandoned the work or whether the latter pages were simply lost. There is a strong case that the movement was completed by Mozart, due to the state of the exposition, which Mozart had fully realised.

The programme was concluded with *Gumboots*, a fascinating quintet by the British-American composer David Bruce. The work has a strong local connection and felt like a perfect partner in this exploration of South African chamber music. This extract is taken from the composer's website:

There is a paradox in music, and indeed all art - the fact that life-enriching art has been produced, even inspired by conditions of tragedy, brutality and oppression, a famous example being Messiaen's Quartet for the End of Time, written while he was in a prisoner of war camp. Gumboot Dancing bears this trait - it was born out of the brutal labour conditions in South Africa under Apartheid, in which black miners were chained together and wore Gumboots (wellington boots) while they worked in the flooded gold mines, because it was cheaper for the owners to supply the boots than to drain the floodwater from the mine. Apparently slapping the boots and chains was used by the workers as a form of communication which was otherwise banned in the mine, and this later developed

into a form of dance. If the examples of Gumboot Dancing available online are anything to go by, it is characterised by a huge vitality and zest for life. So this for me is a striking example of how something beautiful and life-enhancing can come out of something far more negative. Of course, this paradox has a far simpler explanation - the resilience of the human spirit.²⁰

²⁰ David Bruce, "Gumboots by David Bruce – Description", <http://www.davidbruce.net/works/gumboots.asp> (accessed 16 October 2017).

3. Hendrik Hofmeyr's Career

3.1 Biography

Hendrik Pienaar Hofmeyr was born on 20 November 1957 in Pinelands, Cape Town. At the age of seven he began taking piano lessons and was later to choose music as a matric subject. After matriculating in 1975, as one of the top three candidates in the then Cape Province, he studied towards a BMus degree at UCT from 1976-1979 on an academic scholarship.²¹

Hofmeyr remained at UCT between 1980-1981 in order to complete a masters degree, before leaving for Europe. As a conscientious objector and to avoid army conscription, he used an overseas scholarship to study in Italy from September 1981. This was the beginning of a self-imposed exile which lasted ten years. During this time he studied piano with Alessandro Specchi (the husband of renowned pianist Maria Tipo), composition with Ivan Vandor and conducting with Alessandro Pinzauti. He also studied singing and was active as an accompanist and vocal coach during this period.²²

Hofmeyr returned to South Africa in 1992 to take up a position as lecturer at the University of Stellenbosch. Then in 1998 he returned to his alma mater, UCT, where he was appointed as a senior lecturer. He was awarded his doctorate there in 1999, which was followed by a promotion to associate professor the following year. He was later promoted to professor and is currently head of composition and theory at UCT.

He has won numerous national and international competitions and prizes. These include the Zucchelli Prize (Italy) for 1985 and 1986; winning the South African Opera Competition and the Nederburg Opera Prize for *The Fall of the House of Usher* in 1988; first prize in the *Trento Cinema – La colonna sonora* international competition in 1988; second prize in the *Loyola 1990* competition; winning the UNISA/TRANSNET Composition Competition in 1995; winning the Queen of Belgium Composition Competition for *Raptus* in 1997; winning the Dimitris Mitropoulos Competition for *Byzantium* in 1997 and awarded joint winner of the RAU Choral Competition in 2003.²³

Hofmeyr's music has been performed on five continents and in over 27 countries, including the United Kingdom, Italy, Germany, France, Belgium, Greece, Spain, Austria, Netherlands, Hungary,

²¹ May, "Hendrik Hofmeyr at fifty": 7–8.

²² Ibid.

²³ Ibid.

Ireland, Croatia, Denmark, Latvia, Sweden, Finland Lichtenstein, Poland, Switzerland, Russia, Canada, USA, Argentina, China, Thailand, Singapore and his homeland South Africa.²⁴

3.2 Influences

Naturally, the music of J.S. Bach, Mozart and the progression of Romantic composers of the nineteenth century are still very much revered by Hofmeyr. However, the influence of composers such as Gabriel Fauré, Karol Szymanowski and Ferruccio Busoni are most strongly felt in his music. Fauré has influenced Hofmeyr's musical thinking since his student days at UCT, especially in terms of pitch organisation, chromaticism and expanded modality. Indeed, the use of modality in Fauré's piano writing was the topic Hofmeyr researched for his masters thesis, as mentioned above.

Hofmeyr is also particularly fond of opera, and the use of the voice in general. It was his ten years spent in Italy that bolstered his interest in the expressive potential of the human voice, which in turn was to have a direct impact on his composition. It is thus not surprising that regardless of the medium for which he is composing, a vocal quality is present in the melodic writing.

Hofmeyr was not only influenced by his time in Italy and the canon of European composers of the past, he was also exposed to the music of several important local composers during his time studying at UCT (February 1976 - September 1981).

Hofmeyr felt little connection to the atonal and avant-garde style of music Peter Klatzow (b.1945), then head of composition at UCT, was creating and prescribing in his composition classes at that time. After only studying composition for one year, Hofmeyr made the choice not to study towards a degree in composition with Klatzow, but rather did a BMus musicology degree. Hofmeyr and Klatzow were musically too dissimilar and could not see eye to eye. Hofmeyr's contemporaries who did complete degrees in composition with Klatzow include Barry Jordan and David Kosviner.²⁵

The Hungarian born pianist and composer Thomas Rajna (b.1928), who was then engaged as a piano lecturer at UCT, had some small influence on Hofmeyr's compositional thinking.²⁶ Rajna has been living in Cape Town since 1970 and will be celebrating his ninetieth birthday at the end of 2018. He has always been a thorough proponent of tonality and melodic writing and to this day Hofmeyr and he remain on very friendly terms.

The triumvirate of Afrikaans composers, consisting of Arnold van Wyk (1916-1983), Hubert du Plessis (1922-2011) and Stefans Grové (1922-2014), are typically hailed as the pioneers of South

²⁴ Hendrik Hofmeyr, e-mail message to the author, 22 November 2017.

²⁵ Hendrik Hofmeyr, interview by author, Cape Town, 31 March 2016.

²⁶ Ibid.

African art music by South African musicology and popular cultural criticism.²⁷ Of these, Grové remained a distant figure to Hofmeyr, and while he was aware of his music he did not influence Hofmeyr at all. Hofmeyr, however, acknowledges that it was van Wyk and du Plessis that had a strong influence on his early thoughts regarding his own composition. He felt a strong connection to their individual melodic styles, harmonic language and their use thereof.²⁸

While Hofmeyr was completing his studies at UCT both van Wyk and du Plessis, who were close to retirement, were still teaching at the University of Stellenbosch. Their paths would seem to run parallel for most of their careers, even though they were such different personalities.

All three men (van Wyk, du Plessis and Grové) are still highly regarded locally, and their music is taught as part of music courses at universities throughout the country.

3.2.1 Peter Klatzow

Peter James Leonard Klatzow was born on 14 July 1945 in Springs, near Johannesburg. His music education began with piano lessons at the age of four. At school he had already begun composing, receiving rudimentary orchestration and composition lessons from several people in and around Johannesburg. After matriculating, he spent 1962 teaching music and Afrikaans in Swaziland. Then at the beginning of 1964 a decision was made that he should go study music in England, where he enrolled at the Royal College of Music (RCM), and studied piano, composition, orchestration and conducting. That same year he won the SAMRO Overseas Scholarship for Composition, the adjudicators of which included van Wyk and du Plessis. While at the RCM, he won several prizes and from 1965-1966 spent time in Italy and also in Paris, where he studied with Nadia Boulanger.²⁹

Klatzow returned to South Africa in 1966, and soon afterwards accepted an offer to teach at the Rhodesian College of Music in Salisbury (now Harare, Zimbabwe). Then in 1968 returned to Johannesburg to work as a music producer for the SABC, where he remained until 1972. In that same year he again went to England where he met Priaux Rainier (1903-1986) and completed his Symphony, a work commissioned by SAMRO. In 1973 he took up a post as lecturer at UCT, teaching mostly composition and orchestration.

He also founded the Contemporary Music Society in 1975, which was very active in promoting local composers as well as almost every major international composer of the time. He won second

²⁷ Matilde Thom Wium, "Hubert du Plessis (1922-2011): An Appreciation". *Musicus*, 39.2 (2011): 5.

²⁸ Hofmeyr, interview, 31 March 2016.

²⁹ James May, "Peter Klatzow", *Composers in South Africa Today*, 131-133.

prize in the Pablo Casals International Composers' Competition in 1977 and founded a publishing firm, Musications, in 1981.³⁰

Klatzow has written in many diverse styles, having completed several serial works in the 1960s, as well as a few aleatoric works in the 1970s. It was his time at the RCM that reinforced his shift away from Classical and Romantic models towards the avant-garde, and he was particularly drawn to the music of Olivier Messiaen, Pierre Boulez and Karlheinz Stockhausen.³¹

This was the Klatzow that Hofmeyr had experienced as a student at the SACM. It was only later in the 1980s that Klatzow's return to tonality occurred, bringing his music into a more accessible style once again. His mature style is characterised by tonal elements that are included in an often predominantly atonal framework.³²

Klatzow's oeuvre is fairly large, and he has written in every genre. His chamber music includes pieces belonging to his avant-garde period and the later neo-tonal style.

Of the avant-garde works, Chamber Concerto for 7 is the most notable. It was commissioned by Norman Nossel for Rio Ethicals – a division of Adcock Ingram in 1979. The work is scored for the peculiar combination of flute, clarinet, horn, guitar, percussion, piano and electric organ. It is in three movements with a duration of 20 minutes and was premiered in October 1979 as part of the 150th Anniversary celebrations of UCT. The First String Quartet (1978), written for the Allegri Quartet, is in the same avant-garde style and remains unperformed. The String Quartet no.2 (1988) and String Quartet no.3 (1997) are written in the later neo-tonal style. A recording featuring the Chamber Concerto for 7 and String Quartet no.2 was released in 1993.³³

The Sonata for Violin and Piano (1994) takes every opportunity to display the violin's natural lyrical voice, the writing is melodically rich and musically varied. The work was written for violinist Piet Koornhof and pianist Jill Richards, who premiered and recorded the work.³⁴ The first movement, *Andante*, is explorative in nature, while the second movement, *Allegretto leggiero*, is breezy and lyrically buoyant. This short second movement, lasting about three minutes, is filled with much rhythmic interest. The piano left hand (LH) and right hand (RH) often group rhythms differently in the mostly 9/8 time, often with groups of four quavers in the LH, and groups of two or three quavers in the RH. The rather more sinister and brooding third movement, *Con brio*, contains much contrast

³⁰ Ibid.

³¹ Robert Fokkens, "Peter Klatzow: Perspectives on Context and Identity", *South African Journal of Musicology* 24 (2004): 99.

³² May, "Peter Klatzow", 154.

³³ Peter Klatzow, *Peter Klatzow*, Beat Wenger (flute), Jimmy Reinder (clarinet) etc., GSE Claremont Records 1524, 1989, CD.

³⁴ Peter Klatzow, *Concerto for piano and 8 instruments*, Piet Koornhof (violin), Jill Richards (piano), CoCo discs 0101, 1996, CD.

and ends dramatically. A Sonata for Violin and Marimba (2001) also exists, commissioned by marimbist Kunihiko Komori.

Other chamber pieces from this time include Five Pieces for Bassoon and String Quartet (2002), written for Brandon Phillips, which shows the bassoon's best qualities off rather effectively; and Etudes for Piano Trio (1999), commissioned by the Broadwood Inter-Conservatoire Piano Trio Competition, Manchester.

The Trio for Clarinet, Cello and Piano (2002) was composed and dedicated to the pianist Albi Odendaal. This work is cast in three movements, opening with an *Allegretto* in 3/8 + 3/4 time with a gentle lilting feeling, created by the irregular metre. The second movement, *Vivace assai*, is cast in 7/8 time, and contains the technical display in the work. The mood is light and playful, and a perfect contrast to the last movement. The third movement, *Adagio*, is the heart of the work and contains the most musical weight. A solo clarinet plea opens the movement and the work likewise ends quietly and subdued.

In 2007, Klatzow composed the Sonata for Clarinet and Piano. What is interesting is that this piece was neither requested nor commissioned, rather he felt the work just needed to be written. It was premiered by clarinetist Matthew Reid and pianist Pieter van Zyl in the following year. It is a substantial work of around 16 minutes, also constructed in three movements. In a similar vein to the above trio, the standard fast-slow-fast format is replaced and instead the first movement is a flowing *Andante*, mostly in irregular 10/8 time. The second movement, *Vivace con fuoco*, is the liveliest, while the slow third movement is titled "Like light at the edge of a shadow".

Klatzow's Sonata for Cello and Piano (2010) is a lyrical work showcasing the cello's range of sonorities and registers. The work is cast in four movements and takes approximately 20 minutes to perform. The flowing first movement, *Allegro moderato*, is followed by a relaxing *Andante tranquillo*, in asymmetric metre (2/2+3/4). The playful third movement, *Vivace*, is followed by the long slow finale, *Adagio*, which opens with a low solemn cello solo. The opening of the sonata is referenced near the end of the movement, before a triumphant conclusion. Cellist Heleen du Plessis and pianist Malcolm Nay has recorded the work.³⁵

Smaller chamber works include *Sur une route toute blanche, dans un immense paysage*, for flute and piano (2010); *Sunlight Surrounds Her* (2010) and *When the Moon Comes Out* (2011) which are both for marimba, flute, bassoon, violin and cello; *Lightscares* (2012), for marimba, flute, bassoon, horn, violin and cello; and *Night Sky, with Illuminations* (2014), for flute and marimba.

³⁵ Peter Klatzow, *Cello for Africa*, Heleen du Plessis (cello) and Malcolm Nay (piano), Ode records, 2013, CD.

3.2.2 Thomas Rajna

Thomas Rajna was born on 28 December 1928 in Budapest, Hungary. He studied with Zoltán Kodály, Sándor Veress and Leó Weiner at the Liszt Academy of Music during 1944–1947. In 1947 he was awarded the Liszt Prize, and relocated to London, to continue his studies at the RCM. There he studied composition with Herbert Howells and piano with Angus Morrison, where his career as a performer, composer and teacher began to blossom.³⁶

In 1963, he was appointed as a piano professor at Guildhall School of Music and Drama. While in London he made several important recordings of piano music by Stravinsky, Bartók, Granados and Scriabin, and can be heard in several orchestral recordings such as Stravinsky's *Petrushka* with the New Philharmonia Orchestra under Erich Leinsdorf. And it was after this in 1970 that he relocated with his family to Cape Town to take up a post as piano lecturer at the SACM. He has remained in Cape Town ever since.

Rajna's career has been dominated by his piano performance and pedagogy. His list of compositions is understandably modest, with seven chamber works. Scores of all five of the duo works are housed in the music library at UCT.

Dialogues for clarinet and piano was written in 1947 for a fellow student while at the RCM. It was his first published work, taken up more than twenty years after its completion by the French publisher Alphonse Leduc in 1970. The work is cast in a single movement and is rather free in form. *Dialogues* is indebted to Bartók, with many typically gestures found in Bartók's clarinet writing, both orchestrally and in *Contrasts*, Sz.111. The full range of the clarinet is utilised, including screeching high notes, a feature often used in Bartók's music for the stark colouring. The published duration is approximately 6 minutes. No commercial recording seems to have been made of the work.

Two works for piano and strings were completed while still in London. They are simply entitled *Music for Cello and Piano* and *Music for Violin and Piano*. Both are also cast in a single movement, containing several linked sections. The cello work was never formally taken up by a publisher, and the score housed at the SACM is a copy of the handwritten manuscript. It seems to be a sizable work, taking up eighteen pages in total. The work was written in 1950, and like *Dialogues* it was part of the portfolio of compositions Rajna submitted to receive his DMus degree from UCT in 1985.

³⁶ James May, "Rajna, Thomas", *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50142>. (accessed 12 November 2017).

The violin work was written in 1957 and then much later published by Duet Edition in 1990. This publishing house was a joint venture between Boosey and Hawkes, Accent Music and Seven Arts Publishers. This venture did not last long though, and Duet Edition is no longer in existence. This is the most substantial of these three works, with a 32-page score which take approximately 17 minutes to perform. The work was recorded and released on the Claremont label, with violinist György Pauk and the composer as pianist.³⁷ The full range of the violin is explored, with many Hungarian influences present. A dramatic violin cadenza is included, with much rhythmic interest.

The Suite for Violin and Harp was completed in 1998 and published by Lyon and Healy Harps, who had commissioned the work for the Seventh World Harp Congress, held in 1999 in Prague. The work is dedicated to Victor Salvi, acknowledged as one of the greatest harp makers of the twentieth century. Salvi was involved in organising the World Harp Congress and responsible for the commissioning of this work. His association with Rajna was formed in 1993 when Rajna's Harp Concerto received its premiere at the Fifth World Harp Congress held in Copenhagen. The Suite is cast in four movements with a duration of approximately 17 minutes and has been recorded by violinist Alexander Trostiansky and harpist Anna Verkholtantseva.³⁸ The suite would later be reworked to form the first, second, fourth and fifth movements of Rajna's Violin Concerto.

The first movement, *Dialogue*, contains much interplay between the two instruments with very full writing in both parts. The harp part is meticulously notated, with all pedal changes. A strong influence of Korngold's lush style is present in this movement. The second movement, *Lullaby*, is a flowing cantilena for violin with sparse harp accompaniment. The violin part contains mostly double stops, marked *dolce e cantabile*. The gentle third movement, *Air*, mainly highlights the lyrical quality of the violin. Khachaturian is easily brought to mind in this movement, with its delicate ornaments and floating long lines. Though the harp does get a brief chance to come to the fore in the middle of the movement, it soon retreats for the violin to end the movement floating high in the ledger lines. The fourth movement, *Dance*, is cast in a fast and energetic 6/8 time, with much interplay between different rhythmic groupings. The music is often felt as three equal crotchets, essentially alternating 6/8 and 3/4 time. There is great equality between the instruments in this movement, with knocking effects and many glissandi in the harp part.

Tarantulla for violin and piano was a commission by the SAMRO Endowment for the National Arts. The work was used as a prescribed work for the UNISA International String Competition held in

³⁷ Thomas Rajna, *The Hungarian Connection*, György Pauk (violin) and Thomas Rajna (piano), Claremont Records CD GSE 1550, 1997, CD.

³⁸ Thomas Rajna, *Clarinet Rhapsody/Cantinellas etc.*, Alexander Trostiansky (violin) and Anna Verkholtantseva (harp), Amaranth Records, 2001, CD.

2002. It is a short fiery work, written to test the technical prowess of the candidates. A delicate middle section tempers the pyrotechnics of the outer sections.

The String Quartet no.1 was written while Rajna was still at the RCM in 1948. The work was recorded by the Schwietering Quartet and released on the same CD as the *Music for Violin and Piano*. The work is cast in one movement and lasts approximately 17 minutes.

The String Quartet no.2, his most recent chamber work, was written for and dedicated to the Amici Quartet. They premiered the work in 2012, and a video recording of the premiere has been put on YouTube by Rajna.³⁹ The work is cast in three movements, lasting approximately 25 minutes. The first movement is inquiring in nature with much rhythmic vitality. At times, there is also much lyricism, with many phantasmagorical melodies for the first violin. The slow second movement is built on long arching lines of a brooding nature. It is a long movement, with much interplay between the parts and much variety of texture. The intense third movement is full of drama, with the power and tension of Shostakovich's string quartet writing strongly evident.

3.2.3 Arnold van Wyk

Arnoldus Christian Vlok van Wyk was born on 26 April 1916 near Calvinia, in what is now the Northern Cape province. His musical education began at the age of six with piano lessons from family members. While in high school in Stellenbosch he received a more serious grounding in music, taking lessons from Hans Endler. Upon matriculating he decided to spend a year preparing for an overseas piano scholarship, which proved fruitless. So, to earn a living he took an administrative job in Cape Town, whilst composing music in his spare time.⁴⁰

Then at the end of 1935, van Wyk received a scholarship to go study at the Curtis Institute of Music in Philadelphia, which he unfortunately had to turn down due to lack of funds to cover living expenses abroad.⁴¹ However, in 1936, with the help of a scholarship and a loan, he enrolled for a BMus degree at the University of Stellenbosch.

He was already building a solid reputation as an upcoming composer and at a concert where his Piano Concerto was played, he so impressed the general manager of the Performing Rights Society of London, that he was offered a scholarship to study abroad. His studies at the Royal Academy of Music (RAM) began in 1938 but had to be extended due to the outbreak of the Second World War, and he remained at the RAM until 1944. After his studies, he stayed in London until

³⁹ Thomas Rajna, "Thomas Rajna's World Premiere of String Quartet no 2 1st Movement Allegro vivace" (music video), accessed 23 November 2017, <https://www.youtube.com/watch?v=iFA1z02MJ-l>.

⁴⁰ Howard Ferguson, "Arnold van Wyk". *Composers in South Africa Today*, 1.

⁴¹ *Ibid.*, 2.

December 1946 and had several of his orchestral pieces premiered by such luminaries as Sir Henry Wood and Sir Adrian Boult.⁴²

In 1949 he was appointed as a senior lecturer at UCT, a post he held for eleven years, in which time he composed many of his most important works. The bulk of his career, however, would be as a lecturer at the University of Stellenbosch. He began there in 1961 and remained until his retirement in 1978, where he taught and influenced the next generation of local composers. Though, for all his skill as a composer and teacher, he found it difficult to produce many works and was known to be acutely self-critical.

The majority of van Wyk's 52 completed works are for vocal forces, piano or orchestra. In the realm of chamber music, there are only five contributions, most of which are early works, completed while he was still in London. A full review of all van Wyk's surviving manuscripts is included in volume one of *Nagmusiek*, Stephanus Muller's three-volume assessment of van Wyk.⁴³ Muller lists and briefly describes the manuscripts of the many incomplete sketches, including many chamber works mostly from before van Wyk left for London. From this, one can clearly see van Wyk's clear interest in chamber music, but his self-criticism kept him from completing these works easily.

Of the five mature chamber works, the Sonata for Violin and Piano is the earliest. It was written in London in 1939 and received its premiere the following year with violinist Olive Zorian and van Wyk himself as pianist. The work won the Charles Lucas Silver Medal at the RAM in 1939. No recording has ever been made of this work, nor has it been published.⁴⁴

Two works for string quartet exist and remain his biggest contribution to the chamber music genre. The *Five Elegies* for string quartet were written in London during 1940-41. They consist of five rather contrasting moods, some of which are not elegiac in mood or tempo. The premiere took place on 24 February 1942 at the National Gallery (London), with the Menges Quartet. The work has been recorded by the Schwietering Quartet and released on the GSE Claremont label.⁴⁵

Clinton Gray-Fisk gave this review of the work in the March 1944 edition of the *Musical Opinion*,

The Five Elegies are maltitled [*sic*] (unless Mr. van Wyk, like Lord Berners, had in mind the death of a rich aunt), for at least three of them are singularly cheerful: the fourth is an agreeable mood picture suggestive of anything but death or lamentation, and the fifth is energetic and turbulent. The most impressive is the third, an expressive confidential monologue allotted mainly to the viola. Mr. van Wyk is a sincere and talented writer, at

⁴² *Ibid.*, 2-3.

⁴³ Stephanus Muller, *Nagmusiek - Volume I*. (Johannesburg: Fourthwall Books, 2014), 621-684.

⁴⁴ *Ibid.*, 741-742.

⁴⁵ Arnold van Wyk, *Arnold van Wyk - Chamber Music*, Schwietering String Quartet, Claremont Records GSE 1525, 1993, CD.

present much influenced, it would seem, by Bartók, and his work will be more interesting when it acquires a recognisable physiognomy of its own.⁴⁶

Howard Ferguson gave a rather different view of the work,

The title alone might suggest a set of separate pieces cast in a uniformly grey mood, such as the *Weemoedige Liedjies*. The comparison would be false, however, the five movements form an indivisible whole that covers an unexpectedly wide emotional range. It is worth remembering that they were written in wartime London at the height of the night-time air raids; so it is hardly surprising that they reflect very varied feelings. Yet this diversity is always unified by the underlying elegiac mood.⁴⁷

Eerste Strykkwartet (First String Quartet) was completed in London in August 1946, and received its premiere in Heidelberg, in the then Transvaal, the following year. The work was subsequently performed twice in Europe; first on a BBC "Third Programme" broadcast, performed by the Zorian Quartet, also in 1947, and then in Belgium in 1950, with the Amsterdam String Quartet. The Quartet is featured on the abovementioned recording with the *Five Elegies*.

The quartet is cast in three movements, on a rather larger scale than the *Five Elegies*, with a sonata form first movement in F#. The tritone relationship is featured prominently in all three movements. The Scherzo middle movement, *Presto ansioso*, is the composer's portrayal of the horrors he witnessed in war-time London. The layout is unusual, with the slow movement placed last, cast as a theme and four variations.⁴⁸

The *Duo Concertante* for viola and piano was commissioned by the SABC and was premiered by Ernst Wallfisch (viola) and Alain Motard (piano) on 9 October 1962. The score was subsequently revised several times by van Wyk and never received a definitive form during his lifetime. The work was recorded by Gina Beukes (viola) and Melanie Horne (piano), and features on the same CD as the previous two works. Howard Ferguson was responsible for the performing version used in that recording.

The work is cast in three movements opening with a Toccata filled with considerable tonal conflict. The heart of the work is the second movement, *Elegia*, based on "The Fall of the Leaf" by Martin Peerson (c.1571-c.1651). The violence and desolation of these first two movements is resolved in the finale, cast as an energetic rondo.

⁴⁶ Muller, *Nagmusiek – Volume I*, 743.

⁴⁷ Ferguson, "Arnold van Wyk", 9.

⁴⁸ *Ibid.*

This snippet from van Wyk's extensive programme notes written for the premiere performance gives an idea of his compositional thought in the work,

I have tried to unify these extremes of feelings in various ways: by building all the main themes around my favourite intervals – the second, fourth, seventh, ninth and tenth; by making the Toccata end with a prophecy of the Elegia beginning and by inserting the main theme of the Rondo at one of the darkest moments of the Elegia.⁴⁹

Tramonto d'Oro, scored for horn quartet, was written and premiered in 1974. At present no autograph score of the work is available, and the work is considered lost.⁵⁰

Poerpasledam was originally a set of variations for piano duet, written while van Wyk was still in London. It was premiered at the National Gallery (London) by Myra Hess and Howard Ferguson. In 1981 van Wyk made a thorough revision of the piece for flute and piano, dropping four of the eight original variations. In this version it received its premiere in Cape Town with flautist Eva Tamássy and van Wyk as pianist.⁵¹

Van Wyk's understated and nuanced use of a complex and refined harmonic language in works such as *Nagmusiek*, *Ricordanza* and *Tristia* has always appealed to Hofmeyr, and it has certainly influenced his own harmonic usage, especially in works where modal and chromatic harmony are integrated. Hofmeyr also regards the intimate and subdued lyricism of some of his songs as perfectly suited to the chosen texts, and has emulated it in some of his own settings, admittedly employing rather different means. The same can be said for some of Hofmeyr's works which share the mood of elegiac desolation which characterizes so many of van Wyk's works.⁵² A clear example would be the slow movement of Hofmeyr's First String Quartet. Van Wyk's frequent use of irregular metres, often to evoke a kind of African music, has also influenced Hofmeyr's approach to the re-imagined Africanisms which is clearly visible in the final movements of the sonatas for piano, violin, flute and cello respectively.

3.2.4 Hubert du Plessis

Hubert Lawrence du Plessis was born on 7 June 1922 in Malmesbury, in the then Cape Province. His musical education began with piano lessons from his kindergarten teacher. In 1940 he enrolled at the University of Stellenbosch for a BA degree, in music and English. It was only after completing

⁴⁹ Muller, *Nagmusiek – Volume I*, 751.

⁵⁰ *Ibid.*, 749.

⁵¹ *Ibid.*, 756.

⁵² Hendrik Hofmeyr, interview by author, Cape Town, 28 November 2017.

his degree, however, that he received his first formal composition lessons, travelling weekly to Gordon's Bay to see the retired head of the SACM, William Henry Bell.⁵³

He later enrolled for a BMus degree at Rhodes University where he received composition training with Professor Friedrich Hartmann.⁵⁴ In 1946 du Plessis was appointed as a lecturer at that same university, gaining much confidence as a composer, writing mostly for the piano and the voice. In 1951 he received his first commission, resulting in the song-cycle *Vreemde Liefde*, as well as being awarded a bursary to study composition abroad. He enrolled at the RAM and remained there until 1954. On his return to South Africa he took up a temporary position as a lecturer at UCT. For the next two years he lectured at UCT and his alma mater, the University of Stellenbosch. He accepted a fulltime post at Stellenbosch in 1958 and remained there until his retirement in 1982.⁵⁵

Du Plessis will be remembered for his many fine works for the voice. Indeed, of the 56 mature works he created, 32 are for the voice, mostly song cycles and choral pieces. In the realm of chamber music, he completed only six works. A description of all six of du Plessis's chamber works can be found in *Composers in South Africa Today*.⁵⁶ Along with these six chamber works du Plessis also wrote a work for harp solo (*Variations on a Folksong*, Op.31), the *Sonata for Viola Solo*, Op.43 and the *Sonata for Cello Solo*, Op.52.

The *String Quartet*, Op.13, is the earliest of his chamber works. The composer had completed the work in its original form before he left to go study in London in 1951. It was premiered on 5 January 1953 in a programme of music by students of Alan Bush at the Wigmore Hall, London. After hearing the work at its premiere, du Plessis decided the fourth movement would be better suited in an orchestral setting and produced a new finale. The newly revised quartet was accepted by Novello & Co. for publication and was issued in 1954. The work is dedicated to the memory of William Henry Bell.⁵⁷

The *Quartet* opens with a conventional sonata form first movement, *Adagio ma non troppo*, which is lyrical and decidedly tonal, written in E major. There is a constant juggle between whether the short scherzo movement, *Allegretto comodo*, is in a major or minor key, with elements of both featuring in nearly every bar. The middle section consists of a four-part fugato, initiated by the cello. The third movement, *Adagio*, opens with a viola solo which highlights the lyrical possibility of this instrument. The movement undergoes many changes in tempo and character, while demonstrating du Plessis's indisputable melodic gift. The fourth movement, *Allegro assai*, is cast

⁵³ Edward Aitchison, "Hubert du Plessis". *Composers in South Africa Today*, 33.

⁵⁴ Hartmann was a former Professor at the Vienna Academy of Music.

⁵⁵ Thom Wium, "Hubert du Plessis (1922-2011)": 6.

⁵⁶ Aitchison, "Hubert du Plessis", 68-73.

⁵⁷ *Ibid.*, 68-69.

in E major and is fairly conventional. The movement is almost entirely in 5/4 time and contains very idiomatically written passages for the strings. The Odeion Quartet made a recording of the work which was released in 1999 by Claremont Records.⁵⁸

The Piano Trio, Op.20, was completed in 1960, as a commissioned work by the SABC. The commission was open, such that the composer had free choice to compose any large-scale work. Du Plessis had completed the first movement three years earlier and used this commission as an opportunity to complete the work. It is written using du Plessis' version of serial technique, which uses fewer than the twelve available notes. He is thus able to write melodic lines which are vocal in quality and uses harmony not far removed from his music in free style. The work was recorded for the SABC and broadcast on 21 May 1961, and was later released on LP record, with du Plessis himself as pianist alongside violinist Nella Wissema and cellist Granville Britton.⁵⁹

The first movement, which uses a seven-note series, is cast in sonata form and begins with a static 9-bar introduction. The heart of the piece is the slow middle movement, written using a ten-note series. Two Afrikaans folk tunes, "Jan Pierewiet" and "Ek soek na my Dina", are incorporated but at a drastically slow tempo such that they express nostalgia and grief. According to du Plessis "I wanted them to evoke melancholy and tender memories of the past, to express a deep love and sympathy towards my country, to contrast simplicity with complexity".⁶⁰ The lively third movement is cyclical, recalling the principal motives from both the previous movements.

The Three Pieces for Flute and Piano, Op.25, were written for the three children of Klaus and Susanne Schwietering in 1962-1963. The work uses the same serial technique as the Piano Trio and consists of a Sarabande, Waltz and Lullaby. After the work's completion and initial recording, it remained dormant for many years until in 1980 when it was resurrected by the composer and Marianne Martens (née Schwietering), one of the three children for which the work was originally written.⁶¹

Four Antique Dances for Flute and Piano, Op.35, is a suite of movements which were originally written as incidental music for several dramatic works at the Drama Department at the University of Stellenbosch. These pieces were originally for flute and harpsichord, but piano was preferred when creating this suite. Flautist Eva Tamássy and the composer gave the premiere in the Endler Hall on 17 May 1981.

⁵⁸ Hubert du Plessis, *Odeion String Quartet: du Plessis*, Grové, Odeion String Quartet, Claremont Records GSE 1565, 1999, CD.

⁵⁹ Aitchison, "Hubert du Plessis", 69.

⁶⁰ *Ibid.*, 70.

⁶¹ *Ibid.*

The Suite for Two Clarinets, Op.47, was requested by Edward Aitchison in 1982 for his Contemporary Music Society. Aitchison had originally asked for a piece using the clarinet and horn, but du Plessis felt the horn was too unreliable and liked the idea of having two equal instruments, where there could be easy interchanging of parts with equal agility and range. The three movements are Prelude and Fughetta, Variations, and Passacaglia.

'n Klein hulde aan Bach, Op.50, was written in 1984 and dedicated to Petrus Krige, who had recently completed his thesis on du Plessis's chamber music. The work is scored for two oboes and bassoon, as Krige's principal instrument was the oboe. Du Plessis initially thought of writing the work for just two oboes, to match the Suite for Two Clarinets; the oboe, however, is a much more limited instrument and du Plessis soon discarded that plan. The bassoon was added, and du Plessis wrote a three-part fugue, inspired by Bach's French Suite no.1, BWV812. The coda contains a *fortissimo* quotation of du Plessis's earliest completed work, Prelude Op.1 no.1, which he intended as a means of concluding his 40-year career.⁶²

The influence of du Plessis is less marked in Hofmeyr's composition than that of van Wyk, but in a sense complementary. Whereas what Hofmeyr appreciates most in Van Wyk tends towards the highly evolved, layered, complex and understated, du Plessis has always impressed him through the directness and simplicity of his often very striking effects. For Hofmeyr cites du Plessis' use of the piano in his song cycles and of the orchestra in the *Three Pieces After Paintings by Henri Rousseau* as good examples of memorable results achieved with often very simple means. This has aided Hofmeyr, providing him a healthy corrective seeing as a composer he naturally tends towards complexity.⁶³

3.3 Overview of Compositional Style

Hofmeyr eschews atonality, aleatoric techniques and many other modernist traits in music. When asked to describe his compositional ethos in an interview, he provided this response: "For me, the important qualities in music are the ones that the modernists strove hard to make us renounce: expressiveness, beauty, melody, harmony, and, most fundamentally, tonality..."⁶⁴ He also stated in an interview with Veronica Franke that he shares Ferruccio Busoni's belief that melody "...is the first and most immediate level at which music appeals to most of us."⁶⁵

Franke went on to give a succinct overview of Hofmeyr's style,

⁶² Ibid., 72-73. Despite this gesture, du Plessis did write six works after this.

⁶³ Hofmeyr, interview, 28 November 2017.

⁶⁴ Bezuidenhout, "An interview with Hendrik Hofmeyr": 19.

⁶⁵ Franke, "Structure and context": 57.

[He composes] broad, sweeping, lyrical melodic lines which make use of leap and stepwise motion in the opposite direction, creating a sense of balance and symmetry; an organic approach to form revealed in his affection for traditional conceptions of form, involving the elaboration of large-scale works from the initial material; an emphasis on rhythmic invention and variety that frequently finds expression through complex and changing meters, and through rhythmic configurations such as cross rhythms, isorhythmic structures and hemiola patterns; a predilection for systematic contrapuntal devices including canon, fugue and fugato; and the utilization of the device of *moto perpetuo* in dance-like and frenetic sections. Rhythm is also used as a means of contrasting themes, rendering them distinctive entities ... In terms of his harmonic vocabulary, modular scales particularly octatonic and hexatonic scales are used extensively. Whole-tone scales are less common. Fourth chords are significant, and the augmented fourth is incorporated for expressive purposes. In his neo-Classical works, Hofmeyr frequently employs what he terms “contaminated” triads- “triads with one extraneous note” creating unusual sound combinations. One other harmonic feature, the use of Phrygian inflections at cadences, appears so frequently in Hofmeyr’s orchestral music, and indeed throughout his oeuvre, that it is almost a signature.⁶⁶

To clarify some of the points made above, Hofmeyr makes frequent use of traditional forms such as sonata, rondo, ternary, sonata-rondo and variation form. These are always adapted to serve his needs best, sometimes creating rather elaborate structures such as altered palindromes. Contrapuntal writing is successfully integrated into his general style, often in elaborate ways. Indeed, almost all the works discussed in this research have some form of contrapuntal texture within them. He makes frequent use of various modes and reworking of modes. In the chamber works analysed here, the Phrygian mode is most prevalent. The hexatonic and octatonic scales are used extensively, almost featuring in every work. Hofmeyr is fond of exploiting the major and minor arpeggios which are present in the hexatonic scale (see example 1). Hofmeyr uses constructs of these as well, which will be discussed as they arise in the various works.

Hexatonic - contains notes which form
B \flat major and F \sharp minor arpeggios.



Example 1 – Hexatonic scale

Fourth chords are identified in several of his chamber works. The frequent use of what Hofmeyr terms “contaminated” triads (triads with one extraneous note) creates a personal if somewhat unusual sound. These contaminated chords are sometimes pivotal in the overall effect being

⁶⁶ Ibid., 58.

created. For a greater understanding of Hofmeyr's harmonic thinking and style of harmonic analysis, the thesis by Amy Crankshaw is highly recommended.⁶⁷

His music is also noted for its rhythmic interest, often incorporating elements of African dance rhythms, especially in his finales. The finale of the Piano Trio, Op.112, makes use of an altered African bell pattern, for example. He also makes use of standard dance forms (such as waltz, tango, habanera and polka) but reworks and alters them if he feels the need. Unconventional time signatures, rhythmic ostinatos, cross rhythms and polyrhythms are all featured in his writing.

His music is considered by many performers to be difficult, indeed some performers shy away from the challenge of learning his compositions. Most notable is the difficulty in reading the music, especially the initial reading. This is due to the use of expanded tonality which can result in an abundance of accidentals at times, and Hofmeyr's clear understanding of the various instruments which allows him to push the musicians and their instruments to their limits. He has a thorough grasp of the possibilities of all the various instruments he has composed for, both by studying how notable composers of the past have required musicians to go beyond what they thought technically possible at the time and by his first-hand experience as a practical musician.

It is worth noting that Hofmeyr has an exceptional pianistic understanding, having begun his musical education with piano lessons at the age of seven. Laura Searle taught him piano all through his studies at UCT, and he acknowledges the great impact she had on his development.⁶⁸ The piano was his first instrument during his undergraduate musicology degree, and his masters degree was in piano performance. As a student he performed the Piano Concerto No.1 in D \flat major, Op.10, by Sergei Prokofiev with the Cape Town Symphony Orchestra. His pianism was enhanced in Italy where his first three years there were dominated by piano lessons with the husband of renowned pianist Maria Tipo, Alessandro Specchi. He was very active as an accompanist and vocal coach in Italy and still accompanies vocalists in concerts of his song cycles and lieder. His love of the voice resulted in him taking singing lessons while in Italy, resulting in a thorough understanding of writing for the voice. This has also resulted in his melodic writing having a decidedly vocal quality.

In much the same way, Hofmeyr has a solid understanding of wind and string instruments. He took up the clarinet as his second instrument while still at high school and continued with lessons all through his undergraduate studies. By the end of his clarinet studies he was undertaking most of the standard clarinet repertoire, such as the clarinet concertos of Mozart and Weber, *Dance*

⁶⁷ Amy Crankshaw, "Hendrik Hofmeyr: harmonic language as a composer and theorist" (MMus thesis, University of Cape Town, 2015).

⁶⁸ Hofmeyr, interview, 31 March 2016.

Preludes by Witold Lutosławski as well as the two clarinet sonatas by Johannes Brahms. Upon his return to South Africa in 1992 he also undertook cello lessons with Dalena Roux, while lecturing at the University of Stellenbosch. This allowed him to receive first-hand experience in the multiple challenges and possibilities that are present in the family of string instruments.⁶⁹

While Hofmeyr is keenly aware of the possibilities inherent in the various instruments and voices he composes for, he also tends to write for specific musicians and thus highlights their own inherent musical strengths if he has knowledge of their playing.

Considering all the points mentioned above, one should have a clear sense of his style and compositional approach. As noted, Hofmeyr's music is a combination of very traditional components (use of sonata form, contrapuntal writing, strong melodic basis, tonality and modality), handled in a unique way which is married with more advanced elements such as his personal use of octatonic and hexatonic scales and his rhythmic invention. A final aspect worth mentioning is his belief that music is universal and above political or nationalistic allegiances. He has stated "I am highly suspicious of any form of nationalism. To me it is just a ploy to enable those in power to pit one group against another. It is our individual humanity which links us to all other human beings, regardless of what their 'group' might be".⁷⁰ As such he strives to create a truly personal voice in his music.

3.4 Chamber Music Output

Hofmeyr has written roughly 190 numbered compositions, of which at least 29 are original chamber works (15% of the total). These are also supplemented with several important arrangements within the genre, taking the number of chamber works up to 38 in total. All 38 of these works will all discussed in the following four chapters, which have been organised by the number of performers required to perform the works. The duo chamber works (Chapter 4) are followed by trio chamber works (Chapter 5), quartet chamber works (Chapter 6) and finally the quintet and larger chamber works (Chapter 7), creating a natural progression from chamber works for fewer performers to works for larger groups of musicians. This approach was chosen rather than using a purely chronological order, as it allows the reader to more easily pinpoint specific works. The duo works (Chapter 4) are by far the most plentiful and take up the bulk of the study.

In each chapter the most important works are discussed first and are analysed in detail, followed by an investigation into the lesser works. In Chapter 4 the six duo sonatas with piano are the most significant and are dealt with first, followed by the smaller works. In Chapter 5 the two trios with

⁶⁹ Hendrik Hofmeyr, interview by author, 16 July 2015.

⁷⁰ Franke, "Structure and context": 64.

piano are the most significant works. In Chapter 6 the two string quartets are most important, while in Chapter 7 it is the clarinet quintet which is most significant.

The detailed worklist found in Appendix A has been structured to be chronological to give the reader the choice to also see the progression of Hofmeyr's chamber works that way.

4. Duo Chamber Works

4.1 Sonata for Horn and Piano, Op.94

MOVEMENTS	I. Sognante - Luminoso - Pregando II. Lento e solenne - Più agitato - Maestoso III. Vigoroso - Vivace con brio - Alla marcia
COMPOSED IN	2006
INSTRUMENTATION	Horn in F, Piano
SCORE DETAILS	43 pages, transposing score
DURATION	24 minutes
COMMISSION	Requested by the International Horn Society
PREMIERE	Shannon Armer (horn), Sandra Kettle (piano) 28 June 2006 in the Baxter Concert Hall, Cape Town

4.1.1 Conception and Creative Process

The Sonata for Horn and Piano, Op.94, was written in 2006 and is important in Hofmeyr's oeuvre as it was the first accompanied sonata he completed. The work is cast in traditional three movement format and features a very substantial first movement. The work is characterised by its huge technical and musical challenges set for both instruments. The horn part requires phenomenal stamina, and a masterly control of the fullest dynamic and pitch range of the instrument.

The work was written for the International Horn Society, to be premiered as part of its symposium hosted in Cape Town in 2006. The premiere, on 28 June 2006, was performed by Shannon Armer, principal horn player of the Johannesburg Philharmonic Orchestra, and pianist Sandra Kettle.

During an interview, Hofmeyr remarked how daunting a task it can be for a composer to write a multmovement chamber work, such as a sonata, especially when it is a composer's first foray into that medium. As such, in this sonata Hofmeyr incorporated themes and motifs from his earlier song cycle *Vier gebede by jaargetye in die Boland*, Op.83. This allowed him to work with material he was familiar with and fashion it to his current needs.⁷¹

Hofmeyr acknowledges his great fondness for the horn, especially because of its many colouristic possibilities. He regards it as the quintessential romantic instrument, with its ability to convey

⁷¹ Hendrik Hofmeyr, interview by author, Cape Town, 17 November 2015.

many moods from sentimentality and longing to ferocity.⁷² His orchestral writing features the horn's many possibilities; however, this sonata remains his only chamber work that includes the horn (or any brass instrument).

Hofmeyr wished to convey three core characteristics of the horn in this work:

- In the first movement, the Romantic associations of the horn with its golden glow, used so characteristically by Weber, Wagner and many other composers of the nineteenth century;
- For the second movement, the heroic quality of the instrument;
- While in the third movement it is its traditional association as a hunting instrument.⁷³

Even though Hofmeyr had completed the work months before the festival and delivered the parts to the relevant organisers, the premiering of the work was a rather rushed and fractured process. This was due to several missed communications by local organisers involved with the festival and as such the work was given to Armer and Kettle to learn on short notice.⁷⁴

The two musicians met with Hofmeyr a few days before the performance and came to an agreement on making certain changes to the piece. Due to the mostly continuous nature of the horn writing, it was necessary that certain reductions be made to allow the horn to rest. Some repetitive sections were cut altogether and in other sections the horn part was simply omitted while the piano continued alone. Technical details regarding the accessibility of certain stopped and half stopped notes were also addressed. Hofmeyr was open to these changes, provided that the overall effect was still preserved.⁷⁵

Since the premiere, well over ten years ago, the work has not received a further performance. This can mainly be attributed to the unrealistic demands placed on the horn, especially in terms of the stamina required, and due to the fact brass instruments do not readily feature in chamber music concerts the way many other instruments do. Armer has indicated she is very keen to work further on the piece, and spoke about including it in the doctoral studies she is currently pursuing at North-West University.⁷⁶

In conversation, Hofmeyr did consider the possibility of arranging the sonata for trombone and piano.⁷⁷ This would inevitably create several other challenges though, necessitating many

⁷² Ibid.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Shannon Armer, personal communication with author, Johannesburg, 18 February 2017.

⁷⁷ Hofmeyr, interview, 17 November 2015.

alterations partially due to the trombone's smaller pitch range. Furthermore, the stamina requirements would not be any different when transferred onto another brass instrument.⁷⁸

4.1.2 First Movement Analysis

The work opens with a short introduction that sets the scene. The piano sets a firm D major tonality, with a strong Lydian inflection (G#). Triplets over duplets in the piano writing create an expansive texture and sound world, with the impression of a story busy unfolding.

The horn entrance in bar 3 sets up the dialogue whereby the instruments answer each other. Hofmeyr follows the convention of writing transposing brass parts without a key signature, rather placing accidentals in front of the required notes.⁷⁹

I Hendrik Hofmeyr

Sognante ♩ = c. 58-63

Example 2 – Sonata for Horn and Piano, First Movement, Bars 1-5

Throughout this twelve-bar introduction Hofmeyr purposefully avoids placing the tonic note in the horn part. This adds to the pensive character, echoed in his choice of tempo indication, *Sognante* (dreamy or wistful). Note the interval of a major ninth, first heard in bar 10, which will become a core feature of the principal theme.

Structure	Bars	Tonality
Introduction	1-12	D (Lydian)
First theme	13-37	D major

⁷⁸ While considering other instruments that might work well in an arrangement of this work, the remodelling of the work for a woodwind instrument was discussed. The bassoon seems the most likely candidate. It would manage the downward range, including the lowest note which is a sounding A1, just out of the instrument's standard range but accessible by inserting a rolled piece of paper in the bell. However, no bassoonist would be comfortable or technically able to manage the many high passages up to F5. Moreover, the work would need altering as the bassoon is rather limited in colouristic options and nuances compared to the horn with its use of stopped, half stopped and muted notes. The tenor saxophone might be a better compromise, with its bold sound which could probably outplay a horn, and its ability to play up to F5. The music written in the lowest octave would need to be adapted, but in terms of stamina, dynamic contrast and upper range the tenor saxophone would work best.

⁷⁹ There is some contention on whether this practice is still necessary in the 21st century.

Bridge	38-54	Modulatory
Second theme	55-71	A major
Codetta	72-84	Modulatory
Development	85-123	D \flat , F, B \flat
Recapitulation	124-180	D
Coda	181-199	D

The principal theme, *Luminoso*, is stated at the upbeat to bar 13 with a change to compound time signatures, freely alternating between 6/8 and 9/8. The beat remains constant despite the change in rhythmic division and tempo indication. The principal theme is characterised by its use of an upbeat rising major ninth. The fourth song “Eerste sneeu” from *Vier gebede by jaargetye in die Boland* is the original setting of this theme.

11 *rall.* *Luminoso* ♩. = c. 58-63

14

16

Example 3 – Sonata for Horn and Piano, First Movement, Bars 11-17

VIER GEBEDE BY JAARGETYE IN DIE BOLAND
(N.P. Van Wyk Louw)

4. Eerste sneeu

Hendrik Hofmeyr

Example 4 – Vier gebede by jaargetye in die Boland, Eerste sneeu, Bars 1-4

Hofmeyr created a new piano accompaniment for this theme in the sonata. The piano writing here is Debussyan, rippling RH passages and the melody combined with arpeggiated chords in the LH. This rippling RH material is derived from the piano writing in the introduction, with the RH of bar 13 being a direct diminution of bars 1-2.

The horn takes over the melody at bar 17, scored in the instrument's best octave, with the rippling piano figures using a greater range now. These rippling figures, however, are all the piano plays with the horn, no chords are present.

The upbeat rising major ninth is expanded to a full dotted crotchet in bar 21.⁸⁰ The piano writing remains rippling and light throughout the *Luminoso* but shifts at bar 38 with a return to simple time signatures. This section functions as a bridging passage.

The bridge consists of a horn melody which ascends stepwise, mainly doubled by the piano until bar 42, after which the piano presents the melody accompanied by a series of descending triplets in the RH, derived from the opening material.

The second theme, *Pregando* (praying), emerges at bar 55, stated by both the horn and piano. The use here of half-stopped horn notes is effective, especially with the colour alternation of stopped and open sound. The melody is rather static, with horn and piano doubled at the octave, mostly

⁸⁰ This is of great help to the horn player needing to navigate up to a written G#5, which can be less stable.

making use of small intervals. The horn is independent from bar 62, where the piano texture returns to the rippling sextuplets. The music slowly grows in dynamics and speed, erupting at bar 68.

55 *Pregando* ♩ = c. 40-44

59 *aperto (open)*

p *mp* *p*

mp

cresc. poco a poco

Example 5 – Sonata for Horn and Piano, First Movement, Bars 55-61

A codetta is initiated at the upbeat to bar 72, with a modulatory function and featuring moving triplets throughout. This leads to the development section at bar 85, which makes use of the introduction (bar 85 onwards) and second theme material (bar 99 onwards).

The recapitulation (upbeat to bar 124) reintroduces the principal theme material, now treated canonically between the horn and piano RH. The piano answer is one beat later, doubled at the higher octave. The LH part is highly virtuosic, using a large range often running between the RH octaves.

124 *Luminoso* ♩ = c. 58-63

126

128

Example 6 – Sonata for Horn and Piano, First Movement, Bars 124-129

The bridging material is elaborately set for solo piano at bar 145, incorporating elements of the rippling runs from the first theme. The motifs from the introduction are remoulded at bar 150, when the horn enters.

The coda begins at the upbeat to bar 181, and references material from the codetta and development section before bringing the movement to a rousing conclusion.

4.1.3 Second Movement Analysis

The slow middle movement, *Lento e solenne*, is cast as a set of variations over a descending bass line (A-G-F-E^b-E-D-C-B^b). This bass line is constructed as two sets of four descending whole tones, with a strong Phrygian flavour. The E^b (fourth note) acts as a leading note to the dominant E. This bass line descends only once every bar, creating an eight-bar phrase. This opening statement is followed by thirteen unified variations.

Structure	Bars	Main Features
Theme	1-8	Extreme low ranges
Var.1	9-16	Piano solo
Var.2	17-24	Combined, meditative
Var.3	25-32	
Var.4	33-40	Combined, use of triplets
Var.5	41-48	
Var.6	49-56	<i>Più agitato</i> , altered bass, canonic
Var.7	57-64	Sextuplets, piano texture
Var.8	65	Horn cadenza
Var.9	66-73	Reprise of theme and Var.1
Var.10	74-81	Combined, reprise Vars. 2 & 3
Var.11	82-89	
Var.12	90-98	Piano solo, elaborate
Var.13	99-110	Coda, extreme high ranges

II

Lento e solenne ♩ = c.48-52

The musical score consists of two systems. The first system shows the Horn (Cr. in fa) and Piano (Pf.) parts. The Horn part is in the bass clef, and the Piano part is in the bass clef with figured bass notation (8va) for the lower register. The tempo is Lento e solenne with a quarter note equal to approximately 48-52 beats per minute. The music is marked with *mp* (mezzo-piano) and *mf* (mezzo-forte). The second system shows the continuation of the piano part, starting with a box containing the number 7. The piano part is marked with *mp ma sonoro* (mezzo-piano but sonorous).

Example 7 – Sonata for Horn and Piano, Second Movement, Bars 1-12

The opening statement has both the piano and horn displaying their extreme downward ranges: the movement begins with the lowest note on a standard modern piano, currently A0, with the horn entering on A1, generally considered the horn's downward limit. This dramatic use of the lowest notes of the two instruments adds greatly to the solemn character of the movement, as does the choice of intervals used in the piano writing.

The first variation (bars 9-16) is for piano alone, with the bulk of the LH writing identical to the opening variation but mostly placed one octave lower and harmonically altered in places. The RH has a rising and falling figure, and continues its three-part texture of the opening statement. The lower note is always doubled an octave higher; the middle note usually adds the fifth or tritone above the lowest note.

The second variation (bars 17-24) and third variation (bars 25-32) are paired together. The horn is reintroduced, now playing a meditative melody above the piano. Hofmeyr ensures this unification by using a long slur and a tied note over where the eight-bar phrase ends between these two variations, truly uniting them.

The fourth variation (bars 33-40) and fifth variation (bars 41-48) are also combined. The fourth variation incorporates triplets, though mainly confined to the horn part, while the fifth variation is awash with triplets in both the horn and the piano RH.

The sixth variation (bars 49-56), *Più agitato*, gains in intensity. The triplets from the preceding variation are used as an impetus for the persistent sextuplets in the piano LH. Notice too how the bass line has been altered here. It no longer only moves once per bar, it is more chromatic and moves up and down which adds to the *agitato* character. The RH canonically imitates the horn, at the higher fourth.

Più agitato ♩ = c.63-69

49

51

53

55

Example 8 – Sonata for Horn and Piano, Second Movement, Bars 49-56

The seventh variation (bars 57-64) flows on directly, now with the use of sextuplets transferred to the RH. The texture of these sextuplets is an alternation of monads and triads throughout. By contrast, the LH writing is sparse, only ringing out the chromatically altered descending bass line in octaves.

Hofmeyr chooses to use the eighth variation (bar 65) as a cadenza for the horn player. Additionally, this functions as an aural palate cleanser, after the intensifying writing up to that point. Harmonically the descending bass is buried in the horn writing, albeit very subtly.

In the ninth variation (bars 66-73), *Maestoso*, the music is brought back to its simpler and more stoic origins, forming a conflated reprise of the opening statement and first variation. The piano texture is much heavier here with quartads and quintads in both hands.

The tenth variation (bars 74-81) and eleventh variation (bars 82-89) are paired together and reprise the second and third variations. The music here is characterised by dramatic double dotted rhythms and a rather brazen *ff* dynamic indication. The close canonic writing, with the piano one beat behind the horn, is indicative of Hofmeyr's skilled use of counterpoint.

The twelfth variation (bars 90-98) is again scored for piano alone, incorporating many of the elements found in the earlier variations. These include the LH triplets, chromatically altered bass, the use of a long-spanned melody in the RH and the use of quartads and quintads.

Example 9 – Sonata for Horn and Piano, Second Movement, Bars 90-98 (piano solo)

The thirteenth variation (bars 99-110) acts as a coda, shimmering as an ethereal final statement with both instruments scored at the top of their range. The horn is challenged to sustain a written high B5 for the final five bars, over rippling and delicate piano figures.

4.1.4 Third Movement Analysis

The horn's hunting association is conjured in the opening horn call (a) of the finale (see example 10). This horn call is made to reverberate on the undampened strings of the piano creating a ringing effect. The horn call is derived from the notes of the hexatonic scale (written A-C-C[#]-E-F-A^b-A).

Energico
♩. = c. 76-84
con la campana accostata alle corde del pianoforte
(with the bell close to the strings of the piano)
metallo
ff

Cr. in fa

Pf.

Ad.

Example 10 – Sonata for Horn and Piano, Third Movement, Bars 1-3

The overall structure of this finale is elaborated ternary form, with the main A section starting at bar 6. Most of this section's material is based on the opening horn call, and incorporates an element of the ringing effect, by allowing an octave of the low piano strings to reverberate freely.⁸¹ Canonic imitation is used extensively to symbolise the heat of the chase.⁸² Note that the horn is always the *dux*. Canonic imitations occur at bar 10 and 18, both a beat later and doubled at higher and lower octave. The canonic imitation at bar 23 is initially at a bar's distance but moves to only a beat from bar 31 onwards. The tonality centres around D, using elements of minor, hexatonic and octatonic scales.

⁸¹ Several 20th century composers pioneeringly made use of open ringing piano strings. Alban Berg uses it at the end of his *Vier Stücke für Klarinette und Klavier*, Op.5.

⁸² Composer's introductory notes to the score.

Energico
♩ = c. 76-84

con la campana accostata alle corde del pianoforte
(with the bell close to the strings of the piano)
metallico

ord.
suoni d'eco (half-stopped)

Cr. in fa

Pf.

5

rall.

Vivace con brio (♩ = c. 76-84 = ♩ precedente)

aperto

mf

staccato

pp dim. e rall.

staccato

(pedale tenuto)

* premere silenziosamente tutti i tasti tra re e re
(depress silently all the keys from D to D)

9

p cresc.

f

p cresc.

f

Example 11 – Sonata for Horn and Piano, Third Movement, Bars 1-13

The middle (B) section (bar 62) consists of a sardonic march, written to sound as if gradually approaching from a distance. This section itself is cast in a free ternary form, as are all three of its subsections.⁸³ This creates a very elaborate overall structure which helps to unify the whole movement, with a reprise of the opening horn call at the core of the structure. Thus, the B section can be represented as *bcb-dad-abc*.

The first subsection (*bc*) consists of the sardonic march presented on solo piano (*b*), marked *una corda*. This is constructed on the hexatonic scale (F-F#-A-Bb-C#-D-F), and the natural progression it creates of Bb major to F# minor. This is followed by a stopped horn adaptation (*c*) at bar 72 (see

⁸³ The third subsection reverses the order used in the first subsection.

example 12), incorporating many repeated notes, and an enriched hexatonic scale. The solo piano march is freely reprised at bar 88.

The image shows a musical score for Example 12, consisting of two systems of staves. The first system (bars 72-75) includes a horn part (top staff) and a piano part (bottom two staves). The horn part begins with a trill (tr) and a melodic line. The piano part is marked *pp* and features a hexatonic scale in the right hand and repeated notes in the left hand. The second system (bars 76-79) continues the piano part, marked *sempre sim.*, and the horn part has a melodic line with triplets. The key signature has one flat, and the time signature is common time.

Example 12 – Sonata for Horn and Piano, Third Movement, Bars 72-79

The second subsection (*dad*) is centred on a reprise of the opening horn call. Subsection *d* (bar 96) incorporates many big leaps (mostly ninths) in the horn and a displacement of the main beat (see example 14). This material is derived from the first movement of the *Partita canonica*, Op.3 (see example 13). Notice how in the original, the intervals were smaller (ascending sixth as opposed to a ninth in the first bar) but how the general shape is shared. However, the articulation was completely altered. The reprise of *a* (bar 113) is elaborated and is now shared by both instruments (see example 15). The return of *d* (bar 121) is characterised by the use of glissandi to fill in the large intervals both ascending and descending.

The image shows a musical score for Example 13, featuring a Clarinetto part. The tempo is marked **Deciso** with a quarter note equal to 100 (♩=100). The dynamics are marked *f*. The score consists of five bars of music in common time, showing a melodic line with various intervals and articulation.

Example 13 – Partita canonica, Entrata, Bars 1-5

Example 14 – Sonata for Horn and Piano, Third Movement, Bars 96-103

Example 15 – Sonata for Horn and Piano, Third Movement, Bars 112-115

The third subsection (*cbc*) reverses the order used in the first subsection. The repeated-note march (*c*) is again scored for stopped horn (bar 138), though at a louder dynamic level now, likewise (*b*) is again scored for solo piano.

The reprise of the main A section at bar 178 is closely followed by a reprise of the opening horn call (bar 222), now up a semitone. The work ends with a brief coda based on A, from bar 226. The overall scheme of the movement can thus be represented as *aA-bcb-dad-cbc-Aa* (coda), showing the free palindrome structure incorporated into the movement.

Structure	a	A	b	c	b	d	a	d	c	b	c	A	a	Coda
Bars	1-5	6-61	62-71	72-87	88-95	96-112	113-120	121-137	138-153	154-160	161-177	178-221	222-225	226-239

4.1.5 Assessment and Local Contextualisation

As mentioned, the greatest challenge the hornist faces in this work is the sheer stamina required. The horn part is also peppered with many awkward intervals and requires the fullest range, from a written bottom E (E2) to high C (C6). Should this work be presented in concert, it would be advisable that it not be combined with any other taxing pieces. It could work well as a recital finale preceded by a short slow piece such as the *Canto Serioso*, F.S.132, by Carl Nielsen.

Take note that the composer clearly states in both the introductory notes and above the first bar of the piano part that the piano should be opened on “full stick”. This allows the pianist to be heard accurately during the highly climactic sections of the work, provides a solid support for the horn and is necessary to achieve the ringing effect of the piano strings in the third movement.

While looking for notable horn music by other South African composers, it became clear there was a shortage of such a repertoire. Indeed, Neil Smit, a Stellenbosch based horn player, was frustrated by this and commissioned three local composers to write chamber works featuring the horn as part of his masters thesis.⁸⁴ The three works which resulted from this are *Rituals* by Antoni Schonken for alto saxophone, horn and marimba; *Miniature Horn Quartet* by Allan Stephenson for four horns; and *Trio No. 6* by Keith Moss for oboe, horn and piano.

Local works that were found while searching include *Trio for Violin, Horn and Piano* by Stefans Grové, *The One With The Rooster* by Matthijs van Dijk for violin, bassoon and horn, and *Trio for Violin, Horn and Piano* by Carl van Wyk.

⁸⁴ Neil Smit, “Creating New Music for the Horn Through Collaborative Practice” (MMus thesis, University of Stellenbosch, 2014).

4.2 Sonata for Flute and Piano, Op.99

MOVEMENTS	I. Liberamente - Vivo II. Sognante III. Energico - Diafano
COMPOSED IN	2006
INSTRUMENTATION	Flute, Piano
SCORE DETAILS	31 pages
DURATION	15 minutes
COMMISSION	SAMRO Endowment for the National Arts
PREMIERE	Marlene Verwey (flute), Salome van der Walt (piano) 6 April 2007 at the Klein Karoo National Arts Festival, Oudtshoorn
RECORDING	Liesl Stoltz (flute), José Dias (piano), on <i>Explorations</i> (SACM productions)

4.2.1 Conception and Creative Process

The Sonata for Flute and Piano, Op.99, was commissioned by SAMRO in 2006, for flautist Marley Verwey and pianist Salome van der Walt. Verwey and van der Walt were interested in presenting new South African works as part of a concert tour for 2007. As such, the work received its premiere at the Klein Karoo National Arts Festival in Oudtshoorn on 6 April 2007. Stefans Grové had also been commissioned to write a work for them, producing *Licht und Schatten*, which was premiered in the same concert.

Hofmeyr's Sonata for Horn and Piano, Op.94, had already been completed and received its premiere by the time he was working on this piece. The finer details of composing and reworking this earlier sonata (also for a wind instrument) helped him here to create a work with fewer complications.⁸⁵ The Flute Sonata is much slighter in structure and length than the Horn Sonata and is thus less physically demanding. While it contains some technical challenges, it is within the grasp of advanced undergraduate performance students and has thus become rather well represented on the concert platform and on the local competition scene where the performance of South African music is often required or encouraged. Written in three movements, which are nearly all equal in length, and with a typical performance lasting around 15 minutes it is easy to include in a recital programme without it dominating. The first movement contains much contrast

⁸⁵ Hofmeyr, interview, 25 March 2015.

and displays diverse emotions, while the finale ends with great virtuosity. Several local flautists have thus earnestly added the sonata to their repertoire, chief among them being Liesl Stoltz.⁸⁶

Before undertaking this work, Hofmeyr, having composed four major works for the instrument already,⁸⁷ was extremely knowledgeable about the flute, its technical capabilities and its many sound possibilities. His first mature flute piece was *Incantesimo*, Op.32, for unaccompanied flute, written for Helen Vosloo and completed in 1997. The Concerto for Flute and Orchestra, Op.41, was then written in 1998-1999, also for Helen Vosloo. A recording of this piece was released in 2002, with Vosloo as soloist.⁸⁸ The piece itself remains his most substantial flute work and his most performed concerto to date.

SAMRO then commissioned Hofmeyr to write a challenging unaccompanied flute piece to be used as the prescribed work for the SAMRO Overseas Scholarship Competition in 2000. He composed *Marimba*, Op.46, for this occasion. Yet another SAMRO commission came in 2002. This time to compose the Concerto for Flute, Violin and String Orchestra, Op.70, for local violinist Piet Koornhof and Italian flautist Raffaele Trevisani.

Hofmeyr acknowledges that people began to associate him strongly with the flute due to these works and several more written after this sonata. When asked though, he stated that he has never played the flute and while he does appreciate its many fine qualities, he has no preference for it above any of the other wind instruments.⁸⁹

The main characteristics Hofmeyr appreciates in the flute include its agility and lightness. The flute's ability to be airy and light-hearted but also introspective and wistful, greatly appeals to him. The utter silver radiance of its tone and character, coupled with its rather more mysterious sounding low register is often exploited in his works. The many tone colours available, including harmonics, tremolos, flutter tonguing, and other extended techniques are also highly appealing to him.⁹⁰

Hofmeyr listed the Divertimento, Op.52, by Ferruccio Busoni, *Joueurs de flûte*, Op.27, by Albert Roussel and the Flute Sonata, F.P. 164, by Francis Poulenc as three works from the flute repertoire that are particularly dear to him and that helped shape his understanding of the instrument. He

⁸⁶ Stoltz has recorded the sonata on her album *Explorations*. This recording was done through UCT as part of her post-doctoral fellowship, and highlights local flute works.

⁸⁷ The early *Cavatina*, for flute and piano, is a short work, without opus number. It forms part of his juvenilia and is thus not included here. Hofmeyr did rework this piece as the second movement of his Flute Concerto.

⁸⁸ Hendrik Hofmeyr, *Concerto per flauto e orchestra*, Helen Vosloo (flute), Emmanuel Siffert (conductor) and National Symphony Orchestra of South Africa, Distell Foundation, 2002, CD.

⁸⁹ Hofmeyr, interview, 25 March 2015.

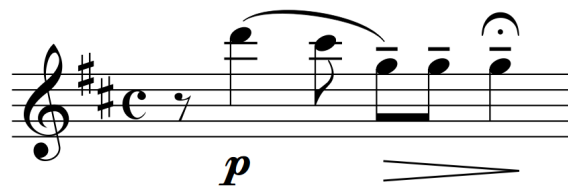
⁹⁰ Ibid.

further added that the playing and virtuosity of Helen Vosloo was key in the refinement of his flute writing style.⁹¹

After the completion and premiering of the sonata, Hofmeyr made a version for violin and piano. This was in line with the history of the Flute Sonata, Op.94, by Sergei Prokofiev. Prokofiev's sonata was extensively reworked for violinist David Oistrakh and now exists equally as a violin sonata and a flute sonata. Hofmeyr made less drastic changes in his reworking, only adding in some glissandi, double stops and harmonics, but did not alter tempos, rhythms or register placements as Prokofiev had done.

4.2.2 First Movement Analysis

Hofmeyr felt inspired to add some local heritage to this work, especially as it was commissioned by SAMRO who were strongly encouraging composers to incorporate local material into their compositions.⁹² Hofmeyr created all the themes in this work from a five-note motif derived from a Bushman song in the Bleek Collection at the Iziko Museum in Cape Town. This collection includes Bushman art, stories and poems, as collected by Lucy Lloyd and others, as well as recorded examples of their music, which is highly reliant on short repetitive phrases.⁹³



Example 16 – Sonata for Flute and Piano, First Movement, Motif

The five-note motif (X) is announced by the flute in bar 2. The 10-bar introduction, *Liberamente*, briefly develops this motif and is highly effective in creating an intriguing sound world. The tonality is purposefully obscured at the outset (using only notes F#, C#, D and G) adding to the free and remote mood. The two piano flourishes, bars 1 and 3, are also derived from the motif and are left ringing, providing just enough support for the flute's wistful phrases.

More notes are used in the following bars establishing F# Phrygian, which functions as the dominant in the macro structure.⁹⁴ This explains the key signature Hofmeyr uses, as F# is the dominant of B minor, which has the two-sharp key signature.

⁹¹ Ibid.

⁹² Ibid.

⁹³ More information available at their website - <http://lloydbleekcollection.cs.uct.ac.za>

⁹⁴ The resolution to B only occurs in the last movement.

I

Hendrik Hofmeyr

Liberamente ♩ = c. 44-48

Fl. *rall.* *a tempo (liberamente)*

Pf. *f* *lasciar vibrare*

Red.

4 *rall.* *tornando...a...tempo (liberamente)* *rall.*

pp *mp* *mf* *p*

(col flauto)

9 *a tempo (liberamente)* *rall. molto* *Vivo* ♩ = c. 152-168

mp *p*

pp

13 *mf* *mp* *mf* *f*

p *cresc.* *mf*

Example 17 – Sonata for Flute and Piano, First Movement, Bars 1-16

Section	Theme	Bars	Tonality
Introduction	(X)	1-10	F# Phrygian
Exposition	First theme	11-29	F# Phrygian
	Second theme	30-49	F# and Bb Phrygian
	Third theme	50-75	C# Phrygian
	Codetta (X)	76-81	C Octatonic
Development	Development and Conflation	82-103	Multiple
	Introduction	104-111	Eb Phrygian
	Link (conflation)	112-118	multiple
Recapitulation	First theme	119-135	F# and B Phrygian
	Third theme	136-153	G Phrygian
	Second theme	154-167	F# Phrygian
	First theme and (X)	168-174	A Phrygian
Coda		175-184	F# Phrygian

The more whimsical nature of the flute is keenly felt in the exposition, *Vivo*, starting at bar 11. The flute immediately initiates the first of the three themes. Almost all the harmonic material is derived from (X). The melodic and harmonic inversion of this motif yields the basic chord of the first movement (G-C#-F#). Almost all the chords in this first theme are transpositions of it with added notes: Bb-E-A (bar 11), E-A#-D# (bar 14), Ab-D-G (bar 15) etc. Usually the additions are fourths added above and/or below.

The music is fast, and the overall effect is mercurial. Notice how the phrases of this theme are short, choppy and repetitive, a homage to the music style of the Bushmen. The piano accompaniment creates a clear feeling of three in a bar. The theme is transferred to the piano at bar 19, on top of which the flute spins a countermelody. This overlaps with the altered reappearance of the motif at bar 28, which ushers in the second theme.

The second theme (starting at bar 30) consists of curt figures, which grow dynamically. The phrase structure is quite unconventional, with the fourth bar shortened by a beat and immediately followed by two link bars. At bar 36 the key centre moves from F# to Bb and the short theme is restated in the LH. Again, the fourth bar is shortened and here followed by three link bars. At bar 43 the theme is then expanded and reworked to use a greater range and shorter note durations. The fourth bar is not cut short here (bar 46), ending in a crotchet rest. The three (link) bars that conclude the theme have a modulatory function.

30 *a tempo*
p *mp* *mf*
pp *mf*
35 *mf* *pp*
p *mp* *mf*

Example 18 – Sonata for Flute and Piano, First Movement, Bars 30-38

The third theme, initiated by solo piano at bar 50, is a rich *cantabile* melody in complete contrast to the first two themes. Note this theme is also based on (X). The melodic line is written in 3/4 with accompanying figures in 9/8. The structure is conventional, consisting of two four-bar phrases. The Phrygian mode is once again used, this time on C#.

50 *mp cantabile* *pp*
54

Example 19 – Sonata for Flute and Piano, First Movement, Bars 50-57 (piano)

The flute restates the theme down an octave at bar 58, in its low register. The second phrase (bar 62) is altered (harmonically, melodically and rhythmically) and followed by a further altered

restatement of the theme. Throughout all this the piano texture is kept decidedly light, with only a single voice of triplets (monads).

Bars 76-81 contains two canonic restatements of the opening motif, initiated by piano and answered by the flute, in low register tremolos. This is concluded by a mirrored reworking of the motif for flute using *frullato* (flutter tonguing). This section acts as a codetta and concludes the exposition. C octatonic (C-D \flat -E \flat -E-F \sharp -G-A-B \flat) is used throughout.

The development section sees all three themes contrapuntally combined. The solo piano states the first theme at bar 82, allowing the flute a respite. However, the flute is much too eager and re-joins at bar 87 initiating a canon with the piano. The piano answer is one beat later, at the lower octave. Hofmeyr then combines the first and third theme at bar 93; flute presents the third theme in its high register while piano continues with the first theme. Roles are reversed at bar 98 with piano RH taking the third theme and the flute returning to the first theme. The LH now presents the second theme, creating a conflation of all three themes (see example 20). The key centre from bar 93 is set as B \flat , again using the Phrygian mode.

Bars	82-86	87-93	93-97	98-
Flute	-	A	C	A
Piano RH				C
Piano LH	A	A	A	B

Example 20 – Sonata for Flute and Piano, First Movement, Bars 97-99

The height of the development (bar 104) sees a restatement of the introduction, now at a blazing *fortissimo* dynamic and nine semitones higher.⁹⁵ Bars 112-118, which act as a link to the recapitulation, consists of a rhythmic conflation of the second and third theme. This link incorporates several tritones in the RH, underscored by chords in the very lowest range of the piano for the LH.

The recapitulation is not far off (starting at bar 119) with the piano RH presenting the first theme, with flute countermelody. With the modulation to B Phrygian at bar 128, roles are also swapped. The recapitulation of the second and third themes is reversed, with the third theme reappearing at bar 136. This iteration is in the flute's high register, initially making use of soft harmonics for a vastly different sound picture. This section is canonic, with the piano answering two bars later, becoming only a beat later at bar 140. Hofmeyr skilfully scores the piano answer in both hands, at a two-octave distance (RH an octave higher and LH an octave lower than the flute) while still incorporating elements of the accompaniment.

The image shows two systems of musical notation. The first system, starting at bar 135, consists of a flute staff and a piano grand staff. The flute part begins with a *mf* dynamic and a *pp* dynamic. The piano part has *mf* and *ppp* dynamics, with a *lasciar vibrare* instruction. The second system, starting at bar 139, shows the flute part in a higher register with a *pp* dynamic. The piano part continues with *pp* dynamics and includes fingerings and *Red.* markings.

Example 21 – Sonata for Flute and Piano, First Movement, Bars 135-142

⁹⁵ The flute version is written in six flats, the violin version in six sharps. This was done to aid violinists who prefer sharp keys.

At bar 144 the whole canon is repeated but down an octave. A reappearance of (X) is tacked onto the end of the canon, which functions as a bridge to the recapitulation of the second theme at bar 154. Notice how the theme is placed in the bass for the first phrase, with the flute taking it up in bar 160.

Example 22 – Sonata for Flute and Piano, First Movement, Bars 167-170

Bar 168 sees the return of the first theme, now in adorned guise. The flute plays the whole passage *frullato*, with the piano now awash with cascades of mainly septuplets. This is terminated with a reference to (X) in the flute (bar 174), before a coda begins at bar 175, with a return to pure flute sound. The music grows restless from here (*accel. poco a poco*) creating a mad dash to the end.

Example 23 – Sonata for Flute and Piano, First Movement, Bars 173-175

4.2.3 Second Movement Analysis

The dreamy slow movement is ushered in by a descending octatonic figure in bar 2, often reappearing as a link and aural palate cleanser between the two contrasted themes. The principal theme (A), reminiscent of the *Cantilena* movement from Poulenc's Flute Sonata, is expansive and lyrical, containing many of Hofmeyr's melodic hallmarks. The theme, eight bars in length, consists of one long melodic line broken only for breath.

Sognante ♩ = c. 50-54

Fl. *p* *rall.*

Pf. *p* *lasciar vibrare* *pp* *rall.*

Red.

3 *a tempo* *p dolce*

a tempo sempre legato *pp*

* *pedale ogni battuta*

6 (V)

Example 24 – Sonata for Flute and Piano, Second Movement, Bars 1-8

Section	Bars	Tonality/Pitch centre
Introduction	1-2	Octatonic
A1	3-12	D minor, using basic chord
Link	13-14	Octatonic (Both modes)
B1	15-24	A
Link	25-26	Octatonic
A2	27-34	D
B2	34-41	A
A3	41-57	D
B3	58-65	D

The piano preparation for the theme (bar 3) sets the triplet accompaniment (texturally reminiscent of the third theme in the first movement). The harmony again features transpositions of the basic chord of the first movement (G-C#-F#), with quartal expansions. (B \flat -E-A) is used in bar 3 and (D \flat -G-C) in bar 4. Progressions between are often in thirds (or rather three- or four-semitone intervals). A rhythmic fluidity is created by the contrast of the piano triplets and flute quavers.

The octatonic link appears in bars 13-14. Both modes of the octatonic are combined here, whereas only one was used in the link's first appearance. Furthermore, the link is shared between both instruments now, with the piano part decorated with alternating little ascending and descending runs (see example 25).

The image shows two systems of musical notation. The first system, labeled '14', consists of a flute staff and a piano grand staff. The flute part has a melodic line with triplet markings and dynamic markings 'riten. accel.' and 'rall.'. The piano part has a rhythmic accompaniment of triplets. The second system, labeled '15', also consists of a flute staff and a piano grand staff. The flute part has a melodic line with dynamic markings 'p', 'mp', and 'suoni armonici facoltativi (harmonics optional) sim.'. The piano part has a rhythmic accompaniment with dynamic markings 'p espressivo' and 'Red. sim.'.

Example 25 – Sonata for Flute and Piano, Second Movement, Bars 14-17

The contrasting theme (B) (bar 15) is enigmatic, consists of short melodic fragments shared between the two instruments. The music has modulated to the dominant tonal centre of A, and is again gracefully underscored by flowing piano triplets throughout. The flute part often contains long chains of tremolos built into the melodic line. This use of tremolos creates the impression of two notes sounding concurrently on the flute, akin to a double stop on a string instrument. It also has the added advantage of adding to the mysterious character due to the blurring of textures. The bleak, glassy sound created by the tremolo harmonics in bars 17-18 further adds to the variety and subtlety of nuance. The octatonic link reappears in bars 25-26, here only using one mode of the octatonic scale.

An elaborated restatement of A occurs at bar 27, in an improvisatory style complete with little flourishes and ornaments (see example 26). Several references to (X) have been worked into this restatement. A seductive character in the interpretation of this iteration of the theme would be most appropriate. The original piano part of triplets has also been expanded, to now use semiquavers. Note that in bar 33 the octatonic link is highly truncated and overlapping with the end of this section.

The image shows two systems of musical notation for Example 26. The first system covers bars 27 and 28. The flute part (top staff) begins at bar 27 with a dynamic of *mp* and a tempo marking of *a tempo*. It features a series of tremolos. The piano accompaniment (bottom staves) starts at bar 27 with a dynamic of *p* and includes a triplet of semiquavers. A 7:4 ratio is indicated between the two systems. The second system covers bars 29 and 30. The flute part continues with tremolos, and the piano accompaniment features a triplet of semiquavers. Dynamics include *mf* and *mp*, and a *cresc. poco a poco* marking is present.

Example 26 – Sonata for Flute and Piano, Second Movement, Bars 27-30

Roles are altered in the restatement of B at bar 34, with the melodic line presented in both hands of the piano, and the flowing triplets shared between the flute and piano. The tremolo bars from the original are now cast as dyads in the RH. A three-bar chain of triplets (starting in the LH) propels

the flute into its highest register, flowing directly into the third statement of A at bar 41. The theme is treated canonically now, with the piano answering the flute one bar later at the lower tenth.

Example 27 – Sonata for Flute and Piano, Second Movement, Bars 39-43

The movement ends with the third statement of B at bar 58, with the original roles restored: flute tremolos underscored by flowing piano triplets (later elaborated to double quintuplets). The reappearance of glassy harmonics at the very end allows the music to recede, reduced to an ethereal whisper.

Example 28 – Sonata for Flute and Piano, Second Movement, Bars 64-65

4.2.4 Third Movement Analysis

The energetic third movement is filled with frequent time signature changes. According to Hofmeyr the movement was designed to evoke the intricate and exciting dance-rhythms of Africa, while also having an impish quality.⁹⁶ Hofmeyr does not quote or attempt to create any authentic African dance music in this movement though, he merely evokes the idea of it.

Section	Bars	Tonality
Introduction	1-3	F# Phrygian
A	4-30	F# Phrygian
B	31-56	Octatonic
A1	57-88	F# Phrygian
C	89-104	D Phrygian
Reappearance of X	105-111	
Link	112	Octatonic
B1	123-139	Octatonic
A2	140-169	Ends B Major

The movement is cast in an altered version of sonata-rondo form. The structure can be expressed as A-B-A1-C-B-A2, lacking the third appearance of A (after C) found in typical sonata-rondo form. Theme A is derived from (X) and the basic chord (G-C#-F#). The movement opens with the basic chord enhanced with an augmented fourth (B#). This yields the modular compound 1-4 (F#-G-C-C#),⁹⁷ which is an octatonic subset. It is also symmetrical, and this property is exploited in the horizontal mirrors used in the piano (bars 1-8). Notes are added from bar 9 on (G#, B) and are again often quartal additions to the compound (Db-G-C-F#).

⁹⁶ Hofmeyr, interview, 25 March 2015.

⁹⁷ Movement up in semitones, one semitone and then four semitones.

Energico ♩ = c.148-160

The musical score consists of three systems. The first system (bars 1-3) shows the flute and piano parts. The piano part has a complex rhythmic pattern with many accidentals. Dynamics include *p*, *f*, and *p*. The second system (bars 4-7) shows the flute and piano parts. Dynamics include *p*, *mp*, *mf*, *f*, and *mp*. The third system (bars 8-11) shows the flute and piano parts. Dynamics include *mf*, *p*, *pp*, and *cresc.*

Example 29 – Sonata for Flute and Piano, Third Movement, Bars 1-11

The flute and piano initially play independently, joining together in bar 9. Most phrases in this theme are either four or five bars long. The flute makes a sudden ascent and descent (bars 22-24) followed by the final phrase (bar 25 onwards) which is extended to six bars, with the piano mirrored and the instruments acting independently again.

The second theme, from bar 31, consisting of a jaunty dance-tune in the flute's low register. The piano provides an almost endless chain of quaver movement between the two hands, keeping the rhythm flowing and stable through the many changes of 2/8, 3/8 and 4/8 time.

31 *a tempo*
mp
p

36
cresc.
mf
cresc.
 5 4
 2 1
mp

Example 30 – Sonata for Flute and Piano, Third Movement, Bars 31-40

The return of the first theme (A1) occurs at bar 57. The theme has been reworked to fit into phrases consisting of fewer bars, but generally longer durations (mainly 7/8, 5/8 and 8/8). From the third phrase (bar 65) Hofmeyr drops the key signature and adopts a much heavier (in texture, harmony and dynamic level) piano style (see example 31). Up to this point in the movement the piano mostly played monads or dyads in each hand, from here on the LH (and often the RH too) constantly plays tetrachords at loud dynamics. The harmony is thus now more fleshed out, with greater doubling in the hands. The flute is marked up to *ff*, mostly in its high register, and plays almost constantly. Due to this high and loud writing in long phrases, Hofmeyr had to insert breath marks, with the unfortunate result of breaking the flow of the music.

69
cresc.
mf

Example 31 – Sonata for Flute and Piano, Third Movement, Bars 69-71

The transparent third theme (from bar 89), *Diafano* (*a met  tempo*), is an imaginative reworking of the first theme of the first movement. The whimsical 9/8 dance is transformed into a 3/4 fantasy with flute writing that is highly pliable and improvisatory in nature akin to the fluttering of a butterfly

(see examples 32 and 33 for direct comparison). The general frame of the first movement theme is visible here by the horizontal movement. The piano part consists of many delicate cascades of notes outlining the Phrygian harmony.

Diafano (a metà tempo) ♩ = c.72-80

Example 32 – Sonata for Flute and Piano, Third Movement, Bars 89-97 (flute)

Vivo ♩ / ♩. = c. 152-168

Example 33 – Sonata for Flute and Piano, First Movement, Bars 11-19 (flute)

The fantasy is broken at bar 105 by an unexpected reappearance of (X) (see example 34). The motto appears here as flute harmonics. This is elaborated on, similarly to a flute cadenza, and includes chains of tremolos, which reference the octatonic link (bar 112) from the second movement, and ending with a build-up leading straight into the abridged restatement of B at bar 123.

104 *mf* *p* *pp* *lontano* *trill* *rall.* *liberamente* *lasciar vibrare* *ppp* *pedale tenuto* *15^{ma}*

108 *pp* *pp* *15^{ma}*

Example 34 – Sonata for Flute and Piano, Third Movement, Bars 104-111

The abridged B is now a tritone higher, pushing the flute up to its shrieking C7 (bar 136). The final appearance of the main theme (A2) flows on directly at bar 140.

133 *mf* *ff* *ff* *f*

138 *mf* *p* *mp* *p* *mp*

Example 35 – Sonata for Flute and Piano, Third Movement, Bars 133-141

The second half of this restatement (bar 159 onwards) sees the return of the heavier piano style, and continuous flute writing. The last two bars see the principal tonality used in the outer movements (F# Phrygian dominant) yielding to its tonic of B (as B major here), ending the work with surety.

4.2.5 Assessment and Local Contextualisation

This sonata has established itself at the heart of the South African flute repertoire and continues to be Hofmeyr's most performed duo sonata. Its contrasting and charismatic nature allow it to be paired with a great variety of other works. It is listed in the syllabus for the UNISA Performer's Assessment, under List D, and is often heard in local music competitions.

Other notable South African flute pieces include the four works previously mentioned by Klatzow, van Wyk and du Plessis. Grové took flute lessons with James Pappoutsakis of the Boston Symphony Orchestra while studying overseas⁹⁸ and throughout his life wrote several works for the instrument. His neo-classical Sonata for Flute and Piano was written in 1955 and was recorded by flautist Jean-Pierre Rampal. As previously mentioned, Grové's *Licht und Schatten* was premiered in the same concert as Hofmeyr's sonata in 2006. *Licht und Schatten* is cast in three movements and full of rhythmic contrast. *Imicabango* by Alexander Johnson is a well-established work which is also often heard at universities and local music competitions. The work is in three movements and displays multiple facets of the instrument. Hofmeyr's *Mabalêl – Fantasie*, Op.130A, currently included in the UNISA Grade 8 flute syllabus, is also worth mentioning here. This work is dealt with in section 4.7.14.

⁹⁸ Stephanus Muller and Chris Walton. *A Composer in Africa – Essays on the Life and Work of Stefans Grové* (Stellenbosch: Sun Press, 2006), 4.

4.3 Sonata for Violin and Piano, Op.115

MOVEMENTS	I. Dialoghi II. Variazioni canoniche III. Perpetuum mobile
COMPOSED IN	2008
INSTRUMENTATION	Violin, Piano
SCORE DETAILS	47 pages
DURATION	25 minutes
COMMISSION	SAMRO Endowment for the National Arts
PREMIERE	Zanta Hofmeyr (violin), Malcolm Nay (piano) 17 November 2008 at the Aardklop National Arts Festival, Potchefstroom

4.3.1 Conception and Creative Process

The Sonata for Violin and Piano, Op.115, is a major work in Hofmeyr's canon, making use of highly evolved composition practices and filled with much musical shading. The work is cast in three movements, making use of a complex set of canonic variations for the middle movement. A performance of the work lasts roughly 25 minutes, and makes huge technical and musical demands on both the violinist and pianist.

In our discussions, Hofmeyr spoke about the daunting task of creating a sonata for violin and piano, especially as there are so many masterpieces written in this genre. Comparisons and inspiration are plentiful, with a long history of important work for this duo spanning back to at least Mozart.⁹⁹

For this sonata, Hofmeyr wished to contrast and highlight two opposing characteristics inherent in the violin; the brooding, husky sounds of the low G string, and the silver, ringing high register. As such there is a great emphasis placed on the sound of the open G, with many of the most important themes and musical moments being highly reliant on this note.¹⁰⁰

The work was written on commission by the SAMRO Endowment for the National Arts for Zanta Hofmeyr and Malcolm Nay, who desired a new violin sonata to include in their upcoming concerts. The work received its premiere on 17 November 2008, at the Conservatory Hall at the North-West University, Potchefstroom as part of the Aardklop National Arts Festival. Subsequently, the work was played in Europe by Adrian Pinzaru (violin) and Ben Schoeman (piano), and has been

⁹⁹ Hendrik Hofmeyr, interview by author, Cape Town, 1 June 2017.

¹⁰⁰ Ibid.

championed by local violinist Suzanne Martens who has played the sonata with the pianists José Dias and Elna van der Merwe.

Many other important works featuring the violin have been written by Hofmeyr. *Raptus*, Op.33, a showpiece for solo violin and orchestra, was paramount to the development of Hofmeyr's craft and the advancement of his career and international recognition. There also exists the Concerto for Violin, Flute and String Orchestra, Op.70. The two string quartets, Opp. 36 and 96, and the Trio for Violin, Cello and Piano, Op.112 are also most noteworthy. *Endimion en die Maan*, Op.113, scored for violin and harp (or piano), and the Quintet for Clarinet and Strings, Op.172, should also be mentioned here.

Several important reworkings include the violin. The alternate version of Trio II, Op.134A, can be played with violin taking the original flute part. The fifth version of *Il poeta e l'usignolo*, Op.51E, is for violin, flute and piano, while the third version of *Notturmo elegiaco*, Op.30B, is for violin, cello and piano.

Harmonically speaking, this sonata is also important: Hofmeyr makes use of bitonal effects, various modes and other concepts less frequently encountered in his scores.

4.3.2 First Movement Analysis

The first movement is given the title *Dialogi* (Dialogue), as the two instruments are in constant exchange with each other. The structure of this movement is based on Hofmeyr's free adaptation of sonata form. The typical key structure is altered, and the music is at times not based on a single or definite key or tonal centre.

The work opens with a dramatic introductory statement on the open G string of the violin. The tempo indication, *Minaccioso*, is translated as threatening or menacing. This statement functions as a motto theme and is defined by the ascending minor third it features. The reference to the opening trumpet solo from the Symphony No.5 by Gustav Mahler is striking. Both these introductions feature triple repeated notes, the interval of an ascending minor third and are of a fanfare-like character.

1. Trauermarsch.

In gemessenem Schritt. Streng. Wie ein Kondukt.

Trpt in Bb

Example 36 – Gustav Mahler, Symphony No.5, First Movement, Bars 1-8

I. Dialoghi

Hendrik Hofmeyr

The musical score for 'I. Dialoghi' by Hendrik Hofmeyr is presented in two systems. The first system shows the beginning of the piece, marked 'Minaccioso' with a tempo of c.46-50. The violin part (Vno.) begins with a forte (*f*) dynamic, playing a series of eighth notes. The piano part (Pf.) features a complex harmonic texture with a forte (*f*) dynamic in the bass and a piano (*p*) dynamic in the treble. The second system, starting at bar 2, shows the violin part with a trill (*tr*) and a fortissimo (*fp*) dynamic, followed by a forte (*f*) dynamic. The piano part continues with a piano (*p*) dynamic, marked 'cresc.' (crescendo), and then a fortissimo (*sfz*) dynamic. The score is in G minor, 5/4 time, and includes various musical notations such as slurs, ties, and dynamic markings.

Example 37 – Sonata for Violin and Piano, First Movement, Bars 1-3

In this introduction, the tonality is purposefully blurred but the overall key though, is confirmed as G minor by the constant open G violin notes and the key signature used, and further reaffirmed at the start of the principal theme. The piano harmony is created using an extensive progression on an A^b bass. Complex hexatonic and octatonic formations are used in the chords, but the material is generated from the G-B b dyad emphasised by the violin, and shared by the keys of G minor and A^b minor. This eventually resolves at the end of bar 5 to the chord (D-G b -A b -B b -C b) which functions as a dominant. The G b in this chord functions as a F $^\sharp$ above the D dominant, and the chord is thus $V^b7/b5$ with added sixth.

The highly dramatic principal theme, bar 5 onwards, opens with piano alone. The tempo, *Veemente*, is translated as vehemently or passionately. The piano texture consists of moving semiquavers, and the overall character of this theme is dark and sensuous. The single notes of the LH are

doubled an octave higher by the upper RH. The contour resembles that of the violin figure starting in bar 2.

6 *Veemente* ♩ = c.126-138

Veemente

f

10 *con pedale (cambiando frequentemente)*

f

14 *ff*

ff

Example 38 – Sonata for Violin and Piano, First Movement, Bars 6-17

The violin enters at bar 11, with material also derived from bars 2 and 4, which spans a three-octave range. As with the opening motto the violin's open G is strongly featured. Bars 11-13 of the piano part are a repeat of bars 5-7 (with a few slight changes). Octatonic elements are present in this theme, for instance the rising scale from bar 29 onwards in the violin.

The music transitions back to the opening material at bar 31. This passage functions as a bridge between the two main themes. The piano plays a *fortissimo* reworking of the motto dramatically scored in the bass, ending on a tritone-fourth chord. This is contrasted by a mysterious and soft response at bar 34, featuring eerie high harmonics for the violin and piano triplets. The piano doubles the B-E-F \sharp of the violin and the LH emphasises the minor third of the motto.

Example 39 – Sonata for Violin and Piano, First Movement, Bars 34-38

A varied repeat occurs in bars 37-44. The remainder of this bridge consists of a violin cadenza starting second beat of bar 45. The cadenza incorporates ideas from both the motto and the principal theme and features some awkward double stops.

The lyrical second theme, *Sognante*, starts at bar 57 and makes use of the violin in its silvery high register. The music here is in direct contrast to the dramatic outpouring thus far. The piano texture is intricate, written over three staves, and incorporates a bitonal effect, with the middle stave in altered key. The two hands alternate two distinct sound worlds, in delicate sextuplets: The RH (top clef) uses a pentatonic scale of white notes (B-C-D-F-G); while the LH (middle clef) uses a pentatonic scale of black notes (F \sharp -G \sharp -A \sharp -C \sharp -D \sharp). This effect is characteristic of this theme, and is kept in the recapitulation. The opalescent piano texture shimmers, marked *ppp*, anchored by ringing chords in the bass. The tempo is slow, indicated twice as slow as the principal theme and the character is dreamy. Note the violin melody relates to the contours of the introduction, the numerous octatonic elements and that the motto in the present in the piano part (bars 60, 61, 65 etc.).

55 *f* *rall.* *p dolceissimo* Sognante ♩ = c.63-72

58 *ppp* *pp* Sognante

60 *il canto un po' marcato* *Red.* *

Example 40 – Sonata for Violin and Piano, First Movement, Bars 55-61

Bars 67-68 set up a second bridging passage from bar 69. Elaborate string crossings are transferred to a texture to whirling solo piano runs (see example 41). The piano circles around a single principal pitch, E6. The violin joins in at bar 74, but still circles the same pitch E6. At bar 83 the piano dramatically jumps down two octaves, though still circling the pitch E.

68 *rall.* *tornando a tempo*
p
tornando a tempo
il canto un po' marcato
pp

70 *(un po' mosso)*
pp

Example 41 – Sonata for Violin and Piano, First Movement, Bars 68-71

The development starts at bar 88, in a violin solo featuring an expanded statement of the motto (see example 42). Bar 89, now for piano solo corresponds to bar 2 of the introduction (see example 43). This two-bar idea (violin solo followed by piano solo) is repeated another two times, with slight alterations each time.

88 *Tempo primo*
mf energico
f
tr b

Example 42 – Sonata for Violin and Piano, First Movement, Bar 88 (violin)

89 *f*
1
1

Example 43 – Sonata for Violin and Piano, First Movement, Bar 89

The development of the principal theme material occurs at bar 96. Similarly, the second theme material is developed at bar 120, albeit more briefly. The second theme material is now a full-blooded *fortissimo*, and the music is of a very different, more passionate character.

Example 44 – Sonata for Violin and Piano, First Movement, Bars 119-125

Example 44 – Sonata for Violin and Piano, First Movement, Bars 119-125

The recapitulation features the principal theme in fugal treatment, starting at bar 133. The statement and first answer (bar 143) are entrusted to the piano, each written in a different key ($E\flat$ minor and B minor, respectively). The violin enters as the third voice at bar 153. The home key of G minor is finally returned to here, with the violin featuring its open G again.

Example 45 – Sonata for Violin and Piano, First Movement, Bars 143-147 (piano)

Example 45 – Sonata for Violin and Piano, First Movement, Bars 143-147 (piano)

The bridge material reappears at bar 183, with both instruments presenting the motto, violin featuring rolled pizzicato chords. However, this bridge does not conclude with a violin cadenza.

Instead the second theme is simply stated (from bar 198) after a fermata at the end of the preceding bar. The piano is again written over three staves, with the black-note middle staff. Take note how the violin is now marked *con sordini*, sounding more distant and like a memory.

At bar 201, the second bridge material now incorporates elements of the motto in violin (see example 46). The piano is now circling around note B5.

The image shows a musical score for Example 46, consisting of two systems of staves. The top system is for the violin, starting at bar 201. It features a treble clef, a 3/4 time signature, and a key signature of three sharps (F#, C#, G#). The violin part begins with a fermata over the first bar. In the second bar, it is marked *pp* and *il canto un po' marcato*. The bottom system is for the piano, also in 3/4 time and three sharps. It consists of three staves: the top two are grand staff (treble and bass clefs), and the middle staff is blacked out. The piano part is marked *pp* and features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Example 46 – Sonata for Violin and Piano, First Movement, Bars 201-202

A varied repeat of these eight bars occurs at bar 209, before arriving at the coda in bar 218, which incorporates elements from throughout the movement. The low piano chord at bar 230, which rings to the very end, is in G major (with added E^b). Likewise, the violin glissando harmonics in the last bar confirms G major.

4.3.3 Second Movement Analysis

Hofmeyr conflates the principles of ground-bass variation and canon in this movement, to create what he terms ‘canonic variations’. This set of seven canonic variations serve as the slow movement in this sonata, demonstrating his mastery of form and musical content. The theme is of a simple folk-like quality and is quite memorable.

Canonic exploration is a common feature in the slow movements of Hofmeyr’s sonata-form works. The horn sonata and flute sonata are evidence of this, and the later cello sonata makes even grander use of canonic possibilities. In this movement, the basic principle is that the melodic material first heard on the violin is passed onto the piano in the next variation, with the new material of each successive variation continuing this principle. Thus, the piano is always reusing the violin part from the preceding variation. This creates a canonic relationship between the variations, but does not create a canon within a variation. This is creatively circumvented by Hofmeyr in one variation, which will be discussed later. This overall scheme is dropped in the penultimate variation,

where the violin restates the theme, which allows the piano to state the theme in the last variation, on top of which the violin spins a figuration of harmonics derived from the first movement.

II. Variazioni canoniche

Tranquillo ♩ = c. 54-58 *poco riten.....*

Vno. *Tranquillo* *poco riten.....*

Pf. *ppp* *poco cresc.* *pp* *dim.* *poco riten.....*

una corda

5 *sul tasto* *IV:* *pp* *poco riten.....*

10 *poco riten.....* *cresc. poco a poco* *poco riten.....* *cresc. poco a poco*

15 *poco riten.....* *p* *poco riten.....* *pp* *pp* *ppp*

Example 47 – Sonata for Violin and Piano, Second Movement, Bars 1-19

Bars	Section	Key	Violin: canonic material	Piano: canonic material
1-4	Intro	e - g		
5-20	Theme	g	A	
21-24	Link	g - b \flat		
25-40	Var.1	b \flat	B	A
41-44	Link	b \flat - c \sharp		
45-60	Var.2	c \sharp	C	B
61-64	Link	c \sharp - e		
65-80	Var.3	e	D	C
81-84	Link	e - g		
85-101	Var.4	g	E	D
101-104	Link	g - b \flat		
105-120	Var.5	b \flat	F	E
120-123	Link	b \flat - c \sharp		
124-139	Var.6	c \sharp	A	F
140-143	Link	c \sharp - e		
144-164	Var.7	e		A

Variation one, starting at bar 25, thus has the piano playing the theme (A). The upper RH presents A, while the lower RH oscillates between F and G (which changes to A \flat and B \flat for the third phrase). The piano LH has constant quaver movement, derived from the theme's accompaniment, and the violin moving to the new material (B). The link (bar 41-44) uses the same LH figures as the variation, while the RH is more fleshed out, containing mostly triads together with the oscillating lower RH.

24 *poco riten.....* *sul tasto*
poco riten..... *p*
il canto sempre dolcemente marcato
pp
tre corde

Example 48 – Sonata for Violin and Piano, Second Movement, Bars 24-27

Variation two, starting at bar 45, has the violin playing (C), written in triplets, and the upper RH piano playing (B). Lower RH is expanded and more independent now and is no longer stepwise. The LH quaver pattern is retained from the previous variation and link.

Variation three, starting bar 65, has a new LH accompaniment, incorporating long (full bar) dyads which are derived from the introduction. The violin plays (D), with piano RH playing (C). This link (bar 81-84) uses the same LH dyads while the RH is based on (C).

Variation four, starting bar 85, contains canon at the microlevel. This is possible as the new violin material (E) is almost entirely a delayed restatement of the previous variation's material (D), which is now assigned to the piano.

Example 49 – Sonata for Violin and Piano, Second Movement, Bars 86-89

The delay consists of one 3/4 bar's rest, creating a canon at unison, at a three-beat distance. The piano RH statement of (D) is doubled at the octave. The LH accompaniment consists of ascending and descending triplets. This canon creates a change in phrase lengths resulting in the link overlap with the last bar of the variation in bar 101. The movement makes a natural progression and grows dynamically, reaching its height here in the fourth and fifth variations.

Variation five, starting at bar 105, has the violin playing (F), which consists of eerie *tremolo* semiquavers marked *sul ponticello*. Hofmeyr chooses to put (E) in the low bass, and doubled at the octave. The RH plays a quaver triplet passage which has some affinity to (C).

The image displays two systems of musical notation for a violin and piano. The first system, starting at bar 105, features a violin part marked 'sul pont.' and 'mp' in the first measure, followed by 'mf' in the second. The piano accompaniment begins with a 'p' dynamic. The second system, starting at bar 109, shows the violin part with 'mp' and 'mf' dynamics, and the piano part with 'mf' dynamics. The notation includes various rhythmic values, accidentals, and dynamic markings throughout.

Example 50 – Sonata for Violin and Piano, Second Movement, Bars 105-112

Variation six, starting at bar 124, sees the violin restating the theme (A). The piano plays (F) in the LH, with a canonic imitation in the RH. This creates another microlevel canon, at the distance of three octaves, a quaver apart. The piano canon continues into the link (bars 140-143), essentially replacing it entirely.

The image shows two systems of musical notation. The first system, starting at bar 124, features a violin line with a simple melodic line and a piano accompaniment consisting of rapid sixteenth-note patterns in both hands. The piano part is marked 'pp uguale'. The second system, starting at bar 127, shows the continuation of these patterns with a 'cresc. poco a poco' instruction. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

Example 51 – Sonata for Violin and Piano, Second Movement, Bars 124-129

The final (seventh) variation, starting at bar 144, sees the return of e minor, the key of the introduction (see example 52). The piano now restates the theme, in triple octaves using LH and RH. The violin plays a figuration of harmonics derived from the first movement.¹⁰¹ The violin figure remains constant throughout except for the third phrase where the low F#-B changes semitonally to G-C.

The effect of including a slow movement built on such a simple theme and the precise handling of this material adds greatly to the overall effect of this sonata. Furthermore, the folk-like nature and the gentle sound painting contrasts very well with the highly involved first movement with its complex harmonic constructions.

¹⁰¹ Cf. First movement, bar 34 onwards.

142 *rall.* *pp* *a tempo* *mp* *p*

145 *sempre sim.*

148

Example 52 – Sonata for Violin and Piano, Second Movement, Bars 142-149

4.3.4 Third Movement Analysis

The third movement is cast as a virtuoso *Perpetuum mobile*. The structure employed is modified rondo form with the omission of one ritornello. The ritornello (A) is highly based on the motto (X). The musical effect though is much altered, to a percussive African cross-rhythm feeling. The ritornello features the open G string, low register piano writing and the ascending minor third. The ringing percussive quality of the open G is paramount to this movement.

The harmony is mainly built on G Phrygian, but often also uses flattened fourths which function as major thirds allowing the free alternation of major and minor thirds.

The structure can be represented as such –

Section	Bars	Tonal centre
A	1	G
B	75	G
A1	141	G
C	175	C
D	203	G
A2	249	G

The tempo indication of *Energico* remains constant throughout the movement. The ritornello is cast in continuous 12/8 time, with many off-beat accents creating a percussive African cross-rhythm feeling (see example 53). After the first four bars of dialogue, the piano serves predominantly as accompanist, with more interest focussed on the violin. When the dialogue aspect returns, and the piano comes to the fore, the violin plays repeated open G notes (bars 8,10,12,15,17,21,23,28,30,34). The second half of the ritornello, starting at bar 37, features the percussive African dance-rhythm in the piano. The violin's role here is more accompanimental, with rolled pizzicato chords and harmonics predominantly. These figures mimic the accompanying figures used in the piano, such as in bars 7, 9, 11... etc. At the height of the piano's percussive phrases the violin joins in with double stops.

III. Perpetuum mobile

Energico $\text{♩} = \text{c. } 152-168$
senza sord. spiccato

Vno. *pp*

Pf. *Energico* *pp*

4 *poco rall.* *mp* *poco rall.*

7 *a tempo* *pp* *a tempo* *pp*

10 *p*

Example 53 – Sonata for Violin and Piano, Third Movement, Bars 1-12

The first episode (B), starting at bar 75, is preceded by a simple two-bar piano introduction. The character here is playful and light. The piano part, mainly arpeggio based, aids the playful mood.

The image displays three systems of musical notation for a violin and piano. Each system consists of a violin staff and a piano grand staff (treble and bass clefs).
 - System 1 (bars 75-76): The violin part is marked *mp scherzoso*. The piano part is marked *p*.
 - System 2 (bars 77-78): The violin part is marked *mp*. The piano part has dynamics *cresc.*, *mf*, and *p*.
 - System 3 (bars 79-80): The piano part has a *cresc.* marking.

Example 54 – Sonata for Violin and Piano, Third Movement, Bars 75-80

At bar 87 the time changes to 6/8, essentially halving the bar length. The piano now presents the melodic material, which is largely unaltered, with the violin following in a canon at the fifth one bar later. At bar 101 the bar length halves once again, now to 3/8. As in the preceding 6/8 passage, the piano presents the melodic material, with the violin answering canonically. The canon is at the sixth, one bar apart, but due to the halving of the bar length the space is much closer. The interval of the canon does change in the violin at bar 126 to mainly fourths, with the occasional fifth.

Bars 138-140 serve as an aural palate cleanser and set up the restatement of the altered ritornello (A1) at bar 141. The ritornello is truncated here, roughly only half the length of the original.

The expansive second episode (C) begins at bar 175. The two preceding bars (173-174) settle the new tonality, with the key signature cancelled, and act as introduction to the new theme. The piano remains in 12/8 time, with rippling ascending and descending arpeggio-type figures. The violin, on the other hand, is set in 4/4 time, in a more squarish, almost march-like melody. The melody makes use of a hexatonic scale (C-E^b-E-G-A^b-B-C).

Example 55 – Sonata for Violin and Piano, Third Movement, Bars 172-183

Musical roles are swapped at bar 183, with the 4/4 march-like melody moving to the piano. At bar 191 the music develops, incorporating both instruments in both roles.

The third episode (D), beginning at bar 203, consists of a more passionate melody, cast in 3/2 time. As in the previous episode, the melody is cast in simple time with the accompaniment in compound time. As such, the piano part is cast in 18/8 time, and consists of rising and falling arpeggio-type figures.

Example 56 – Sonata for Violin and Piano, Third Movement, Bars 202-205

A link section occurs from bar 224. This passage consists of a dramatic tremolo line for violin, answered by the piano canonically, one bar later and mostly a major third lower and doubled at the octave. The LH provides a syncopated harmony which adds to the dramatic nature of the music. This material is derived from the hexatonic (C) theme.

The final return of the ritornello (A2) occurs at bar 249. The ritornello now incorporates elements of the first episode (B), such as the RH in bar 250. A final reference to the motto concludes the work resolutely.

4.3.5 Assessment and Local Contextualisation

This work might very well be Hofmeyr's most daring and virtuosic duo sonata work, making huge demands on both players. The first movement requires a great deal of energy and drive. Furthermore, the high register violin passages require very precise intonation, and a very steady bow control to sustain the legato lines. The slow movement functions as the emotional heart of the sonata and is full of musical shading, while on the other hand, the finale is the most virtuosic and challenging section due to the very fast tempo, making several areas awkward to fully realise. However, the work is highly striking and is easily comparable to works established in the standard repertoire.

There is a definite likeness to Prokofiev's Violin Sonata no.1, Op.80. Both these works are intense, using the violin in a more forceful manner, at times. Both works also contain emotional slow

movements, with themes scored in the lowest register based on rather simple melodic ideas. Both finales are also constructed on themes with unconventional accents and rhythms.

Allegrissimo 



Example 57 – Prokofiev - Sonata for Violin and Piano No.1, Fourth Movement, Bars 1-8

Comparison is also possible with the Violin Sonata no.3, Op.45 by Edvard Grieg. The outgoing nature of the opening motto and the main theme, which starts on the open G, show a likeness of handling the violin. Noteworthy too is the slow movement, which is also based on a simple folk-like principal theme.

Comparable South African works for violin and piano include Klatzow's previously mentioned Sonata for Violin and Piano. Grové wrote a significant sonata in 1985 (*Sonata on African Motifs*) and Roelof Temmingh's Violin Sonata written in 1993 is also well established locally. Various small works have also been produced but these four works (Hofmeyr, Klatzow, Grové and Temmingh) dominate the realm of local sonatas for this medium.

Hofmeyr's sonata is a versatile work which should pair well with many pieces from the standard repertoire. Possible suggestions for works to create a balanced and engaging recital programme include the Violin Sonata, L.140, by Claude Debussy or either of the sonatas, Op.13 and Op.108, by Gabriel Fauré. All three of these works share traits with this sonata, while also containing much that will contrast with it. The link between Hofmeyr and Fauré having been fully established already.

4.4 Sonata for Clarinet and Piano, Op.153

MOVEMENTS	I. Moderato II. Sognante III. Con brio
COMPOSED IN	2012-2013
INSTRUMENTATION	Clarinet in B \flat , Piano
SCORE DETAILS	35 pages, sounding pitch
DURATION	22 minutes
COMMISSION	Requested by Becky Steltzner
PREMIERE	Becky Steltzner (clarinet), José Dias (piano) 29 July 2014 at the Baxter Concert Hall, Cape Town

4.4.1 Conception and Creative Process

The Sonata for Clarinet and Piano, Op.153, was requested by clarinettist Becky Steltzner in 2012 to form part of the practical component of her doctoral degree, which she embarked upon at the SACM in 2008 having been a staff member there since the early 1980s. The work was written in 2012 and 2013 and was premiered by her and pianist José Dias in the Baxter Concert Hall on 29 July 2014 as part of an SACM concert of Hofmeyr's works. She only performed the third movement as part of one of her doctoral recitals though.¹⁰²

Key aspects of the work are the chromatic relations between triads a third apart as well as interlocking major and minor thirds. These establish harmonic contrast, unify the work, and are used for their sound colour. Hofmeyr is fascinated by the clarinet's chameleon-like ability to change colour when placed in different harmonic and timbral contexts. He went on to clarify that while the clarinet can be serious and melancholic, he also strongly associates the clarinet with its quirky, mischievous nature. For him, the instrument is best embodied musically as a major third placed in a minor triad, highlighting its witty and mischievous side.¹⁰³ This work therefore uses an expanded sense of tonality where often the major and minor third are present in the same bar.

Hofmeyr has a personal affinity and love for the clarinet, having chosen it as his second instrument. He began private clarinet lessons while at high school and continued to receive weekly lessons throughout his undergraduate studies at UCT. His teacher, Wolfgang Simon, was of the Germanic school of clarinet playing, a factor which influenced Hofmeyr's understanding of the instrument greatly. Simon played on Oehler (German) system clarinets handmade in the south of

¹⁰² Steltzner was also responsible for premiering Hofmeyr's Clarinet Concerto, Op.147, in 2013.

¹⁰³ Hofmeyr, interview, 25 March 2015.

Germany by the firm Karl Hammerschmidt & Söhne. Hofmeyr followed his teacher's example and ordered a new set of clarinets made for himself by Hammerschmidt, but with standard Boehm (French) fingering.¹⁰⁴ According to the maker's website, they still offer such instruments today.¹⁰⁵

Hofmeyr most loves the clarinet for its gleaming melodic ability and multitude of sound possibilities. He cites the sound of the woody, dark low register of the clarinet as being one of its best attributes. He considers the *Elegie*, BV 286, by Ferruccio Busoni and the two sonatas, Op.120, by Johannes Brahms as his favourite clarinet works, alongside the dozens of beautiful solos in the orchestral repertoire – most notably in the operas of the Romantic period.¹⁰⁶

Hofmeyr's previous clarinet works include the *Partita canonica*, Op.3, written in 1983 for solo clarinet. Both the *Canto notturno*, Op.127 and Clarinet Concerto, Op.147, were commissioned by the Hugo Lambrechts Music Centre for Danielle Rossouw. *Canto notturno* is discussed in section 4.7.13 and also features in an expanded and reworked form in the Clarinet Quintet, Op.172 which is analysed in section 7.1. Hofmeyr chose to use the standard B \flat clarinet for this sonata and the *Canto notturno*, while the Clarinet Concerto and Clarinet Quintet make use of the darker sound of the clarinet in A.

4.4.2 First Movement Analysis

The first movement makes use of freely adapted sonata form. Highly surprising in this work is the use of four themes, making this Hofmeyr's most personal adaptation of standard sonata form.

Section	Theme	Bars	Tonal centre
Introduction	X	1-11	G
Exposition	First (A)	12-34	G
	Second (B)	35-54	A \flat
	Third (C)	55-75	E \flat - B \flat
	Fourth (D)	76-131	E \flat min
Development	X	132-138	G
	B	139-146	modulatory
	B+C	147-154	F
	D	155-173	B \flat min
Recapitulation	A	174-197	G
	B	198-205	E \flat - G \flat

¹⁰⁴ Ibid.

I had the opportunity to briefly play on these instruments in Hofmeyr's office at UCT. They have a large warm sound, with a lot of depth in the low register. Legato is seamless, and the registers are very consistent, with the overall sound being creamy and unmistakably Germanic.

¹⁰⁵ <http://www.karl-hammerschmidt-klarinetten.de>

¹⁰⁶ Hofmeyr, interview, 25 March 2015.

	C	206-226	G - D
	D	227-233	G min
	X	234-240	G

The work begins with an 11-bar introduction (see example 58). This sets the dark mood and presents the main motif (X) of the movement, consisting of alternating minor sixths and major thirds forming an arpeggio figure. The piano sets up the groundwork for this motif and establishes the tonality of G Minor, though due to the preponderance of the fifth and the complete lack of the tonic an opaqueness in tonality is created. This keeps the listener's ear waiting for a clear marker which is presented only in bar 6 with the resolution of the F# (leading note) to G (tonic). The second clarinet phrase (bars 8-11) mirrors the melodic movement of the first phrase and resolves to E \flat .

The image displays two systems of musical notation for Example 58. The top system shows the Clarinet in si bemolle (treble clef) and Pianoforte (grand staff). The Clarinet part begins with a rest, followed by a melodic line starting in bar 6. The piano part features a rhythmic arpeggio figure in the left hand and a melodic line in the right hand. The tempo is Moderato (quarter note = c. 76-84). The music is marked 'liberamente' and 'sempre piano'. The piano part includes dynamics 'pp' and 'ppp', and a '8va' marking. The clarinet part includes dynamics 'p' and 'ppp'. The score is divided into two systems, with the second system starting at bar 7.

Example 58 – Sonata for Clarinet and Piano, First Movement, Bars 1-11

Hofmeyr's love of the clarinet's chalumeau (low) register is unmistakable, as this register is exploited from the outset and throughout the work, with the lowest note of the instrument (sounding D $_3$) often featuring prominently. The first theme, starting at bar 12, evolves from the

main motif, and is also initiated by the lowest note of the clarinet (see example 59). The use of the clarinet's upper range is expanded now, using a full three octaves. The piano texture is heavier here and the dynamic level has been increased. The rhythmic diminution in the theme allows for flow and aids the sense of growth achieved by the change in texture and dynamic. The musical effect is that of rippling water, but care is needed to keep the line legato and the sound quality even throughout the clarinet's range.

The image displays three systems of musical notation for a clarinet and piano. Each system consists of three staves: a single staff for the clarinet and two staves for the piano. The first system, starting at bar 12, shows the clarinet playing a melodic line with a dynamic of *mf*. The piano accompaniment features a heavy texture with a dynamic of *mf* and markings for *sed.* (sordano). The second system, starting at bar 16, continues the clarinet line with a dynamic of *mf*. The piano accompaniment includes the instruction *sempre sim.* and a dynamic of *mf*. The third system, starting at bar 20, shows the clarinet line with a dynamic of *f* and the piano accompaniment with a dynamic of *f*.

Example 59 – Sonata for Clarinet and Piano, First Movement, Bars 12-23

A canonic bridge section is initiated by the clarinet at bar 24, with the piano answering one beat later at the upper octave. The texture is continuous flowing semiquavers, shared between both

hands in the piano. Musical roles are reversed after four bars, with the piano taking the lead. After this canonic interaction, the clarinet rises up to the second theme, beginning at bar 35. The pitch centre is now $A\flat$, with $B\flat$ s (which function as $C\flat$) in the piano, implying the minor but with the clarinet and LH playing the major third ($C\flat$) in bar 35. Hofmeyr envisages the ascending demisemiquaver figures, marked *molto pedale*, to be played smeared over by the piano, with a sensual and slippery character.¹⁰⁷ Over this, the clarinet presents a long-limbed melody, descending to the lowest note. The interplay of three-against-four (bars 37-38, 41-42) further enhances the slippery character. Musical roles are reversed at bar 47, with the clarinet smearing up the demisemiquaver figures and the melody placed in the piano RH. Notice now as the piano plays the melody, when the major third appears, that it is harmonised with a $B\flat$ ($C\flat$) in the LH.

The image shows a musical score for Example 60, consisting of two systems of staves. The first system (bars 34-36) includes a clarinet staff and a piano staff with three staves (treble, middle, and bass). The second system (bars 37-38) includes a clarinet staff and a piano staff with two staves (treble and bass). The score is marked with dynamics such as *mf*, *mp*, *mf*, *pp*, and *mp dim.*, and includes performance instructions like *liberamente*, *rall.*, *a tempo*, and *con molto pedale*. There are also numerical markings for fingerings and articulation.

Example 60 – Sonata for Clarinet and Piano, First Movement, Bars 34-38

The third theme, starting in bar 55, is presented by the clarinet and piano LH three octaves apart. Piano sextuplets fill out the texture creating the effect of delicate springs of water. The resemblance to the main motif in these sextuplets is patently clear, as is the avoidance of the tonic. The tone centre is $E\flat$ and the clarinet again colours the music with major thirds, in a mostly minor context.

¹⁰⁷ Hofmeyr, interview, 25 March 2015.

55

p
a tempo

pp

sempre sim.

57

59

61

Example 61 – Sonata for Clarinet and Piano, First Movement, Bars 55-62

The piano presents an arpeggiated version of this theme at bar 65 which is overlaid by an exciting quintuplet passage for the clarinet. This music is meant to emulate the string crossing passages so typical of Romantic string writing (see examples 62 and 63). It is constructed on the intervals of the motif (X), namely major thirds and minor sixths. Throughout, the main notes of the theme remain present (and accented) in the clarinet quintuplets. The tone centre has moved from E \flat to B \flat .

Example 62 – Sonata for Clarinet and Piano, First Movement, Bars 65-68

Example 63 – Mendelssohn - Violin Concerto, First Movement, Bars 325-327 (violin)

The sorrowful fourth theme emerges at bar 76 (see example 64) and sees a sudden change in tempo to *Lugubre*, marked as crotchet beats but with the feeling of a slow one in a bar. The whole theme is scored in the dark, woody low register of the clarinet. Likewise, the piano writing is heavy and low. Hofmeyr's choice of E \flat minor for this passage is most fitting. The C \flat s in the LH at the beginning of this theme again reference the intervals of (X): namely minor sixth and major third. The theme is largely stepwise and consists of long phrases.

76 Lugubre ♩ = c. 116-126

mf cupo

Lugubre ♩ = c. 116-126

p cupo

84

Example 64 – Sonata for Clarinet and Piano, First Movement, Bars 76-91

The instruments share the material from bar 92, either alternating or presented together. The theme takes on a completely altered guise at bar 116 where the clarinet presents the theme cut up into repeated and alternating octave quavers, with glistening piano sextuplets which bubble up and down each bar, allowing the music to gain much intensity.

There is a return to the main motif (X) and opening tempo at bar 132 heralding in the development section. After this brief statement of X, the music moves on to develop the second theme (bar 139 onwards), with the main theme completely omitted. Here the smeared demisemiquaver figures are replaced by a more conventional accompaniment (derived from the first theme) and the three-against-four is done away with. In effect the music has been stripped of its true character, leaving it more exposed and bleaker.

138

legato

mp espressivo *cresc.*

mf

mf

Example 65 – Sonata for Clarinet and Piano, First Movement, Bars 138-141

At bar 147, the effective clarinet quintuplet passage from the third theme returns, conflated with the second theme in the LH. This is the most complex section combining X (here as the intervals of the quintuplets), the second theme (LH) and third theme (RH and clarinet).

Example 66 – Sonata for Clarinet and Piano, First Movement, Bars 147-149

The fourth theme material is used to create an exciting canonic passage at bar 155. The piano answers the clarinet a beat later, at the upper octave. The music intensifies, speeding up and swelling to the climax of the movement at bar 165, before receding and descending. Throughout this canon the LH plays widely spanned triplets, which often avoid the tonic in the harmony.

The recapitulation at bar 174 has the principal theme repeated in full. The canonic section (corresponding to bar 24) is reversed with the piano as *dux* and now in the home key of G minor. The second theme's return (bar 198) is abbreviated, with the melody in the RH.

Example 67 – Sonata for Clarinet and Piano, First Movement, Bars 198-200

The third theme reappears at bar 206, moved to the pitch centre of G. At bar 216, the quintuplet passage (corresponding to bar 65) is in the dominant key of D. The fourth theme makes a very abbreviated appearance at bar 227, followed by a final statement of X where the clarinet is

challenged, after a taxing movement with little rest, to ascend to the high dominant D6 and conclude the movement, fading like a distant memory.

227 Lugubre ♩ = c. 116-126 *rall. poco a poco*

pp lontano

Lugubre ♩ = c. 116-126 *rall. poco a poco* 8^{va}

pp lontano

una corda al fine *tenere il pedale al fine*

234 *ppp*

(8^{va}) 8^{va}

Example 68 – Sonata for Clarinet and Piano, First Movement, Bars 227-240

4.4.3 Second Movement Analysis

The pensive slow movement, which is cast in ternary form (ABA), affords the clarinetist a chance to display great lyricism. This movement has a transparent quality due to the lightness in texture, which is highlighted after the rather heavy and involved first movement. The clarinetist is given great rhythmic freedom (*con molto rubato*) by the nature of the accompaniment employed. Hofmeyr chose to use the rare key of E \flat minor (also used in the fourth themes of the first movement). Note the ominous slow movement in the Clarinet Sonata, Op.167 by Camille Saint-Saëns is also in this key. The eighteenth-century theorist Christian Schubart characterised the key by saying “If ghosts could speak, their speech would approximate this key”.¹⁰⁸

The movement opens with a brief piano introduction, which contains a simple three-note motif. The clarinet then presents the main theme (A) at bar 5 which is derived from that motif. The theme is widely arched and perfectly suited to the clarinet. The piano figures provide a light support and

¹⁰⁸ Rita Steblin, “Affective Musical Key Characteristics” <http://www.wmich.edu/mus-theo/courses/keys.html> (accessed 8 April 2017).

allow for much freedom (*liberamente*) in the interpretation of the melody. The theme consists of a 4-bar phrase joined by an 8-bar phrase, all revolving around the dominant note B \flat . The theme is repeated and expanded from bar 17.¹⁰⁹

II

Sognante ♩ = c. 52-56 (con molto rubato)

Clarinetto in si bemolle

Pianoforte

5

11

p liberamente

pp

mp

p

Red.

Example 69 – Sonata for Clarinet and Piano, Second Movement, Bars 1-16

The contrasting theme (B), *Poco più mosso*, is initiated at bar 46. This theme is cast in 3/4 time and is more outgoing and rhythmically grounded. The piano provides an accompaniment of bobbing quavers and a sturdy LH bass. The key signature is cancelled for this theme, but the tone

¹⁰⁹ While discussing the work with the composer after a rehearsal, I brought up the fact that the clarinet part was too continuous in this movement, as it is in the first movement. He was happy to rework bars 17-21, allowing the clarinet one necessary rest period for this movement.

centre is G. The theme features the hexatonic scale (G-B \flat -B-D-E \flat -F \sharp), allowing for the major and minor third to be used.

Poco più mosso ♩ = c. 58-62

46

p

sempre sim.

mp

pp

p

Example 70 – Sonata for Clarinet and Piano, Second Movement, Bars 46-49

The theme builds to a climax which occurs at bar 58, after which the clarinet slowly descends to its lowest note initiating a brief canonic cadenza for the two instruments, followed by the reprise of A.

a tempo

58

f

a tempo

f

liberamente

tr

ff > *mp*

poco rall.

poco rall.

sfz

p colla parte

pedale tenuto

62

Example 71 – Sonata for Clarinet and Piano, Second Movement, Bars 58-66

The condensed reprise, starting at bar 67, is enhanced by a canonic imitation incorporated into the piano's original accompaniment. The piano answer is two bars later, and doubled at the octave.

Example 72 – Sonata for Clarinet and Piano, Second Movement, Bars 67-72

In the coda (bar 89), a hybrid theme is created by fusing the first and second themes together, which is then used in close canon at the octave between the instruments. The LH triplets (which rhythmically reference the LH of the first theme) show the origins of both themes by their tonality. Bars 89-90 use the G hexatonic scale, while bar 91 is in E \flat minor. The movement poignantly dies away, while still employing the canonic echo.

Example 73 – Sonata for Clarinet and Piano, Second Movement, Bars 89-91

4.4.4 Third Movement Analysis

The third movement displays the playful and mischievous side of the clarinet, incorporating elements such as klezmer smears, mercurial passagework and short clipped rhythmic patterns. The piano also partakes in the fun, including a walking bassline (*pesante quasi tuba*) and quirky rhythmic groupings.

The structure employed is a free adaptation of sonata-rondo form (ABACABA). The structure is made more complex on the microlevel through the use of four alternating motifs, two of which

alternate in the A section and the other two in the B section. The central C section is an elaborate reworking of elements from the previous two movements and is roughly as long as the three sections (ABA) on either side of it. Thus, the movement can also be seen as being in an overall ternary structure on the macrolevel, where ABA functions together as the first section and C as the alternating section.

Section/ macrolevel	Motifs/microlevel	Bars	Tonality/Tone centre
A	a	1-9	Hexatonic
	b	10-15	D
	a+b	16-24	Hexatonic
B	c	25-28	G Major
	d	29-34	
	c	35-36	
A	a	37-52	G and hexatonic
C	x	53	E \flat minor
	second movement, first theme	65	
	first movement, fourth theme	73	
	conflation	89-106	
A	a	106-115	Hexatonic
	b	116-122	D
	a	123-130	Hexatonic
B	c	131-134	G major
	d	135-140	
	c	141-142	
A	a	143-155	G and hexatonic
Coda	incorporates a and second movement	156-174	G
	d	176	
	c	177	
	b	178-179	

Clarinetto in si bemolle

Con brio $\text{♩} = \text{c. } 84-92$

Pianoforte

Con brio $\text{♩} = \text{c. } 84-92$

Example 74 – Sonata for Clarinet and Piano, Third Movement, Bars 1-4

The A section features the main motif (a) which is constructed using interlocking thirds, also featured in the first movement, and incorporates canonic imitation at times. Various transpositions of the hexatonic scale are used to create this motif; bars 1-2 use (G-G[#]-B-C-D[#]-E), bars 3-4 use (F[#]-G-B^b-B-D-E^b). The (b) motif (bars 10-15) is constructed using mainly minor seconds and tritones. The tone centre is D, with almost all of the music constructed using the tonic and dominant (D and A) and the chromatic notes surrounding them (C[#]-D-E^b-A^b-A-B^b). The passage is set for low clarinet, featuring the lowest note and is very short and spiky, requiring clear articulation. This section is concluded with the two motifs, (a) and (b), being alternated during bars 16-24.

Example 75 – Sonata for Clarinet and Piano, Third Movement, Bars 10-12

The B section consists of a third (c) motif (bars 25-28) which highlights the circus-like possibilities of the clarinet.

Example 76 – Sonata for Clarinet and Piano, Third Movement, Bars 24-26

This is alternated with a fourth (d) motif (bars 29-34), featuring grotesque clarinet glissandi and a chromatically descending walking bass for the LH. This section is concluded with a short reprise of (c) in bars 35-36. This section is in G major, with several additional notes added, most notably A[#] (which acts as a leading note to the mediant) and C[#] (leading note to the dominant).

Example 77 – Sonata for Clarinet and Piano, Third Movement, Bars 29-31

The reprise of section A occurs at bar 37, again featuring the (a) motif. The (b) motif does not appear in this section, instead Hofmeyr develops the (a) motif to include elaborate passagework using the full register of the clarinet. The hexatonic scale is used extensively.

Example 78 – Sonata for Clarinet and Piano, Third Movement, Bars 53-54

The middle episode (C) occurs at bar 53, with a drastic change in tempo and mood. This section serves as the emotional heart of the whole sonata, recalling elements from both the first and second movements, and conflating them. From bar 53 the main motif (X) from the first movement is reintroduced and elaborately reworked as a fantasy for piano and clarinet. Hofmeyr then incorporates the main theme from the slow movement into the fantasy at bar 65. The clarinet presents the melody, while the piano combines (X) and the slow movement accompaniment.

Example 79 – Sonata for Clarinet and Piano, Third Movement, Bars 64-68

A further transformation occurs at bar 73 with the arrival of the dark fourth theme from the first movement entrusted to the clarinet with the piano still presenting the same accompaniment used throughout this section, derived from (X).

Example 80 – Sonata for Clarinet and Piano, Third Movement, Bars 73-76

At bar 89 all three of these elements are conflated, the second movement material presented on piano RH, the fourth theme of the first movement for clarinet (cut up into semiquavers and spread over the octaves) and the LH accompaniment derived from (X). Clarinet and RH swap material at bar 93 (see example 81), but the fourth theme is now presented unaltered. The music then dies away leaving the clarinet exposed to present five unaccompanied phrases.

Example 81 – Sonata for Clarinet and Piano, Third Movement, Bars 93-95

The varied reprise of ABA follows. The A section from bar 106, featuring the (a) motif from bar 106 and the (b) motif from bar 116. This is followed by the varied reprise of section B (from bar 131) and the final appearance of the A section from bar 143.

The coda occurs at bar 156, which incorporates the main theme from the slow movement, first in the piano and then taken up by the clarinet in bar 167. This build-up to the climax of the whole work occurring at bar 176 where the clarinet finally ascends to a shrieking G6. The work then concludes with brief references to (d), (c) and (b).

Example 82 – Sonata for Clarinet and Piano, Third Movement, Bars 173-179

4.4.5 Assessment and Local Contextualisation

The greatest challenge for the clarinetist in this sonata is one of stamina, with few rests of any meaningful duration. It is essential to take care to pace energy levels and not to over extend phrases. Having performed this piece, the author suggests considering shortening several of the held long notes at the end of phrases in the first movement, such that they naturally blend into the piano sound (bars 83, 107, 176, 234, 237).

It is also of paramount importance to plan all breaths and to mark them in the music. Sometimes slurs must be broken to breathe in the most suitable place. Always consider the overall musical effect and the phrase length regarding breath placement.

This sonata, interestingly, pairs very well with pieces from the French repertoire. The Clarinet Sonata, Op.167, by Camille Saint-Saëns, the *Première Rhapsodie*, L.116, by Claude Debussy and similar works would work well. The Sonata for Clarinet and Piano, Op.28, by Mieczyslaw Weinberg, was chosen to pair with Hofmeyr's sonata for the creative component of this PhD. It is a very fine work and these two sonatas complement each other well.

Notable local compositions for clarinet and piano also include the previously mentioned Sonata for Clarinet and Piano by Klatzow which was performed as part of the creative component on this research. The *Jazz Sonatina* by Alexander Johnson was written in 1992 and dedicated to clarinetist Robert Pickup. It has been performed in various countries, and remains a well-established piece locally in the lighter vein. These three works (Hofmeyr, Klatzow and Johnson) remain the most established local works for this medium.

Earlier local works span all the way back to William Henry Bell, who had taught du Plessis, Grové and John Joubert. Bell was a British-born composer who had relocated to Cape Town in 1912 where he served as principal of the SACM until 1935. His Clarinet Sonata in D minor was written in 1926 and dedicated to his son, Oliver, who was a clarinetist.¹¹⁰ Priaux Rainier wrote her Suite for Clarinet and Piano in 1943. The work consists of five movements and is notable for its use of the clarinet in A. Schott published the work in 1949.¹¹¹ Several other earlier works exist, such as Grové's youthful Clarinet Sonatina from 1946, but these get played very infrequently, if ever, and are of lesser importance.

¹¹⁰ Leon Hartshorne "Die Komposisies vir Klarinet van Suid-Afrikaanse Komponiste" (MMus thesis, University of Stellenbosch, 1989): 4.

¹¹¹ Claire Louise Webb, "An Annotated Catalogue of Selected Works for Clarinet by South African Composers" (MMus thesis, University of Cape Town, 2005): 2-3.

4.5 Sonata for Cello and Piano, Op.154

MOVEMENTS	I. Fluido II. Ciaccona canonica: Grave III. Quasi danza africana
COMPOSED IN	2013
INSTRUMENTATION	Cello, Piano
SCORE DETAILS	49 pages
DURATION	24 minutes
COMMISSION	Requested by Berthine van Schoor
PREMIERE	Berthine van Schoor (cello), José Dias (piano) 6 September 2014 at the Government House of UNISA, Pietermaritzburg

4.5.1 Conception and Creative Process

The Sonata for Cello and Piano, Op.154, was requested by Berthine van Schoor. The work was completed in June 2013 and was performed by van Schoor on a national tour together with José Dias. The premiere took place on 6 September 2014 at the Government House of the Pietermaritzburg campus of UNISA. The programme included Beethoven's Sonata for Piano and Cello no.3, Op.69, as well as the Sonata for Cello and Piano by Keith Moss, who is also a South African composer.

The work is conceived on a large scale, taking around 24 minutes to perform, with a substantial first movement. Like his earlier Sonata for Violin and Piano, the second movement is a highly developed set of canonic variations, here these are more complex though, and are quite possibly the most elaborate canonic writing Hofmeyr has attempted to date.

Hofmeyr confesses both an admiration and affinity for the cello, and even pursued private lessons with Dalena Roux while he was a lecturer at Stellenbosch University. This allowed him to gain first-hand experience in the many string techniques and has helped shape his way of writing for the whole family of string instruments.¹¹²

The cello is often thought of as being noble, and as Berlioz stated, "The tone quality of its two higher strings (D and A) is one of the most expressive in the whole orchestra".¹¹³ Hofmeyr sees the cello as being the ultimate story teller, with its great ability to sing melodies, especially long, arching melodies. He believes it has the capability to draw the listener into a world of fantasy,

¹¹² Hofmeyr, interview, 16 July 2015.

¹¹³ Hector Berlioz, *A Treatise upon Modern Instrumentation and Orchestration*, trans. Mary Cowden Clarke (London: Novello, 1858), 37.

aided by its unparalleled lyrical potential.¹¹⁴ The huge range of emotions easily conveyed with the instrument is equally matched by its extraordinary pitch range.¹¹⁵

Previous notable works by Hofmeyr written for the cello include *Cadenza*, Op.22, composed in 1994 for unaccompanied cello. While his earliest mature chamber work was for cello and piano, *Die Lied van Juanita Perreira*, Op.23, written in 1995. A dramatic work for cello and organ was completed in 2004, titled *Crucifixus*, Op.85. Naturally the Trio for Violin, Cello and Piano, Op. 112, written in 2008 and the two string quartets (Opp.36 and 96) have important cello parts.

Hofmeyr has mentioned his admiration of the Rachmaninov and Shostakovich cello sonatas, and how they have been inspirational with regards to his thinking. He has also passionately spoken about his love of the cello repertoire by Gabriel Fauré. Indeed, for him, the Fauré cello sonatas remain underrated and deserve more attention.¹¹⁶

Thus, it is not surprising that this sonata was a pleasure for him to produce: writing for two instruments of which he has much admiration and ample first-hand experience, both as a composer and having played both instruments.

4.5.2 First Movement Analysis

The sonata begins by immediately conjuring up a fantasy world, with a glistening piano texture forming the bed on which the cello melody rests. Harmonically speaking the music is based on the mode on V of A minor, thus E functions as the tone centre. Another important entity is the combination of E major and F minor, although the F and C have less stable functions within the chord, especially from a melodic point. Regardless of the fantasy nature of the sound world Hofmeyr creates, the movement is structurally very securely cast in sonata form. The first theme, floating and lyrical, is announced at bar 3.

Section	Theme	Bars	Tonality
Exposition	First theme	1-32	E – mode-V of A minor
	Second theme	33-56	G Phrygian
	Third theme	57-75	G major
Development	All themes used	76-122	
Recapitulation	First theme	123-137	E – mode-V of A minor
	Second theme	138-161	E Phrygian
	Third theme	162-180	E major
Coda	Second theme	181-191	E (Phrygian)

¹¹⁴ Hofmeyr, interview, 16 July 2015.

¹¹⁵ With the use of harmonics, skilled cellists can produce over five octaves.

¹¹⁶ Hofmeyr, interview, 16 July 2015.

I

Hendrik Hofmeyr

Fluido ♩ = c. 104-112

Vc.

Pf.

ppp

con pedale

2

3

4

5

Example 83 – Sonata for Cello and Piano, First Movement, Bars 1-5

As mentioned by Berlioz, the most lyrical and expressive register of the cello always involves the higher two strings, i.e. the tenor range. This is further confirmed by Hofmeyr's use of the tenor clef for the cello part until bar 17. The melodic construction of this theme is largely arpeggio based, opening with a falling and rising open fifth. This idea forms an important referential element in both themes of the first movement and the finale.

A canonic dialogue starts at bar 17, initiated by the piano LH. The canon is at the lower fifth, at a bar's distance. The use of different register here is noteworthy, with the cello moving to its lower register from bar 18. This dialogue comes to a head at bar 26 resulting in a widely spanned cello cadenza, with an emphasis on fourths, tritones and fifths. Hofmeyr continues to push the cello's upper limits in range throughout the movement, beginning here by using a three-octave range.

The darker and more angular second theme flows out of the cadenza at bar 33. Note how this theme also opens with a falling and rising fifth. The constant alternation of 5/8, 6/8 and 3/8 time and a strong reliance on intervals of fourths and fifths creates this angularity. Added to this, the glistening piano part of the first theme has been replaced by a jaunty LH pattern and the tempo is driving, having been increased. The music has moved from the sunniness of E major to uneasy and mysterious G Phrygian. With the emphasis of fifths and tritones in the piano, several tritone-fourth chords are present.

33 *Appassionato* ♩ = c. 132-144
mp

35
mp

Example 84 – Sonata for Cello and Piano, First Movement, Bars 33-37

This theme is also treated canonically, starting at bar 41. The distance is close, the piano answering only a quaver later, and two octaves higher. This comes to a head at bar 50, followed by a short bridging section. Note the emphasis on tritones and tritone-fourth chords.

The image shows two systems of musical notation. The first system, starting at bar 56, includes a cello line in the upper staff and piano accompaniment in the lower staves. A 'poco rall.' marking is present above the first few notes of the cello line, and a 'tr' symbol is placed above a note. The piano part has a 'mp' dynamic marking. The second system, starting at bar 59, shows the continuation of the music with a 'mf' dynamic marking in the piano part.

Example 85 – Sonata for Cello and Piano, First Movement, Bars 57-62

A closing (third) theme is announced in the tenor register of the cello at bar 57. The music has moved to the parallel major (G major), and is idyllic and calm. From bar 65 the RH imitatively presents the theme, it is however slightly altered, both rhythmically and harmonically. Unlike the previous two themes, this theme is not reliant on the open fifth interval. Note how in every bar the lower LH bass always starts with an ascending fifth.

Rather unconventionally the development section begins with the second theme material, starting at bar 76. This is entrusted to the piano, with the cello functioning in a subsidiary role. The contrapuntal combination of the first two themes begins at bar 84, with the first theme material presented in the piano LH and the second theme a quaver later, on the cello. This phrase is set in C Phrygian.

Example 86 – Sonata for Cello and Piano, First Movement, Bars 84-85

The cello statement of the first theme material four bars later has been moved down a semitone, at which point the piano presents the second theme material in the bass, a quaver later and the LH accompaniment features the lowest notes of the piano. This phrase is set in B Phrygian.

Example 87 – Sonata for Cello and Piano, First Movement, Bars 88-89

The third theme material appears at bar 92, again scored for the tenor register of the cello. This is imitated by the busy piano RH, buried in amongst the triplet filigree which fleshes out the harmony. This is not canonic though, as the rhythms and pitches are altered at times to fit in with the triplets.

The image shows two systems of musical notation. The first system, starting at bar 92, includes a cello line and a piano accompaniment. The piano part features a complex texture with canonically placed melodic lines in both hands. The cello line is sparse, with notes often tied across bar lines. Dynamics include forte (f) and piano (p). The second system, starting at bar 94, continues the same musical material.

Example 88 – Sonata for Cello and Piano, First Movement, Bars 92-95

The imitation is dropped at bar 99, where the cello takes up first theme material again, combined with second theme material in the LH. This phrase, too, lasts for four bars, at which point the material is switched around so that the RH now presents the first theme and the cello the second theme. A further change occurs four bars later (bar 107) where the third theme is given to the RH, while the cello continues playing the second theme.

A short four-bar cello solo then leads the music into the recapitulation, beginning at bar 123. The cello has been merged into the glistening accompaniment, and the piano intricately combines the glistening accompaniment with the melody placed canonically between the two hands only a quaver apart. The cello is liberated at bar 131, and the piano is condensed to only accompaniment.

123 *Tempo primo*

124

Example 89 – Sonata for Cello and Piano, First Movement, Bars 123-124

Hofmeyr chose to reverse the roles for the restatement of the second theme at bar 138. The tone centre is decidedly E, still with the Phrygian colouring. The melody is scored for both hands of the piano, two octaves apart, with the lower voice scored at the very bottom of the range. Another close canon begins at bar 146, led by the cello, and answered by the piano RH an octave higher and one quaver later. As in the exposition, this comes to a head (bar 155) and is followed by a short bridging passage.

138 *Appassionato*

p

mp

(8va bassa!)

Example 90 – Sonata for Cello and Piano, First Movement, Bars 138-140

The third theme initiates the coda at bar 162, back to the warmth of E major. Here, Hofmeyr returns to the lyricism of the tenor range of the cello.

Example 91 – Sonata for Cello and Piano, First Movement, Bars 162-165

The coda, from bar 181, features only the second theme, allowing it to get in the last word. The movement ends emphatically, with the cello pushed to a full four-octave range.

4.5.3 Second Movement Analysis

Hofmeyr displays mastery of another of the old forms in this movement, the chaconne: a standard music form of the baroque era, essentially consisting of variations on a brief harmonic progression. Here Hofmeyr conflates the principles of chaconne and canon to create what he terms *Ciaccona canonica*.¹¹⁷ What this entails is that the cello solo, which functions as the 10-bar theme, is passed to the piano in the first variation against a new melody in the cello. In each successive variation, the cello's previous material is presented on the piano, resulting in a macro-level canon. This happens six times, and from the seventh variation the order is reversed, with the cello taking over the piano's melody. This creates a palindrome at the macro-level, which ends with the return of the theme in C minor on the cello. Each new variation modulates down four semitones through the minor keys, creating a cycle of C minor-G# minor-E minor-C minor. Similarly, Brahms used this movement of four semitones through the keys for the movements of his Symphony no.1, Op.68, where the four movements are in C minor, E major, A^b major and C major respectively.

¹¹⁷ This is a similar principle to the canonic variations found in the Sonata for Violin and Piano.

Section	Bars	Key	Cello: canonic material	Piano: canonic material
Theme	1-10	c	A	
Var.1	11-20	g#	B	A
Var.2	21-30	e	C	B
Var.3	31-40	c	D	C
Var.4	41-50	g#	E	D
Var.5	51-60	e	F	E
Var.6	61-70	c		F
Var.7	71-80	g#	F	E
Var.8	81-90	e	E	D
Var.9	91-100	c	D	C
Var.10	101-110	g#	C	B
Var.11	111-120	e	B	A
Theme	121-130	c	A	

II. Ciaccona canonica

Grave ♩ = c. 54-58
il più legato possibile

6

Example 92 – Sonata for Cello and Piano, Second Movement, Bars 1-10

The Theme (bars 1-10) is divided into two sections, four bars plus six bars. This division is reflected in all the variations. The first part ends in the relative major and the second moves back to the tonic: this move is retained in all the variations. In each part, the melodic curve descends chromatically until before the cadence. Naturally, the Six Suites for Unaccompanied Cello, BWV

1007-1012 by J.S. Bach serve as the inspiration for creating this elaborate movement which grows out of the solo cello theme.¹¹⁸

The first variation (bars 11-20) has the piano playing a harmonically fleshed out version of A. Above this the cello plays a new theme (B). The move is from G# minor to B major in bar 14; this then returns to G# minor in bar 20. In the piano part the LH now rises semitonally against the RH fall (bars 16-18), until the cadence.

The image displays two systems of musical notation for Example 93. The first system, starting at bar 11, shows the piano part with a right-hand melody and a left-hand accompaniment. The piano part has dynamics of *mf*, *mp*, and *mf*. The cello part has dynamics of *p*, *mp*, *p*, and *mp*. The second system, starting at bar 16, shows the piano part with a right-hand melody and a left-hand accompaniment. The piano part has dynamics of *dim. poco a poco* and *mp*. The cello part has dynamics of *dim. poco a poco* and *p*. The key signature is G# minor/B major, and the time signature is 2/4.

Example 93 – Sonata for Cello and Piano, Second Movement, Bars 11-20

The second variation (bars 21-30), in E minor, has the piano playing the B theme. The LH closely follows the rhythm of A. Over this, the cello plays theme C. The first part of C is essentially a copy of the first part of B, displaced by one beat. This creates a brief occurrence of canonic writing at the microlevel. In the second part, the semitonal ascent and descent, witnessed in the previous variation, is also present.

¹¹⁸ Hofmeyr, interview, 16 July 2015.

Example 94 – Sonata for Cello and Piano, Second Movement, Bars 21-28

The third variation (bars 31-40) is back in C minor. The piano RH plays C, against a rocking figure/rhythm in the LH. The cello now plays D. The music moves to E \flat major in bar 34, and back to C minor in bar 40. The LH harmonies are based on those of the Theme.

Example 95 – Sonata for Cello and Piano, Second Movement, Bars 31-32

The fourth variation (bars 41-50) has the piano playing D as a middle voice, in the lower RH. The cello plays E, which rhythmically refers to the LH piano of the previous variation. This variation is in the Key of G# minor, with a clear reference to the harmonic basis of the first variation.

Example 96 – Sonata for Cello and Piano, Second Movement, Bars 41-43

The fifth variation (bars 51-60) is in E minor. The piano now plays E in the upper RH, with a busy middle voice derived from the same rhythm as E, but starting a semiquaver earlier. The LH has rolled chords, clearly stating the harmonic basis, and the cello plays F.

Example 97 – Sonata for Cello and Piano, Second Movement, Bars 51-56

The sixth variation (bars 61-70) has the piano playing F in the bass. Piano RH has filigree semiquaver dyads. The cello plays a free part, which will not be transferred to the piano in the next variation. From this point onwards, the use of canonic material is reversed, with the cello now taking over the piano's material in each successive variation.

Example 98 – Sonata for Cello and Piano, Second Movement, Bars 61-62

In the seventh variation (bars 71-80) the cello reverts to F. The piano plays a variant of E. The bass continues the reference to the first variation. G# minor is now notated as A♭ minor.

Example 99 – Sonata for Cello and Piano, Second Movement, Bars 71-74

The eighth variation (bars 81-90) is in E minor. The piano RH plays D against a variant of E in the cello. The cello E is based on the variant from the piano in the previous variation. The piano LH outlines the harmonic basis.

The eleventh variation (bars 111-120) has A in the piano and B in the cello. The harmonies are clearly outlined in the piano LH. The piano part clearly copies that of variation five.

This leads to the return of the Theme in bars 121-130. This is, as far as pitch is concerned, an exact restatement. All the dynamic markings are reduced downwards, and the metronome mark is also down from ♩ = 54-58, to ♩ = 52-56. The effect, similar perhaps to the aria reprise in J.S. Bach's "Goldberg" Variations, is of a tender memory.

4.5.4 Third Movement Analysis

In this movement, Hofmeyr revisits the African dance rhythms he has used in several previous works, such as *Sinfonia Africana* and the finale of his flute sonata. The conception here is more expansive than in his flute sonata, and the effect is more pressing. He sought a darker and more percussive overall effect, aided by the low pitch and double stops capable on the cello.¹¹⁹ The low range piano writing also adds to the dark and insistent effect. The irregular metre, combining 7/8, 5/8 and 4/8, keeps the listener feeling unsettled and the players on the edge. Note that Hofmeyr also makes extensive use of African rhythm in the finale of his Concerto for Cello and Orchestra, Op.90.

The movement is cast in standard ternary form (ABA). As in the first movement, the main theme is based on the harmonic use of open fifths. Melodically, elements from the first movement are also used here. The whole A section is characterised by mostly edgy, short interactions between the piano and cello. Notice how in the cello entry, bars 6-7, the first fifths of each bar are semitones apart, as are the second ones.

¹¹⁹ Hofmeyr, interview, 16 July 2015.

Quasi danza africana ♩ = c. 144-160

Vc.

Pf.

pp

sempre sim.

p

6

mf

p

pp

sempre sim.

11

p

mf

pp

mp

p

Example 102 – Sonata for Cello and Piano, Third Movement, Bars 1-15

The A section does change texture at bar 53, and can thus be seen as being in two subsections. The piano part here changes to rolling arpeggio triplets.

The lyrical middle section (B), at bar 84, recalls the third theme from the first movement. The piano part is somewhat reminiscent to the glistening opening of the sonata.

84 Cantando ♩ = c. 72-80

86

Example 103 – Sonata for Cello and Piano, Third Movement, Bars 84-87

At bar 100, a canonic episode is initiated in the piano LH. The cello answers this one bar later, at the octave. The piano RH now takes over the sextuplet texture, now with a rest at the start of each beat. The canonic idea is terminated at bar 115, with the piano and cello harmonising the melody together, with the busy sextuplet texture now more expansive.

100

102

Example 104 – Sonata for Cello and Piano, Third Movement, Bars 100-103

This leads into a cello cadenza at bar 135, with the varied reprise of A occurring at bar 136. In the coda, starting bar 212, the theme from the middle section (B) is transformed and combined with the main (A) dance-like theme to create an exciting hybrid. A brief reference to a melodic motif shared by both themes is used to conclude the work.

212 *a tempo*
p
pp
sempre sim.
cresc. poco a poco

215
fp
p
mf
pp
sempre sim.
cresc. poco a poco

Example 105 – Sonata for Cello and Piano, Third Movement, Bars 212-217

4.5.5 Assessment and local contextualisation

This work remains one of the most daunting pieces for cello and piano written by a South African composer. The mastery of the cello's high register required in the first movement is matched by the rhythmic accuracy demanded in the African-dance finale. By contrast, the sonata contains a most effective and meditative middle movement, which functions as the emotional heart of the work.

Pianist José Dias, who premiered this work, has also played Hofmeyr's flute, clarinet and violin sonatas. In our discussion he cited this work as the most technically complex and most difficult, from an ensemble and balancing perspective, of all four sonatas.¹²⁰ It thus remains a work to be taken up only with sufficient time to master its many intricacies and challenges.

¹²⁰ José Dias, interview by the author, Cape Town, 4 December 2017.

The most notable local comparative work for cello and piano is the previously mentioned Sonata for Cello and Piano by Klatzow. The overall body of local works for cello and piano seems scant, with even local cellist composers such as Hans Roosenschoon and Allan Stephenson having written no major works for this duo. As previously mentioned, Keith Moss wrote a sonata which van Schoor and Dias premiered at the same concert as Hofmeyr's sonata. David Earl has written two sonatas for this combination: the first sonata dating back to 1998 and the later work from 2011.

4.6 Sonata for Viola and Piano, Op.189

MOVEMENTS	I. Meditabondo - Andante - Irrequietto II. Fiabesco - Cullante III. Tempo di walzer
COMPOSED IN	2017
INSTRUMENTATION	Viola, Piano
SCORE DETAILS	49 pages
DURATION	20 minutes
PREMIERE	Jeanne-Louise Moolman (viola) and Grethe Nöthling (piano) 15 February 2018, at the Odeion Hall, Bloemfontein

4.6.1 Conception and Creative Process

The Sonata for Viola and Piano, Op.189, is the latest completed major chamber work by Hofmeyr, as of February 2018. The work has been in Hofmeyr's mind for some time, at least back to 2015, when in one of our interviews, he mentioned his desire to create such a sonata.¹²¹ Hofmeyr was neither commissioned nor requested for such a work but chose to write it to demonstrate what he believes to be the best qualities of the viola.

The work is cast in three movements and follows an unconventional tempo sequence. The first movement consists of several tempos, none of which are truly fast, the second movement has only slow tempos, and the third movement is a varied waltz. In all, Hofmeyr chooses to rather show off the viola's lyrical side without placing astounding demands on the player. This is in contrast to the huge demands Hofmeyr placed on the violin and cello in the respective sonatas he wrote for those instruments. Furthermore, this sonata is also less formally complex as well as shorter in length. However, considering the subsidiary role the viola is usually assigned in both chamber and orchestral music, this sonata will no doubt be highly prized by violists. According to Hofmeyr, the work should take approximately 20 minutes to perform.¹²²

Hofmeyr makes a point of exploiting the dusky and more veiled nature so inherent in the viola, often incorporating the low C string into the music. The viola tends to sound most at home in its lower register, where the sound and colour is also most characteristic and distinct compared to the violin and cello which tend to 'sing' best on their higher two strings.

Hofmeyr has included the viola in several previous chamber works, but this remains the work which most highlights the instrument. The viola is featured prominently in the First String Quartet, Op.36,

¹²¹ Hofmeyr, interview, 25 March 2015.

¹²² Hendrik Hofmeyr, interview by the author, Cape Town, 20 January 2018.

where it initiates the canon at the very start of the work. *Diablerie*, Op.151, for viola and guitar, is a short highly virtuosic work which is still to be premiered. Furthermore, *Il poeta e l'usignolo*, Op.51E, and Trio II, Op.134A, are two important transcriptions Hofmeyr made, which afford violists the chance to play these well-established works.

4.6.2 First Movement Analysis

Section	Subsection	Bars
Introduction		1-8
Exposition	First theme	9-26
	Second theme	27-55
	Introduction	56-75
Development	Fugue – First subject	76-85
	Fugue – Second subject	86-90
	Fugues combined	91-101
Recapitulation	Introduction	102-109
	First theme	110-119
	Second theme	120-149
Coda		150-168

The structure of this movement is based on a free adaptation of sonata form. The work opens with a meditative introduction for viola solo. This introduction develops the main melodic cell (X), which turns around a central pitch (D \sharp). The harmony may be felt as C minor, with the D \sharp functioning as E \flat . Hofmeyr though describes the C minor acting as a specious-chord dominant, of the real key E minor.¹²³ Note that when the introduction returns at bar 102, scored for both instruments, it is harmonised as C minor. One can extract both these keys from the hexatonic scale which they belong to (C-D \sharp -E-G-G \sharp -B-C). This hexatonic relationship is used throughout the movement and features in the third movement as well.



Example 106 – Hexatonic scale

¹²³ Ibid. Specious chords are chromatic compounds of chord-notes and non-chord notes sounding like diatonic chords foreign to the key. Crankshaw deals with them extensively in her thesis.

I

Hendrik Hofmeyr

Meditabondo ♩ = c.52-56

Viola

mp espressivo e legatissimo *cresc. poco a poco*

6 *mf* *f* *rall.* *dim.*

Example 107 – Sonata for Viola and Piano, First Movement, Bars 1-8

This cell (X) is often used throughout the sonata and serves as a cyclic motto. There is a strong stylistic reference to the unaccompanied works for violin and cello by J.S. Bach in this introduction.

Andante ♩ = c.69-76

9 *mp* *(Sva sopra!)* *pp*

11 *dolcemente marcato il canto*

13

15

17 *mp*

Example 108 – Sonata for Viola and Piano, First Movement, Bars 9-18

The lyrical first theme (*Andante*) begins at bar 9, at first given to the piano alone. Harmonically, the theme uses E minor with a strong modal inflection; both Phrygian on B and on E. The character is rather heroic, strengthened by the perfect fifth intervals. The melody is scored for the LH in the treble range, with the accompanying RH runs glistening high above. The restatement of the theme an octave lower, at bar 17, is scored for the viola on its lower two strings and is thus both easily differentiated and highlighted. The viola restatement is underscored by a piano countermelody, derived from this very theme. The countermelody relies heavily on triplet rhythm and the circling of pitches, an idea derived from the introduction.

The second theme (*Irrequieto*) begins at bar 27, and consists of a restless canonic section, scored for both instruments. The viola leads the canon, answered by the piano RH one beat later, at the upper octave. The opening cell (X) is very present in this section. The RH accompanying figures are chromatic but also very much rely on the circling idea of (X). The octatonic scale is used in the construction of this theme.

Irrequieto ♩ = c. 100-108

Example 109 – Sonata for Viola and Piano, First Movement, Bars 27-32

This theme continues to gain in intensity reaching *ff* in bar 41. The viola moves to *tremolando* at bar 34 aiding this build up. The canon remains at the octave until bar 46, thereafter Hofmeyr alters the interval and distance. In bars 46-50 the piano canon is spread between hands at the lower sixth, still at a beat's distance. At bar 50 the interval is set as a major sixth above, and piano comes is now a quaver later. The LH provides a picked-out countermelody, based on the introduction, with triple grace notes throughout. This lasts until the second beat of bar 55, where nine notes from the viola are imitated a minor third below.

Example 110 – Sonata for Viola and Piano, First Movement, Bars 50-51

This builds to a climax at bar 56 which sees the return of the *Andante* tempo, now with the introductory material. The viola is placed very high (extended up to $A\flat_6$ at the height of the phrase) and circling around the note E_6 . The piano countermelody is also based on the introduction, with the circling idea. The exposition is concluded in bar 75 with a brief viola solo.

Example 111 – Sonata for Viola and Piano, First Movement, Bars 56-61

A fugal development section follows on and is based on the lyrical first theme. The fugue subject begins at the upbeat to bar 76 with the viola descending a perfect fifth to its lowest pitch (G_3-C_3). The piano answer starts at the upbeat to bar 80 and is a tenth higher (B_4-E_4). The second answer is back on the viola, starting at the upbeat to bar 84, an augmented fifth higher ($D\sharp_4-G\sharp_3$). If one disregards the octave placements, the answer goes up a major third each time ($G-C$; $B-E$; $D\sharp-G\sharp$). The countersubject is based on the semiquaver figure from the second theme.

74 *riten. ... accel. rall.* *a tempo*
 78 *p*
 82 *v*

Example 112 – Sonata for Viola and Piano, First Movement, Bars 74-82

A second fugue subject, strongly based on the second theme, begins at bar 86. This second subject is initiated by the piano LH and answered by the viola five bars later (bar 91). Notice how the RH is in stretto with the LH, one quaver apart. When the second subject passes to the viola at bar 91 (the first bar is altered), the first subject returns in the piano LH, combining both subjects.

91 *p* *mp*
 94 *mf* *mp* *le biscrome sempre stacc. (the semiquavers always stacc.)*

Example 113 – Sonata for Viola and Piano, First Movement, Bars 91-95

This interaction could be considered a double fugato, where the two subjects are combined when the second subject is answered. Notice again how the piano RH is again in stretto with the second subject, now on the viola. The first subject reappears in the viola, upbeat to bar 95, with the second subject in the piano LH, with RH stretto. This grows into a passionate climax at bar 102, marking the start of the recapitulation.

Example 114 – Sonata for Viola and Piano, First Movement, Bars 102-104

The return of the introductory material appears first, now scored for both instruments, with a strong tone centre of C, and here circles around the note E^b5. This is a more challenging passage for the viola, with the melodic material buried in a relentless texture of sextuplets. The piano writing is thicker here, with quartads in the RH throughout.

The return of the first theme occurs at bar 110, again scored in the piano LH, now with the viola playing the countermelody (cf. bar 18). The theme does not get restated by the viola, instead the theme leads into a viola solo (bar 119), based on the chromatic semiquaver figure of the second theme. Bar 120 sees the return of the second theme, now with piano RH as *dux* and piano LH one beat behind, with the viola continuing the chromatic semiquaver idea. The chromatic semiquaver idea is taken over by the piano RH at bar 127, with the viola presenting the canonic theme material in *tremolando*, and the piano LH canonically answering one beat later, at the lower octave. From bar 131 the piano two hands swap function, LH continues the chromatic semiquaver figures. The second half of the canon, bar 139, is scored for piano alone, at a crotchet distance.¹²⁴

¹²⁴ Cf. bar 46 where it was shared between the instruments.

Example 115 – Sonata for Viola and Piano, First Movement, Bars 143-144

The LH triple grace note counter melody (cf. bar 50) is re-scored as rolled pizzicato chords at bar 143, over the piano canon, now at a quaver's distance. The *Andante* tempo returns for a last time at bar 150, with the viola's introductory material used again, however, the music is now circling the note B5. This is a reworking of the material presented from bar 56, which now serves as the coda. The movement ends in a resplendent E major.

4.6.3 Second Movement Analysis

The slow second movement is cast in ternary form (ABA), beginning with an enchanting melody generated from natural harmonics on the viola. The melody revolves around the G-D open fifth interval. The harmony is derived from a typical Hofmeyr construction: using perfect and augmented fourths, loosely based on Scriabin's mystic chord. The only note used that is not in this construct is the E \flat , due to Hofmeyr restricting the viola to natural harmonics.

Example 116 – Quartal compound

2 *a tempo*
p *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

5 *mf* *dim. poco a poco* *p*
mp *dim. poco a poco* *pp*

Example 118 – Sonata for Viola and Piano, Second Movement, Bars 2-7

The middle section begins at bar 11 and consists of a lullaby in 3/8 time. This is based on a setting of William Blake’s ‘A Cradle Song’ from the song cycle *Of Innocence and Experience*, which Hofmeyr wrote in 1982. Notice how the tempo indication has changed to *Cullante* (lulling or rocking) but the quaver beat is fundamentally identical – ♩ = 44-48, now as ♩ = 88-96.

11 *Cullante* ♩ = c.88-96 *rall.* *a tempo*
pp *p*

17 *pp* *sempre sim.*

Example 119 – Sonata for Viola and Piano, Second Movement, Bars 11-22

The lullaby starts with a simple chromatic alternation between two diatonic entities (initially as F \flat major and C minor), but these become progressively contaminated by chromaticism as the lullaby proceeds. This harmonic relationship is derived from the Hexatonic scale (C-E \flat -E-G-G \sharp -B-C), F \flat major read as E major. The lullaby explores the chromatic third relationships on which much of the tonal structure of the outer movements is also based. Hofmeyr scores the various phrases of the lullaby in all the registers of the viola, reaching a climax at bar 74, scored in the highest range.

Example 120 – Sonata for Viola and Piano, Second Movement, Bars 69-77

The varied return of A occurs at bar 95, now revolving around the notes C and G. The two themes collide and run concurrently when the second theme material is presented on the piano in octaves from bar 96. The coda is initiated at bar 103, with both sections now alternated: the lullaby played on the piano, and the incantatory harmonics on the viola.

Example 121 – Sonata for Viola and Piano, Second Movement, Bars 96-98

4.6.4 Third Movement Analysis

The sonata is concluded with a dark and melancholic waltz. The overall feeling of the movement is one of flow and endlessness, typical for this dance. The movement lacks any of the rigor one would expect from the finale of a large-scale work, such as an accompanied sonata. Rather, it feels more like the third movement in a four-movement structure, to be followed by a dramatic finale. However, a grand finale is not what Hofmeyr wished to express, rather he wrote this uncomplicated waltz, in adapted rondo form with a typical returning ritornello.

In this movement the episodes themselves, also return to create a fuller structure represented as A-BC-A-DB-A-CD-A.

Section	Bars	Tonality
A	1-20	Hexatonic G [#] -C-E
B	21-38	Hexatonic C-E ^b
C	39-54	G - chromatic
A1	55-76	Hexatonic
D	77-107	C minor
B1	108-124	Hexatonic G [#] -B
A2	125-142	Hexatonic C-A ^b -E
C1	143-162	E ^b minor
D1	163-180	C minor
A3	181-203	Hexatonic E-C-E

The main theme (A) is again derived from (X) and features the viola in its best range. The harmonic progressions are derived from the same hexatonic scale (C-D[#]-E-G-G[#]-B-C) used in the first movement, which produces G[#] minor, C minor and E minor, as is visible in the opening harmony. The tonal scheme of the movement realises the chromatic third relations, which were already explored in the previous movements, to the full.

Tempo di Waltzer *rall.* *arco* *riten. tornando a tempo*

♩. = c.46-50 *pizz.* *f* *fp* *mp*

Viola

Pianoforte

6

Example 122 – Sonata for Viola and Piano, Third Movement, Bars 1-10

The first episode (B) starts at bar 21 and is more militaristic in character. The tonal centre starts as C but ends as E \flat . The same hexatonic scale (C-E \flat -E-G-A \flat -B-C) is used initially, with added raised fourths above the bass, which acts as leading notes and resolve up. Bars 27-30 use a different hexatonic, namely (F-F \sharp -A-B \flat -D \flat -D-F).

21

mp *poco cresc.* *mf* *fp*

p *poco cresc.* *mp* *fp* *mp* *poco cresc.*

25

Example 123 – Sonata for Viola and Piano, Third Movement, Bars 21-29

The second episode (C) starts at bar 39, with the viola placed very high using artificial harmonics.¹²⁵ The viola melody is almost entirely chromatic while the harmony is octatonic, and the tone centre set as G. The piano support consists of the RH in parallel motion a twelfth lower, and the LH playing rolled chords. This creates a whirling character and is not far removed from the waltzes of Shostakovich.

The image shows two systems of musical notation for a Sonata for Viola and Piano. The first system begins at bar 39. The top staff is for the Viola, marked with a piano (*p*) dynamic and the instruction *il più legato possibile*. It features a highly chromatic, descending melodic line with artificial harmonics indicated by a dashed line above the notes. The bottom staff is for the Piano, also marked *p*, and includes the instruction *sempre sim.* (sempre sostenuto). The right hand plays a parallel motion accompaniment, while the left hand plays rolled chords. The second system begins at bar 44 and continues the same musical texture.

Example 124 – Sonata for Viola and Piano, Third Movement, Bars 39-48

The first reprise of A, upbeat to bar 55, moves through several pitch centres, such as E, but ends on $A\flat$. The harmony is again derived from the hexatonic scale, with the harmonic progressions going down in thirds.

The third episode (D), starting at bar 77, is loosely based on the chromatic semiquaver figure from the first movement. The downward chromatic movement of the melody is very evident, albeit in much longer note lengths. The piano finally gets to present melodic material at bar 93, placed in the RH and doubled at the octave. The viola provides accompanimental quavers, based on (X). The key for this episode is C minor, with a strong emphasis on raised fourths.

¹²⁵ Fourth harmonics all sound two octaves higher than the fundamental.

74 *poco rall.* *a tempo*
IV.a corda

mf cupo
mp
fp
mf
fp

Example 125 – Sonata for Viola and Piano, Third Movement, Bars 74-84

The reprise of B occurs at bar 108, with a tone centre of G \sharp , initially using the hexatonic scale (B-C-E \flat -E-G-A \flat -B). The second reprise of A, upbeat to bar 125, sees a greater interplay between the two instruments. The reprise of C occurs at bar 143. This reprise is set in E \flat , down a major third from the original. The reprise of D, starting at bar 163, is a highly reworked version, now complete with a bobbling quaver piano line in the RH. Despite the reworking, this reprise retains the original key of C minor.

163

mp *fp* *mp* *fp* *mp* *mf*
p *mp*
sempre sim.
mp *fp* *mp*

Example 126 – Sonata for Viola and Piano, Third Movement, Bars 163-173

The final reprise of A, upbeat to bar 179, concludes the work, back in the opening key of E minor.

4.6.5 Assessment and Local Contextualisation

While this viola sonata does not make the same huge demands on the performers that the violin or cello sonatas do, it still manages to display the best qualities of the chosen instrument. The full range, including some very high harmonics in the waltz, is used in all three movements, while still allowing the majority of the piece to lie in the best range of the instrument. The piano part has been well crafted and is considerate of the inherent balance problems of this combination, as the viola is very easily covered, and its musical detail blurred. One can easily see in the score how Hofmeyr has written a concentrated piano part which for the most part only has one or two notes in each hand concurrently. In fact, heavy chords occur very seldom, mostly in the intense climatic sections, such as bar 56 of the first movement, where the viola is very loud and placed very high.

The repertoire for viola and piano is rather limited, as such there are fewer options when considering works which would pair well with this sonata. Likewise, there would no benefit in trying to compare this sonata to any of the few sonatas that do get played by violists, as they do not really share any common traits. However, there are several important local works for this combination including the previously mentioned *Duo Concertante* by van Wyk, a Sonata for Viola and Piano, Op.6 by Joubert, and the Sonata for Viola and Piano "Rural Life" by Grové. More recently David Earl also wrote his Sonata for Viola and Piano (2014).

A possible recital programme could join *Märchenbilder*, Op.113, by Robert Schumann and this sonata in the first half. The highly charged and emotional Viola Sonata, Op.147, by Dmitri Shostakovich could then form the second half.

4.7 Other Duo Chamber Works

In total Hofmeyr has written 17 single-movement duo chamber works which are addressed here. Of these, ten are original works and seven are arrangements of earlier works, showing his openness to reworking pieces if the music shows the potential to be adapted to a new setting. Additionally, the Sonata for Vibraphone and Marimba, Op.181, will be discussed.

4.7.1 Die Lied van Juanita Perreira, Op.23

COMPOSED IN	1995
INSTRUMENTATION	Cello, Piano
SCORE DETAILS	9 pages
DURATION	5 minutes
PREMIERE	UNISA-Transnet International Competition, January 1996

Die Lied van Juanita Perreira, written while Hofmeyr was a lecturer at Stellenbosch University in 1995, is his earliest mature chamber music work. This piece, scored for cello and piano, won him the UNISA-Transnet Composition Competition and so was elected as the prescribed South African composition for the cello finalists to play in the UNISA-Transnet International String Competition in 1996. The work received five performances by international cellists at the competition, held in Pretoria. Anmari van der Westhuizen was the first local cellist to take the work up, performing it with the composer as pianist. The piece takes approximately 5 minutes to perform and is considerably demanding for the cellist.

The work is based on Hofmeyr's own setting of "Diep Rivier", the second song in his *Twee gedigte van Eugène Marais*, Op.6. He extensively reworked the material, including moving the key down to fit the downward range of the cello better, as the two songs were written for high voice (soprano or tenor). However, Hofmeyr does push the cellist, requiring the full range of the instrument. In this work he wanted to highlight the extensive range of the cello and the change in sound quality of the different registers.¹²⁶ He uses the low register of the cello for its very dark and gloomy possibilities, compared to the high register which can be rather nasal and neurotic when pressed. While the work does begin and end with the lowest note (C2), the music is often placed in the treble clef, taking the cello up to the top of its range, in the fourth and fifth octaves, and beyond (with harmonics). The mood is rather anguished.

What follows is the poem in the English translation done by Hofmeyr himself, to get a sense of the imagery Hofmeyr is portraying.

¹²⁶ Hendrik Hofmeyr, interview by author, Cape Town, 1 June 2017.

2. Deep River

O River Deep, O Darkest Stream,
How long still must I wait, how long still dream
With love's sharp knife-blade wresting in my breast?
- In your embrace all sorrow's laid to rest;
Snuff out, O River Deep, the flame of hate, -
The endless longing that will not abate.
I see afar the gleam of steel and gold,
I hear the murmuring of waters deep and cold;
I hear your voice as hushed words in a dream,
Come swift, O River Deep, O Darkest Stream.¹²⁷

Hofmeyr begins the work with an 8-bar cello introduction, in the form of a cadenza. This is followed by a melody for the piano, which turns into a dialogue with the cello. The LH often consists of a wide-spanning arpeggio-like movement in the lowest register. Hofmeyr sometimes writes the cello part over two staves to make clear his intentions regarding voicing, and also to facilitate reading as there are sometimes distances exceeding three octaves between the two lines. After much pain, this dark work ends with the music receding and dying away.

Lugubre ed appassionato (♩=44 circa)
liberamente
HENDRIK HOFMEYR
Vc. 1
f sonoro
port.
riten. - - - accel.
Vc. 6
ff
(sempre accel.)
a tempo un po' più mosso (♩=48)
Vc. (III^a)
sf
pp
a tempo un po' più mosso (♩=48)
mf
mf cupo
legato
Pf. 9
pp
mormorando
sva
con molto pedale

Example 127 – Lied van Juanita Perreira, Bars 1-11

¹²⁷ Taken from the introductory notes to Hofmeyr's *Twee gedigte van Eugène Marais*, Op.6.

4.7.2 Tango dell'amarezza, Op.44b

COMPOSED IN	2004
INSTRUMENTATION	Cello, Double Bass
SCORE DETAILS	4 pages
DURATION	4 minutes

Tango dell'amarezza is a paraphrase of the song "Hotel", from Hofmeyr's cycle *Of Darkness and the Heart* which is a setting of four poems by Fiona Zerbst. The song is an ironic and bittersweet homage to the sensuous dance-form of the tango. This reworking for cello and double bass was requested by Peter Martens and Leon Bosch in 2004.¹²⁸

The opening motif forms the basis for a recurring ritornello. Several episodes, which gain in intensity, feature a wide variety of colouristic string techniques. The two instruments share the roles of soloist and accompanist.

Two subsequent versions were made: Op.44d for cello or double bass and piano and Op.44e for violin and piano.

Note that the three versions are each in a different key.

Tempo di tango languido e ironico $\text{♩} = \text{c. } 48-52$

The musical score consists of three systems. The first system shows the beginning of the piece with a tempo marking of 'Tempo di tango languido e ironico' and a quarter note equal to approximately 48-52 beats per minute. The Violoncello part starts with a half note G2, followed by a quarter note A2, and then a quarter note B2. The Contrabbasso part starts with a half note G1, followed by a quarter note A1, and then a quarter note B1. The first system includes dynamics like *mf espr.*, *pizz. alla Bartok*, *arco*, *mp dim.*, and *mf*. The second system, starting at bar 4, features a *p* dynamic and *mf espr.* The third system, starting at bar 8, features a *mp espr.* dynamic. The score includes various articulations such as accents and slurs, and some triplets.

Example 128 – *Tango dell'amarezza*, Bars 1-11

¹²⁸ Hendrik Hofmeyr, interview by author, Cape Town, 18 October 2017.

4.7.3 Il poeta e l'usignolo, Op.51A

COMPOSED IN	2004
INSTRUMENTATION	Flute, Guitar
SCORE DETAILS	6 pages
DURATION	9 minutes
COMMISSION	Requested by Bridget Rennie-Salonen and James Grace
PREMIERE	Bridget Rennie-Salonen (flute) and James Grace (guitar) 1 March 2005 at the Baxter Concert Hall, Cape Town

Il poeta e l'usignolo (The Poet and the Nightingale) is a paraphrase of Hofmeyr's *Due sonetti di Petrarca*, Op.51, for high voice, recorder, cello and harpsichord. The original paraphrase version (Op.51A) is scored for flute and guitar, and was premiered by the *Zomari Duo*, consisting of flautist Bridget Rennie-Salonen and guitarist James Grace.

A further four versions of the work exist now, namely: Op.51B, for flute and harp; Op.51C, for flute and piano; Op.51D, for flute, viola and harp; and Op.51E, for flute, violin and piano.

In the two consecutive sonnets which form the inspiration for this piece, the poet Petrarch laments the loss of Laura, the married woman he has been infatuated with, comparing the joys and rich bounty of spring with his own woeful state. The sad song of the nightingale reminds him of his own grief and he finally acknowledges that all earthly delight is fleeting.

The dance-like opening, which has irregular rhythmic divisions (9/8 as 2+2+2+3) and changing time signatures, conjures up the image of a time long ago (see example 129). This is the music of joy and the spring bounty, which gives way to an elegiac idea (bar 31) where the poet contemplates his own predicament (see example 130). Flute harmonics are used effectively to symbolise his weeping and the hollowness he feels. The spring dance returns (bar 47), but slower and incorporating his grief in the guitar part. The music grows violent and insistent (bar 56 onwards) before this first section ends in resignation.

Il poeta e l'usignolo

Hendrik Hofmeyr
Guitar part edited by Derek Gripper

Flauto *Danzante* ♩ = c.200

Chitarra

Fl. *mf*

Chit. *mf*

Fl. *mf*

Chit. *p*

Fl. *f*

Chit. *f*

Example 129 – Il poeta e l'usignolo, Bars 1-14

Fl. *Adagio* ♩ = c.50

Chit. *mf espr. e molto legato*

Fl. *p*

Chit. *mf espr. e molto legato*

Fl. *cresc.*

Example 130 – Il poeta e l'usignolo, Bars 29-35

The flute opens the second section (from bar 64) playing the sad song of the nightingale. This is followed by a guitar solo (bar 73), suitably filled with sadness as well. The flute returns with an adapted version of the nightingale’s song (bar 85), later reprising the elegiac theme from the first section to signify that the poet is reminded of his own grief by hearing the nightingale. After a further guitar solo, the work ends with a final reference to the nightingale’s song.

Example 131 – *Il poeta e l'usignolo*, Bars 64-72

This work has become one of Hofmeyr’s most popular chamber works with at least 27 known performances to date, including performances in Germany and Lichtenstein. Due to the variety of versions Hofmeyr has created, it can easily be worked into any chamber recital with flute.

4.7.4 Dona nobis pacem, Op.56D

Dona nobis pacem is a transcription for cello and piano from 2014 of the *Pie Jesu*, Op.56, for SATB choir. The original was written in 2001 as a memorial piece on the death of Laura Searle, the long-standing piano professor at SACM who had taught Hofmeyr piano as a student.¹²⁹ The work lasts approximately 3 minutes. Hofmeyr also used the *Pie Jesu* to conclude his *Crucifixus*, Op.85, for cello and organ.

5

p sempre espressivo e molto legato
sim.

10

cresc. poco a poco

cresc. poco a poco

15

mp

mp

Example 132 – *Dona nobis pacem*, Bars 5-18

¹²⁹ Hofmeyr, interview, 18 October 2017.

4.7.5 Philomena's Night Song, Op.78A

Philomena's Night Song is a reworking for violin and piano of Hofmeyr's solo piano piece *Notturmo*, Op.78. This reworking was requested by Avigail and Ammiel Bushakevitz and is yet to be premiered. A performance is estimated to take 6 minutes.

The work consists of two contrasted themes with a form which can be represented as A-B-A-B-A-coda. The two themes represent the two contrasted views of Philomena, the tragic princess from Greek mythology.

In the mythology of antiquity, Philomena was raped by her sister's husband, Tereus. She angers him with her defiance afterwards and in his rage, he also cuts out her tongue. Philomena and her sister later plot revenge and must beg the gods to turn them into birds to escape him. One is turned into a nightingale and the other a swallow. The sorrowful lament of the nightingale is due to the sad fate of Philomena. However, in later poetry the name Philomena came to be misconstrued as meaning "lover of song" and she was associated with melodious and nocturnal love songs, when in fact she was "lover of fruit".

The first theme is the melancholy and sorrowful representation of Philomena, while the second theme is the ardent and amorous view. The two themes are conflated and reconciled in the coda.

Sognante (con molto rubato) ♩ = c. 54-58 Hendrik Hofmeyr

The musical score is written for Violin (Vn.) and Piano (Pf.). The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The first system shows the beginning of the piece with dynamics *pp* and *p*. The second system shows a more ardent theme with dynamics *mp espr. e molto legato* and *dim.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 133 – Philomena's Night Song, Bars 1-4

4.7.6 Crucifixus, Op.85

COMPOSED IN	2004
INSTRUMENTATION	Cello, Organ
SCORE DETAILS	11 pages
DURATION	11 minutes
COMMISSION	Requested by Anzel Gerber
PREMIERE	Anzel Gerber (cello), Herman Jordaan (organ) 11 June 2005 at the Conference Hall, University of Pretoria

Crucifixus for cello and organ was requested by cellist Anzel Gerber. Gerber and organist Herman Jordaan were to perform together and were eager to include a new South African work to their repertoire. This was the first time Hofmeyr had ever written for the organ. He had previously received several requests for organ works, which he had all declined. The organ is an instrument that has never much appealed to him, and one which is difficult to write for effectively, especially when combined with other instruments.¹³⁰ Hofmeyr was meticulous to craft music where the cello would not be covered at any point by the organ, while still writing effectively for both instruments.

The work is written in five linked sections based on extracts from the biblical account of Christ's crucifixion. The opening *Crucifixerunt eum* (They crucified him) consists of violent organ passages juxtaposed with anguished solo cello recitatives. Here, as in *Die Lied van Juanita Perreira*, the high register of the cello is exploited for its emotional and insistent character when played loudly. At the end of this section the cello line descends to the lowest notes to start the next section *Stabant iuxta crucem iesu mater eius* (There stood by the cross of Jesus, his mother). Here a mournful melody is developed from the last phrase of the first section, mostly scored in the cello's tenor range. The organ provides a gentle accompaniment, which is harmonically fairly static. At bar 31, Hofmeyr makes a dramatic statement bringing the cello in on its low C, after much time in the tenor and high register.

¹³⁰ Hofmeyr, interview, 18 October 2017.

CRUCIFIXERUNT EUM
Grave ♩ = c. 50-54 (con rubato)

The musical score is divided into two systems. The first system includes the Violoncello part in the treble clef and the Organo part in the bass clef. The organ part is marked *fff* *violento* and *ff* *violento*. The cello part is marked *marcatissimo*. The second system, starting at bar 4, features the Violoncello part in the treble clef and the Organo part in the bass clef. The organ part is marked *fff* and *ff* *espr. e molto legato*. The cello part is marked *liberamente (quasi recitativo)*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Example 134 – Crucifixus, Bars 1-7

The third section *Eloi, Eloi, lamma sabacthani?* (My God, my God, why hast thou forsaken me?) sees the two instruments engage in a dialogue. The cello is again scored in the treble clef throughout. The fourth section *Iesum autem emissa voce magna expiravit* (And Jesus cried with a loud voice, and gave up the ghost) consists of a recitative reprising material from the first and third sections. The work is concluded with a chorale-like prayer *Requiescat in pace* (May he rest in peace), which is fact a transcription of the *Pie Jesu*, Op.56. Note the *Dona nobis pacem*, Op.56D, for cello and piano is also a transcription of his *Pie Jesu*, as mentioned earlier.

4.7.7 Variazioni sopra un corale, Op.88

COMPOSED IN	2005
INSTRUMENTATION	Flute, Organ
SCORE DETAILS	12 pages
DURATION	11 minutes
COMMISSION	Willie Steyn
PREMIERE	Hanri Loots (flute), Willie Steyn (organ) 12 July 2007 at the Z.K. Matthews Hall at UNISA, Pretoria

Having finally written for the organ in *Crucifixus*, Hofmeyr took a commission by Willie Steyn to write a work for flute and organ. The work was premiered at the gala concert for the founding of the South African Organ Academy at the Z.K. Matthews Hall at UNISA, Pretoria, on 12 July 2007.

The work takes the form of a set of variations on the well-known chorale “O Haupt voll Blut und Wunden” from J.S. Bach’s St. Matthew’s Passion, BWV244. Bach himself had borrowed the melody from Hans Leo Hassler (1564-1612). Hassler had used the tune in his 1601 *Lustgarten, Deutsche Lieder zu vier, fünf, sechs und acht Stimmen* (Pleasure Garden, German Songs for four, five, six and eight voices) in the rueful little lovesong “Mein G'müth ist mir verwirret” (My mind is confused). Coincidentally, the American singer-songwriter Paul Simon also used this melody as the basis for his 1973 single titled American Tune.

VARIAZIONI SOPRA UN CORALE
per flauto e organo

Hendrik Hofmeyr

PRELUDIO Grave ♩ = c. 46-50

Flauto

Organo

Example 135 – *Variazioni sopra un corale*, Prelude, Bars 1-3

Hofmeyr structured this work as a prelude, theme and five variations, where the prelude, for organ alone, is in fact already a variation on the chorale melody, appearing in the pedals. The theme is announced by both instruments, scored in octaves, and is followed by two canonic variations. In the first, the chorale is treated canonically by the organ, RH answering LH two beats later at the upper octave, while the flute plays a descant.

VARIAZIONE I Andante $\text{♩} = \text{c. } 72-80$

Example 136 – *Variazioni sopra un corale, Variazione I, Bars 1-5*

The second variation is scored for organ solo, with the ornamented chorale in the RH answered by the LH two beats later at the lower octave against a free bass line. Chromaticism is highly featured here. The third variation, based on the prelude, makes reference to the *concerto grosso* style and alternates between the full sound of the organ and a lighter *concertino*, consisting of flute and manual alone.

VARIAZIONE III Maestoso $\text{♩} = \text{c. } 60-66$

Example 137 – *Variazioni sopra un corale, Variazione III, Bars 1-10*

The fourth variation is cast as a cadenza for solo flute followed by the final variation, in the form of a chorale prelude. This variation follows Bach's example of a chorale motet, introducing and accompanying the chorale (played on the flute) by imitative counterpoint based on the rhythmic diminution of the respective phrases. This counterpoint is peppered with much chromaticism, as was the second variation.¹³¹

¹³¹ Composer's introductory notes to the score.

4.7.8 River of Sorrow and Umsindo, Op.95b

This is an arrangement, for vibraphone and marimba, of the middle two sections of Hofmeyr's piano suite *Partita Africana*, Op.95. The arrangement was requested by Frank Mallows, for his duo with Magda de Vries. The work takes approximately 11 minutes to perform.

"River of Sorrow" is based on a Congolese folksong dealing with a grieving mother who laments by the river in which her child drowned. The melody is skilfully imbedded in the flowing accompaniment and repeated several times in different related tonal centres. The murmuring watery texture is perfectly suited to the sound world of the marimba.

Come una ninnananna dolente ♩ = c.40-44
motor on
 4 hard-soft mallets

il canto sempre in rilievo

pp

2 hard-soft mallets

il canto sempre in rilievo

pp *p* *pp*

4

Example 138 – "River of Sorrow", Bars 1-6

"Umsindo" is cast exclusively in 7/8 time and is built on repetitive melodic figures of two and three quavers. There are many modal inflections as well as other elements commonly found in African music, such as alternating notes a whole-tone apart and irregular rhythmic patterns. Hofmeyr though packages this all in Western quartal harmony. The piece is essentially monothematic with a 16-bar introduction which establishes a bass ostinato.

3 (or 4) hard-soft mallets
motor off

p

cresc. poco a poco

p *cresc. poco a poco*

17

Example 139 – "Umsindo", Bars 17-22

4.7.9 Variazioni sopra una ninnananna africana, Op.101C

This reworking of Hofmeyr's solo violin piece, translated as Variations on an African Lullaby, is for cello and marimba. Several other reworkings of the piece exist, for either solo instruments (flute, viola, cello or piano) or for duo (voice and marimba or piano). This arrangement was requested by cellist Heleen du Plessis. The work opens with a five-bar introduction of soft cello harmonics supported by murmuring marimba tremolos to set the lullaby feel. The theme is the well-known Zulu lullaby "Thula, thu", scored with vocal inflections (*portamento*) and underscored by murmuring marimba tremolos. The material is developed to include a moving accompaniment played concurrently with the lullaby on the cello. The last variation incorporates elements of the previous variations and the introduction, as well as serving as the coda. The work takes approximately 5 minutes to perform.

Tranquillo e cullante $\text{♩} = \text{c. } 58-63$

Violoncello

Marimba

pp dolcissimo
bacchette morbide (soft mallets)

pp *sempre tremolato* *rall.* *dim.*

5 *a tempo* *pp* *port.* *sempre tremolato* *pp*

9

Example 140 – Variazioni sopra una ninnananna Africa, Bars 1-12

4.7.10 Rapsodia notturna, Op.108

The *Rapsodia notturna* (Nocturnal Rhapsody), for the unusual combination of guitar and piano, was commissioned by Louise Smit for her daughter and son-in-law, Corneli Smit and Goran Krivokapić. The work was recorded by the duo and released on the KSG Exaudio label.¹³² The recording, titled Chamber Music for Guitar and Piano, features music by Mario Castelnuovo-Tedesco, Anton Diabelli, Dušan Bogdanović and is concluded with this work.

According to Hofmeyr, the work is “an essay in the amalgamation of the sonic identities of the guitar and the piano - two instruments that are not often heard together. This is done partly through the frequent exploitation of the percussive possibilities of the piano, and partly by treating the guitar as a melodic instrument in contrapuntal interaction with the piano”.¹³³

The work is based on three thematic ideas which reappear in altered states. The first two appear at the outset, against sustained piano chords. The percussive piano writing consists of the RH plucking a melody on the piano’s strings, with those same notes depressed by the LH and the sustaining pedal down. The third thematic idea is for guitar alone. These are developed and reprised until an extensive fugue, on a subject derived from the first two thematic ideas. This is followed by a final dance in African rhythms. A performance lasts approximately 11 minutes.

Più mosso
♩ = c.58-63

sul pont. con l'unghia del pollice (near the bridge with the thumb nail)
gliss. gliss. gliss. ord.

f

pp

Place the fingertips firmly on the indicated strings*

pedale tenuto (sempre)

pp

mp

* The entire passage (and all similar ones) may be transposed up an octave if necessary.

Example 141 – Rapsodia notturna, Bars 1-11

¹³² Hendrik Hofmeyr, *Chamber Music for Guitar and Piano*, Corneli Smit (piano) and Goran Krivokapić (guitar), KSG Exaudio, 2013, CD.

¹³³ Composer’s introductory notes to the score.

4.7.11 Endimion en die Maan, Op.113

Endimion en die Maan (*Endymion and the Moon*) was a commissioned work for Clockwise, the husband-and-wife duo consisting of Marc Uys (violin) and Jacqueline Kerrod (harp). The duo premiered the work at the ZK Matthews Hall at UNISA, Pretoria on 26 June 2009. The work takes approximately 7 minutes to perform. Hofmeyr has subsequently made a version for violin and piano (Op.113A).

The work takes its inspiration from an account of the Greek myth regarding the Titan moon goddess Selene's infatuation with the mortal Endymion. In this account Zeus is persuaded to keep him in a slumber so she can visit him every night. The work consists of an introduction and two linked sections. In the first section the violin and harp each present a theme which is then developed, and then interwoven. The violin writing is generally very high, requiring faultless intonation. The harp theme uses harmonics exclusively and is accompanied by high glissando harmonics for the violin. The second section, *Danzante*, is a lively dance with its own two themes. The latter half of this section sees the free development and combining of all four themes.

The image displays a musical score for two instruments: violin and piano. The score is divided into two systems, labeled with bar numbers 15 and 17. The violin part (top staff) features a melodic line with a 'riten.....' (ritardando) marking above it. The piano part (bottom staff) includes a 'p dolcissimo' (pianissimo) marking and a 'pp' (pianissimo) marking. The piano line consists of a series of chords and glissandos, with a specific chord marked 'F# D#'. The overall mood is delicate and expressive.

Example 142 – *Endymion en die Maan*, Bars 15-18

4.7.12 Lied van die Somerwind, Op.119

Lied van die Somerwind (Song of the Summer Wind) was commissioned by the Darling Music Experience and received its premiere at that festival on 8 February 2009. The performers were Owen Brits (flute) and Farida Bacharova (violin). This work takes approximately 9 minutes to perform.

The music is inspired by a typical summer's day in Darling. A gentle sunrise is depicted with chirping birdsong from the flute in the introduction. A simple theme is then stated over the violin's skipping octaves which represents the calm and quiet of a peaceful morning. This is followed by three variations in which the stirring of a light breeze is depicted, which gradually grows into a howling Southeaster gale (see example 143).¹³⁴

Example 143 – *Lied van die Somerwind*, Bars 274-281

¹³⁴ Hofmeyr, interview, 18 October 2017.

4.7.13 Canto notturno, Op.127

Canto notturno (nocturnal song) is a melancholy nocturne exploring the lyrical and dark character of the clarinet. The work was commissioned by the Hugo Lambrechts Music Centre for one of their students, Danielle Rossouw. The work has since been recorded by Maria du Toit and Nina Schumann on the TwoPianists Records label.¹³⁵ The work takes approximately 5 minutes to perform and is currently listed in the UNISA syllabus for their Grade 7 clarinet examinations.

The work consists of the various interactions and developments of two themes, the first of which is played at the outset by the solo piano in an abbreviated version which serves as an introduction to the clarinet's entry and presentation of the second theme. The first theme is used to accompany the clarinet (second theme) before being taken up in an embellished form by the clarinet (bar 14). The ending of the work is notable for its daring use of the clarinet's extensive range, sustaining a D6 and then concluding on the lowest note D3, while using the softest dynamics.

Clarinetto in si bemolle

Pianoforte

Grave ♩ = c. 58-62

mp cantando

pp

5

Cl. *mp cantando*

9

Cl. *mf*

mf

p

Example 144 – Canto Notturmo, Bars 1-12

¹³⁵ Hendrik Hofmeyr, *Luminous Shade*, Maria du Toit (clarinet) and Nina Schumann (piano), TwoPianists 1039145, 2012, CD.

4.7.14 Mabalêl – Fantasie, Op.130

COMPOSED IN	2010
INSTRUMENTATION	Flute, Piano
SCORE DETAILS	12 pages
DURATION	7 minutes
COMMISSION	Owen Britz-Ryneveld
PREMIERE	Liesl Stoltz (flute) and Francois du Toit (piano) 31 July 2012, School of Music, North-West University, Potchefstroom

The *Mabalêl – Fantasie* is based on sections of the poem by Eugène Marais which tells the story of the demise of Mabalêl, the daughter of King Rasithlare, whose life was taken at the river by evil Lalele. The work was composed for flute and piano on commission from Owen Britz-van Ryneveld. The work is currently listed in the UNISA syllabus for their Grade 8 flute examinations. Hofmeyr has also made a subsequent arrangement for flute and harp (Op.130A).

The work is built on two themes, both of which are first presented by the piano. The simple and carefree first theme is stated at the outset before being taken up by the flute and developed. The mysterious second theme (bar 138) is scored in the bass for piano both hands, against a simple octave accompaniment in the flute. The accompaniment later develops into undulating triplets, before the flute finally states the theme (bar 167) using its lowest notes. The outline of the first theme returns (bar 184), now using tongue rams and slap tonguing on the flute. The second theme is reprised (bar 224), followed by a gentle lilting melody until Mabalêl meets her end (bar 283), scored for the flute's highest notes using *frullato* (flutter tonguing) (see example 145). The stillness of the night after her demise is depicted (bar 292), along with the insistent cries of people looking for her, before the music sinks away.

The image displays a musical score for Example 145, Mabalêl – Fantasie, Bars 283-284. It consists of two staves: a flute staff and a piano accompaniment staff. The flute staff begins with a trill (tr) and a frullato (facollativo) section. The piano accompaniment features a strong (ff) dynamic and a (8va) octave marking. The tempo is marked as c. 112-120.

Example 145 – Mabalêl – Fantasie, Bars 283-284

4.7.15 Elegia, Op.145

COMPOSED IN	2011
INSTRUMENTATION	Flute, Harp
SCORE DETAILS	6 pages
DURATION	5 minutes
COMMISSION	Requested by Liesl Stoltz
PREMIERE	Liesl Stoltz (flute) and Jacqueline Kerrod (harp) 31 August 2012 at the Darling Voorkamerfest

Elegia was written at the request of Liesl Stoltz to commemorate the tragic loss she went through with her family after a miscarriage. The work is scored for the gentle combination of flute and harp and is based on three themes which create the form ABACBC. The first theme consists of long lines scored in the flute's low register, marked *molto liberamente (quasi improvvisato)*. The second is a sad song with an emotional release in the middle, while the third theme is a lullaby. The work, as a whole, moves from an atmosphere of bereavement to one of acceptance and grace.

113 Teneramente e dolcissimo $\text{♩} = \text{c. } 108-116$
come un ricordo
pp quasi legato
pp
E₄ C# D₄

120
pp
C_b B_b

128
ppp *rall. poco a poco* *perdendosi*
pppp *rall. poco a poco*

Example 146 – *Elegia*, Bars 113-136

4.7.16 Diablerie, Op.151

COMPOSED IN	2012
INSTRUMENTATION	Viola, Guitar
SCORE DETAILS	10 pages
DURATION	5 minutes
COMMISSION	Louise Smit

Diablerie for viola and guitar, was commissioned by Louise Smit for violist Gareth Lubbe. Despite having been composed in 2012, this work has not yet been performed. The title refers to the legendary pact that Paganini signed with the devil. Paganini, apart from being possibly the greatest ever violin virtuoso, also played the viola and the guitar. The opening section of the work consists of a helter-skelter of running semiquavers in irregular time signatures (7/4, 5/4, 5/8) with the two instruments sharing the melodic material. The middle section consists of harmonics for both instruments with a melody interwoven into the texture. The helter-skelter returns and grows insistent before finally releasing in the last four bars.

191 VI. Chit.

194 VI. Chit.

197 VI. Chit.

Example 147 – *Diablerie*, Bars 191-199

4.7.17 Three Pieces for Flute and Piano

This suite of arranged pieces was requested by Jeanie Kelly, a flute teacher at Hugo Lambrechts Music Centre, for her pupils to play.

The three pieces are:

1. "Liedjie" (Song), Op.157d, which is a reworking of the third song "Tweespalt" (Dichotomy) from the cycle *Die Skaduwee van die Son*. This song is a tribute to the Afrikaans *volkslied* and consists of a long, flowing melodic line in two sections, with constant quavers in the LH accompaniment (see example 148).
2. "Gebed" (Prayer), Op.57E, is based on a section from the orchestral tone-poem *Umkulo Wemvula* (Rainmusic). This is a slow meditative piece in two sections, with the first mainly using the lower octave of the flute, while the second explores the middle and higher notes going up to a G6.
3. "Mars" (March) is a fun-loving light piece which Hofmeyr has used at least twice before. It features in the Divertimento for Flute and Strings, Op.186, as well as in the middle section of the second movement of the Clarinet Quintet, Op.172.

The three pieces are short and light, taking 2-3 minutes to perform separately or 7 minutes together. They vary in skill level from roughly Grade 4 ("Liedjie" and "Gebed") to Grade 6 ("Mars").

The musical score for "Liedjie" (Song), Op.157d, is presented in two systems. The first system, starting at bar 11, shows the flute part with a melodic line marked *mp* and *tornando a tempo*. The piano accompaniment features constant quavers in the left hand and chords in the right hand. The second system, starting at bar 16, continues the flute part with a melodic line marked *mf*. The piano accompaniment includes triplets and other rhythmic patterns, also marked *mf*.

Example 148 – Three Pieces for Flute and Piano, Liedjie, Bars 11-20

4.7.18 Sonata for Vibraphone and Marimba, Op.181

COMPOSED IN	2016
INSTRUMENTATION	Vibraphone, Marimba
SCORE DETAILS	23 pages
DURATION	16 minutes
COMMISSION	Frank Mallows
PREMIERE	Frank Mallows (vibraphone), Magda de Vries (marimba) 30 May 2017 at the Baxter Concert Hall, Cape Town

This sonata was commissioned by Frank Mallows, for his long-standing duo with Magda de Vries. The work is cast in three movements and takes approximately 16 minutes to perform.

The first movement, *Ciaccona*, is cast as a set of variations on a chromatically descending bass. Furthermore, each successive variation is placed a semitone lower, creating a chromatic descent at the macro and micro level. There are twelve statements in total which grow progressively less recognisable, and are framed by an introduction and coda. The climatic tenth statement (from bar 90) sees the return of the original melodic contour, in an exciting canon.

I. Ciaccona Hendrik Hofmeyr

Solenne ♩ = c. 60-64 (con rubato)
poco riten. poco accel. . . . poco rall. *poco riten. poco accel. . . . poco rall.* *poco riten. poco accel. . . . poco rall.*

Vibraphone
motor on hard-soft mallets
p misterioso
mp *mp* *mp*

Marimba
hard-soft mallets
ossia 8va sopra fino a b.8
pp *p* *p* *p*

7 *a tempo*
p misterioso
all staccatos = dead stroke
p

Example 149 – Sonata for Vibraphone and Marimba, First Movement, Bars 1-15

The second movement, in ternary form (ABA), combines a four-part marimba chorale with the enchanting sound of a melody using bowed vibraphone. The contrasting section is rhythmically intricate, with the vibraphone providing the melody throughout, built on parallel triads. The return of A is enhanced by using the contrasting section's material in the chorale, followed by a brief coda.

Incantato $\text{♩} = \text{c. } 40-44$ (con rubato) bowed (with a bow in each hand)

Example 150 – Sonata for Vibraphone and Marimba, Second Movement, Bars 1-15

The third movement, *Danzante*, is freely based on sonata rondo form, and is cyclical. The structure can be represented as A-B-A-C-B-A-D-coda, with a driving ritornello which highlights the marimba.

Hofmeyr has this to say:

The A section features an angular line on the marimba interspersed with cluster-like vibraphone chords. The melody of the more lyrical B section is derived from notes “picked out” by the vibraphone from the alternating “black-and-white-note” texture of the marimba. After an abbreviated return of A, the main idea from the first movement forms a fugal C section, culminating in a three-part stretto. An expansion of B and a third statement of A lead to D, a varied reprise of the vibraphone theme from the second movement, which is accompanied by a triplet figure derived from A. The developmental coda starts with a brief imitative section based on a subject derived from A, which is followed by a conflation of B and D on the vibraphone against a conflation of A and C on the marimba. The return of the imitative textures heralds the final rush to the emphatic conclusion.¹³⁶

Danzante $\text{♩} = \text{c. } 184-200$
motor on: fast vibrato
hard-soft mallets
ossia 8va sopra fino a b.31

Example 151 – Sonata for Vibraphone and Marimba, Third Movement, Bars 1-21

¹³⁶ Composer’s introductory notes to the score.

5. Trio Chamber Works

5.1 Trio for Violin, Cello and Piano, Op.112

MOVEMENTS	I. Passacaglia II. Tempo di Walzer III. Meditabondo IV. Monoritmo
COMPOSED IN	2008
INSTRUMENTATION	Violin, Cello, Piano
SCORE DETAILS	50 pages
DURATION	27 minutes
COMMISSION	North-West University
PREMIERE	The Potch Trio 23 October 2008, at the Conservatory Hall, North-West University, Potchefstroom

5.1.1 Conception and Creative Process

The Trio for Violin, Cello and Piano, Op.112 (also styled as Trio I) was commissioned by the North-West University for the Potch Trio. The Potch Trio is arguably the most respected piano trio in South Africa and one of the most established local chamber ensembles, having first emerged in 1986. The violinist Piet Koornhof and cellist Human Coetzee have remained in the group since its inception. The piano position, however, has been occupied in turn by Albie van Schalkwyk, Francois du Toit, Bernarda Vorster and Tinus Botha. This trio was written for and premiered with Albie van Schalkwyk as pianist. This premiere formed part of the rector's concert at the Conservatory Hall at the North-West University, Potchefstroom, on 23 October 2008.

Receiving this commission was important in the development of Hofmeyr's chamber writing as prior to this trio, his only major chamber works with piano were the horn and flute sonatas. As such, this trio predates his violin or cello sonatas, however there is much tying these three works together. Indeed, the Violin Sonata, Op.114, was completed only four months after this trio and was premiered three weeks prior to this work's first performance. All three of these works contain a movement cast as theme and variations with a strong canonic element (*Passacaglia, Variazioni canoniche, Ciaccona canonica*) and end with a finale incorporating complex cross-rhythms with an African influence.

Knowing that the work was intended for such a formidable ensemble, Hofmeyr felt free to create a work without technical limitations.¹³⁷ Due to the huge demands, both technically and musically, this trio has only been played once since the premiere. That performance included the original pianist, Albie van Schalkwyk, joined by members of the St. Petersburg Virtuosi.

5.1.2 First Movement Analysis

The first movement is in the form of a passacaglia, with twelve variations. The work begins with an introduction focusing on a three-note cell (X), from which the passacaglia theme will develop. This cell, consisting of a chromatic turn, recurs in all four movements as a unifying element. It is particularly ubiquitous throughout the variations, both obviously stated and buried in the texture. The tempo is remarkably slow, set as *Tranquillo* ♩ = c.46-50.

I. Passacaglia

The musical score is for the first movement, 'I. Passacaglia', of a Trio for Violin, Cello and Piano. It consists of three staves: Violino (Violin), Violoncello (Cello), and Pianoforte (Piano). The tempo is marked 'Tranquillo' with a quarter note equal to approximately 46-50 beats. The key signature has one sharp (F#) and the time signature is 2/4. The score begins with a three-note chromatic cell (X) in the violin and cello parts, marked 'pizz.' and 'pp'. The piano part has a 'ppp' dynamic. The violin and cello parts have 'arco' markings and 'gliss.' markings. The score is divided into two systems, with a 15-measure rest indicated in the first system. The first system ends with a 15-measure rest, and the second system begins with a 15-measure rest. The second system ends with a 15-measure rest. The score includes performance instructions such as 'pizz.', 'arco', 'gliss.', and dynamic markings like 'pp', 'ppp', and 'come prima'. The score is for bars 1-5.

Example 152 – Trio for Violin, Cello and Piano, First Movement, Bars 1-5

¹³⁷ Hendrik Hofmeyr, interview by author, Cape Town, 30 August 2017.

The cell (X) forms the first three notes of the theme, and is announced by the strings, spaced three octaves apart, starting at the end of bar 6. The theme is widely arched and lyrical with a ruminating quality, due to the preponderance of A♭s within the tonal centre of C. Hofmeyr makes use of the harmonic major scale, while melodically the theme also uses C minor with an emphasis on raised fourths. Furthermore, the whole theme is mono-dynamic at *pp misterioso*. The piano provides support by way of rippling arpeggiated figures.

Example 153 – Trio for Violin, Cello and Piano, First Movement, Bars 7-9

The first variation is for piano solo, with a skipping string accompaniment, beginning at the end of bar 13. The melody is presented in the LH and RH, two octaves apart, with chords worked into the part as well. The string accompaniment is very light, marked *ppp sussurrato* (whispered). The theme, both harmonically and melodically, has already been developed but remains in the same tonal centre.

Example 154 – Trio for Violin, Cello and Piano, First Movement, Bars 13-15

The second variation is for strings alone, starting at the end of bar 22. The cello presents the theme verbatim in its tenor register, with a countermelody provided by the violin. The music is more dynamically graded here, starting *p* working up to *mf* and ending back at *p*.

Example 155 – Trio for Violin, Cello and Piano, First Movement, Bars 22-25

The third variation is for piano alone, starting at bar 29, set in an even slower tempo (*Più lento*). The music is written in a four-part texture, with plenty of minute musical detail. The four voices are

all rhythmically independent, which creates an almost constant movement of semi-quavers. The cell (X) is buried in the texture, mainly present in the lowest voice.

Example 156 – Trio for Violin, Cello and Piano, First Movement, Bars 26-31

The fourth variation, starting at the end of bar 36, consists of the theme presented verbatim on the violin, with a countermelody present in the cello, with largely spanned piano chords. The dynamic is still very soft (*pp*), with the violin part marked *sul tasto* to produce a more dusky, gentle sound. The piano part, likewise, is marked *una corda* to ensure a gentler sound even though the part is rather heavily written. Take note that the cello countermelody is an inversion of the violin melody, starting a ninth lower. This mirror allows for G to be doubled at the octave, such as the third note.

Example 157 – Trio for Violin, Cello and Piano, First Movement, Bars 36-39

The fifth variation (starting at bar 43) is cast in a fast tempo, *Energico*, with a new time signature and mood. The slow arching and ruminating mood has been replaced with a snappier, more playful feel. This is the most dynamically contrasted variation, starting at *p* and working up to *ff* in bar 52.

The musical score for Example 158, Trio for Violin, Cello and Piano, First Movement, Bars 43-47, is presented in three staves. The top staff is for Violin (Vn.), the middle for Cello (Vc.), and the bottom for Piano (Pf.). The tempo is marked 'Energico' with a metronome marking of c.80-88. The Violin and Cello parts are marked 'battuto col legno' and start with a dynamic of *p*. The Piano part also starts with *p* and features a snappy melody in the right hand and a counter-melody in the left hand. The score includes fingering numbers and accents.

Example 158 – Trio for Violin, Cello and Piano, First Movement, Bars 43-47

The piano is in the foreground with the RH presenting the snappy melody, and the LH providing the countermelody. As in the previous variation, the countermelody is an inversion of the melody, starting a ninth lower. The strings provide textural variety by use of *battuto con legno* (striking the strings with the wood of the bow) technique, and the cello part is an inversion of the violin.

The sixth (central) variation begins at bar 60, with a return to the original tempo. The cello initiates a canon, playing a verbatim reprise of the theme. The violin answers two beats later, placed two octaves higher. The piano accompaniment consists of rolled chords, in a rather stately fashion.

A brief cadenza for the strings, starting at bar 67, separates the sixth and seventh variations. In this cadenza the violin imitates the cello's initial phrase and extends it. The seventh variation emerges out of the cadenza and is also canonic. The piano RH presents the theme verbatim starting at the end of bar 71, echoed by the LH two beats later at the lower octave. The violin provides a countermelody, while the cello strums rolled pizzicato chords.

Example 159 – Trio for Violin, Cello and Piano, First Movement, Bars 72-74

The eighth and ninth variations are again based on “vertical mirrors”. This eighth variation begins at bar 79, with a return to the *Energico* tempo used in the fifth variation. The LH and RH act as unit A, and are inversions of each other, while the strings act as a unit B and are similarly inversions of each other. The ninth variation begins at the end of bar 93, where the piano and strings swap roles: unit A playing what unit B presented in the previous variation and vice versa.

Example 160 – Trio for Violin, Cello and Piano, First Movement, Bars 78-82 & Bars 93-97

The tenth variation (from bar 111) is for solo piano, very much in the style of a Sarabande, as exemplified in the slow tempo, 3/4 time signature and double-dotted rhythms. The strings provide a simple support of ringing, rolled pizzicato chords.

Example 161 – Trio for Violin, Cello and Piano, First Movement, Bars 108-112

The final two variations form a fugal coda to complete the movement. The eleventh variation begins with the cello presenting the theme verbatim, starting at the end of bar 118. The piano RH enters next, up a twelfth, followed by the violin and finally the piano LH. The final variation begins with the piano RH, at the end of bar 125. The LH enters a bar later, two octaves and a fourth lower. The cello entry is delayed by an extra two beats, with the violin entering last. After this fugue, Hofmeyr tacks on two extra bars to build up harmonic tension and conclude the movement in a decisive C major.

5.1.3 Second Movement Analysis

The second movement takes the form of a sardonic waltz. The formal structure is that of an altered sonata rondo, which may be represented as A-B-A-C-A-B-A1, with the last section acting as a coda. Note how (X) initiates this movement.

Theme	Bars
Introduction	1-7
A	8-26
B	27-53
A	54-95
C	96-159
A	160-180
B	181-207
A+C (coda)	208-263

The first seven bars act as introduction to the first theme, which is also initiated by (X) in bar 8. The texture is rather capricious, with tremolo runs in the strings and clipped rolled chords in the piano.

Example 162 – Trio for Violin, Cello and Piano, Second Movement, Bars 1-10

The piano takes over the theme from bar 15, with accompanying pizzicato chords in the strings. The piano writing is full of semiquaver octaves, to emulate the tremolo technique used earlier by the strings. The string support is in typical waltz feel, with a bass emphasis on the first beat.

Example 163 – Trio for Violin, Cello and Piano, Second Movement, Bars 15-22

The second theme (B) starts at bar 27 and is first presented on the violin. This theme is more lyrical and flowing. The violin is marked *arco flautando* (fast bowing over the fingerboard). The piano and cello provide a delicate carpet of ascending swirls. Hofmeyr makes use of one of his hallmarks here: high, glissando harmonics on the cello.

Example 164 – Trio for Violin, Cello and Piano, Second Movement, Bars 27-33

The cello takes over at bar 40, placed in its tenor register. The violin now gets the glissando harmonics, with the piano texture unchanged. The varied reprise of theme A occurs at bar 54, which makes use of other time signatures and rhythmic divisions. From bar 71 the cello (all pizzicato) and piano share the theme together. With the cello's return to arco at bar 79 a canonic episode is shared by the strings. The cello answers the violin one bar later, at the surprising interval of two octaves and a semitone lower. This continues until bar 93.

Example 165 – Trio for Violin, Cello and Piano, Second Movement, Bars 78-82

The central theme (C), beginning at bar 96, is in a grand waltz style. The accompaniment is very regular and stately, with the strings presenting the highly melodic theme in mostly parallel thirds, two octaves apart. Note how each successive theme has been more lyrical, as if being drawn back to the nineteenth century model of the waltz, while the principal theme is the most sardonic and spicy.

93

Vn. *ff* *rall. e dim.* *a tempo*

Vc. *ff* *rall. e dim.* *mp* *a tempo*

Pf. *ff* *rall. e dim.* *mp*

98

Vn. *mp* *mf*

Vc. *mp* *mf*

Pf. *mf* *dim.*

Example 166 – Trio for Violin, Cello and Piano, Second Movement, Bars 93-103

Echoes of the first theme occur at bar 119, before the C theme moves to the piano at bar 130. Here, the theme is made even grander, by way of highly flourished piano rolls. The cello assumes the bass role of the LH, with the violin playing the earlier RH quavers in tremolo.

Example 167 – Trio for Violin, Cello and Piano, Second Movement, Bars 127-137

The second reprise of A occurs at bar 160 and is much truncated. The verbatim reprise of B occurs at bar 181.

The final reprise of A acts as a coda, beginning at bar 208. This section is really a combined reprise of both A and C, with the C material presented on the violin at bar 243, all double-stopped. Underneath that, the cello still plays the A theme, with the piano providing a single crotchet-based accompaniment. The movement ends in A^b , as it had begun, with the A theme ending the movement.

5.1.4 Third Movement Analysis

The meditative slow movement is less formally clear, being somewhat ambiguous and fantasy-like in its latter half. Hofmeyr describes it as “being in ternary form (ABA) with a coda which almost acts like a second B section”.¹³⁸ However, this coda is a fully-fledged unit and while it does tie the two themes together, it has vastly more elements of B present. Furthermore, it is the longest

¹³⁸ Composer’s introductory notes to the score.

section in this movement, albeit by a small margin, both in terms of bars and typical performance time.¹³⁹ It is therefore possible to view the overall structure as A-B-A1-coda or A-B-A1-B1.

Section	Bars	Length in bars	Time signatures	Length in performance
A	1-21	21	4/4	1'47
B	22-61	40	3/4 and 9/8	2'00
A1	62-84	23	4/4 and 24/16	2'03
B1/Coda	85-127	43	3/4 and 9/8	2'05

The strings present the first theme in four-part harmony, with some independence in the parts. The soft dynamics, initially *pp* and aided by using mutes (*con sordino*) and virtually no piano contribution, grow steadily throughout, reaching *mf* at bar 6. The key is C minor with an Aeolian flavour at times.

The musical score for Example 168 consists of three systems. The first system includes staves for Violino, Violoncello, and Pianoforte. The Violino and Violoncello parts are marked with *con sord.*, *pp espressivo e legatissimo con vibrato*, *p*, and *mp*. The Pianoforte part is marked with *ppp* and *pp*. The tempo is *Adagio meditato* with a metronome marking of *c. 48-52*. The second system shows the Violino and Violoncello parts starting at bar 6, marked with *mf*. The Pianoforte part continues with *pp*. The key signature is C minor and the time signature is 4/4.

Example 168 – Trio for Violin, Cello and Piano, Third Movement, Bars 1-10

¹³⁹ The recording used was of the second performance with Albie van Schalkwyk joined by members of the St. Petersburg Virtuosi.

The piano repeats an expanded version of this at bar 10, with a counter-melody presented by the strings. This counter-melody is derived from (X), featuring its shape but is not chromatic.

Example 169 – Trio for Violin, Cello and Piano, Third Movement, Bars 20-31

The second theme is presented at bar 22, with an increase in tempo. The harmony here uses the relationship of a major scale and minor scale derived from the same hexatonic scale, as previously discussed. Initially the theme alternates between E (F \flat) major and C minor. The melodic line is written in a flowing 3/4, while the accompaniment is in 9/8 with a constant flow of quavers. The strings present the melody first, starting with the cello in its expressive tenor register. The music is carefully sculpted to allow the violin to take over the melody from the cello seamlessly at bar 29, as if still on the same instrument. This allows the cello to assume a countermelody in the bass register from bar 32. Note how, when the piano RH takes over the melody in bar 45 both piano

staves also move to a 3/4 time signature, but the LH continues the 9/8 constant quaver motion but written here as triplets in 3/4. The short violin cadenza at bar 61 allows for an easing in the mood and sound, after the constant piano quavers. Moreover, it allows for an easy transition into the altered reprise of section A in bar 62.

The theme is presented in the piano while the strings provide accompanying figures in 24/16 time. These figures are derived from the 9/8 quavers found in the accompaniment of section B and are canonic. The climax of this section recalls section B at bar 79, with impassioned string tremolos and a highly worked out piano part.

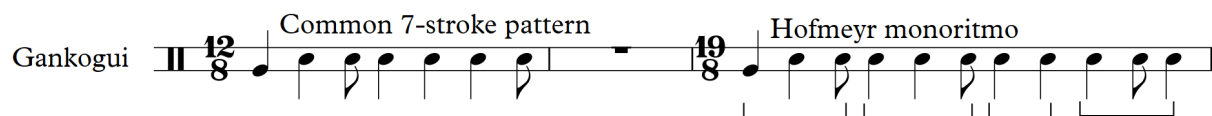
Example 170 – Trio for Violin, Cello and Piano, Third Movement, Bars 61-64

The concluding section (B1 or coda, if you wish) starts at bar 85 with a return to the *Cullante* tempo and 3/4 and 9/8 time. The violin presents the B theme, canonically echoed by the cello one bar later a thirteenth (octave and a sixth) lower. The strings provide a shimmering texture when the piano takes over the theme at bar 99, with the LH retaining the canon until bar 106. The first theme countermelody is present in the piano RH at bar 107 with the theme appearing in the violin at bar 108. The cello also presents the countermelody material. Note the LH still provides a constant

stream of quavers in 9/8 time, and from bar 115 both hands return to this texture. The movement ends floating with all three parts ending on the dominant note.

5.1.5 Fourth Movement Analysis

The finale is titled *Monoritmo*, as it contains an incessant four-bar pattern of irregular rhythms consisting of two bars in 5/8, one in 4/8, and finishing again in 5/8. The first two bars are always felt as 2+3, while the last bar is felt 3+2. Thus, the four-bar pattern can be felt as 2-3-2-3-2-2-3-2. This 19-quaver pattern is an elaboration of a 12-quaver pattern found in certain African musics. This pattern is well documented and widely used in western Africa, played on the *Gankogui* bell and aptly called a bell pattern.



Example 171 – Bell pattern & monoritmo

Two clearly contrasted themes are present and repeated in this finale, as well as a cyclic reprise of the passacaglia theme that initiated the whole piece. This is followed by a coda which ties in various elements. The form of the finale is thus A-B-A-B-passacaglia-coda.

Section	Bars	Details
A	1-68	17 patterns
B	69	Four 8-bar patterns
A	113	16 patterns
B	177	Four 8-bar patterns
Passacaglia	216	
Coda	224	17 patterns

The principal theme consists of seventeen of the four-bar (19-quaver) patterns. The first pattern is for strings alone, *battuto con legno*, marked softly (*pp*) and crisply articulated (see example 172). The pattern that follows (bars 5-8) is for piano alone, while the third (bars 9-12) is again for strings alone, but more elaborate than the first set. Double stops as well as left-hand pizzicato of open strings are now used. The fourth set alternates the three instruments played separately, before finally in the fifth set (bars 17-20) they all interact. In this pattern the violin incorporates (X) and uses fifth artificial harmonics (sounding a twelfth higher than the fundamental). Twelve more of these varied patterns occur, exploring various textures and instrumental colouring.

IV. Monoritmo

Energico e ben ritmato ♩ = c.132-144

Violino *senza sord. battuto col legno*
pp

Violoncello *senza sord. battuto col legno*
pp

Pianoforte *Energico e ben ritmato ♩ = c.132-144*
pp

8 *battuto col legno*
p
(pizz. con la m.s.)

Vc. *battuto col legno*
p
(pizz. con la m.s.)

Pf. *mf*

Example 172 – Trio for Violin, Cello and Piano, Fourth Movement, Bars 1-13

The second theme (B), beginning at bar 69, merges the four-bar patterns to create longer more melodic lines over eight bars (see example 173). The 5/8 bars are no longer felt as 2+3 or 3+2 but rather 4+1. The piano presents two of these eight-bar melodic patterns, with the strings providing a carpet of undulating glissando harmonics. The LH keeps the rhythm accurate by filling in quavers.

68 *riten...*, *gliss. (III.a)*
il più f possibile (ma la m.s. leggerissima)

Vn.

Vc. *riten...*, *gliss. (II.a)*
il più f possibile (ma la m.s. leggerissima)

Pf. *mp*
pp con pedale

73 *(8va)*
(IV.a) *(III.a)*
(III.a) *(II.a)*

Example 173 – Trio for Violin, Cello and Piano, Fourth Movement, Bars 68-77

The strings and piano swap roles at bar 85, with the violin presenting the melody as *sul ponticello* tremolos. The cello emulates the LH by filling in the quavers, while the piano undulates. The remainder of this section (bar 101) consists of three four-bar patterns which recall the A section and merge it with this theme. The first and third of these patterns recall the altered bell pattern now set as cello pizzicato, whereas the second pattern has the violin presenting the *sul ponticello* tremolo melody.

The reprise of the A section occurs at bar 113 and contains sixteen four-bar patterns. As before, numerous different combinations of tonal texture, density and colour are explored in these patterns. The reprise of the B section occurs at bar 177, with the roles reversed (see example 174). The violin first presents the theme, with quavers from the cello and the piano undulating. As in the previous B section, two 8-bar patterns are presented, followed by a further two 8-bar patterns in the alternate instrumentation. Thus, the strings and piano resume their original roles at bar 193, with strings playing undulating glissando harmonics above the piano melody.

175 Vn. *riten....* *sul pont. alla punta* *fp* *fp fp* *sempre sim.*

Vc. *riten....* *il più forte possibile*

Pf. *riten....* *ppp* *con due pedali*

179 Vn.

Vc.

Pf.

Example 174 – Trio for Violin, Cello and Piano, Fourth Movement, Bars 175-182

One extra eight-bar phrase is added on (bar 209), with the strings recalling the passacaglia theme in the last bar (bar 216) (see example 175). The strings reprise the passacaglia theme in full, scored three octaves apart as in the original. The piano however presents the bell pattern, skilfully incorporated into the return to 4/4 time.

Example 175 – Trio for Violin, Cello and Piano, Fourth Movement, Bars 216-220

The final section returns to the *Monoritmo* rhythms and tempo, starting at bar 224, and functions as a coda. Motifs from the passacaglia theme are recast in the *Monoritmo* rhythm and conflated with the motifs of the A section. In total 17 four-bar patterns are present, again cast in many different tonal textures and colours. This movement contains no canonic or other contrapuntal elements, due to its rhythmic nature and construction.

5.1.6 Assessment and Local Contextualisation

The Piano Trio, Op.112, is undoubtedly one of Hofmeyr's most complex chamber works. It shows off many facets of his highly developed personal style, with all three instruments treated with clear understanding of their tonal and technical possibilities. This trio contains many technical challenges and would only be appropriate for the most skilled and diligent of ensembles. The complexity of the African-inspired finale would be especially challenging for a performer or group who has only ever played the standard canon of Western art music.

This work, while extremely well written, may be just as taxing on the audience, as it is so full of detail and demands careful listening to be fully appreciated. Elements of Prokofiev, Shostakovich and Ravel are clearly present in this work. One can easily compare the highly detailed writing found in the second movement (*Pantom*) of Ravel's Piano Trio, M.67, with the finale of the Hofmeyr trio.

Likewise, the sardonic waltz (second movement) is indebted to the sarcasm of Prokofiev and Shostakovich.

It might therefore be better to pair this work with a trio from the Classical or Romantic periods, which will contrast well with Hofmeyr's style. For the premiere performance of this work, the Potch Trio elected to include the Piano Trio no.1 in d minor, Op.49, by Felix Mendelssohn in the programme. Mendelssohn's trio is melodically very rich, flows very naturally and contrasts well with the Hofmeyr trio. Similar such works would include the trios by Franz Schubert, Robert Schumann, Johannes Brahms and Antonín Dvořák. For a more mysterious pairing one could consider the Piano Trio in d minor, Op.3, by Alexander Zemlinsky. This is a seldom-heard masterpiece, written in 1896, which received high praise from Brahms. The Piano Trio in C minor, Op.50, by Julius Röntgen is another overlooked masterpiece which would pair very well. Röntgen's trio won him a highly important composition competition (Paris International) in 1908 and is decidedly reminiscent of Grieg and Brahms. French repertoire which would also pair well includes the Piano Trio in G minor, Op.3, by Ernest Chausson.

Notable local trio works will undoubtedly include the previously mentioned Piano Trio by du Plessis and Joubert's Piano Trio, Op.113, which was written in 1986, the year he retired. Joubert dedicated his trio to the memory of Theodore Holland, who had taught him (and van Wyk) composition at the RAM.

Hans Roosenschoon wrote *A New Costume for the Emperor* for piano trio in 2000. The work was commissioned by SAMRO and received its premiere in 2002 with the Musaion Trio. The work starts by quoting Beethoven's "Ghost" Piano Trio, Op.70 no.1, and continues to pay homage to Beethoven by including music from a variety of his masterworks including the "Archduke" Piano Trio, Op.97. Mention could also be made of Robert Fokkens who has written *Mammals of Southern Africa* for piano trio in 2011.

5.2 Trio for Flute, Clarinet and Piano, Op.134

MOVEMENTS	I. Dolce e scorrevole II. Misterioso e incantato III. Danzante - Tempo di Waltzer - Danzante
COMPOSED IN	2010
INSTRUMENTATION	Flute, Clarinet in A, Piano
SCORE DETAILS	26 pages, sounding pitch
DURATION	16 minutes
COMMISSION	SAMRO Endowment for the National Arts
PREMIERE	The Taffanel Trio 10 April 2011 at the Endler Hall, Stellenbosch

5.2.1 Conception and Creative Process

The Trio for Flute, Clarinet and Piano, Op.134 (also styled as Trio II), was commissioned by the SAMRO Endowment for the National Arts for the Taffanel Trio. The combination of flute, clarinet and piano is not a common one, and very few important pieces have been written for this medium. The Taffanel Trio's aim was to commission several local composers to create a body of South African works which they could pair with the existing repertoire to create concert programmes. The ensemble, created by three longstanding friends, Marietjie Pauw (flute), Annamarie Bam (clarinet) and Benjamin van Eeden (piano), has also been responsible for commissioning and premiering works from local composers Alexander Johnson and Paul Loeb van Zuilenburg.

The work received its premiere on 10 April 2011 in the Endler Hall at the University of Stellenbosch. The Taffanel Trio has gone on to perform the work at least ten other times, including six performances as part of the Darling Voorkamerfest of 2012.

The work follows a traditional three movement structure, with a typical performance lasting approximately 16 minutes. The trio is characterised by its strong contrasts between the silvery brilliance of the flute's high register and the dark, brooding quality of the clarinet's chalumeau (low) register. Hofmeyr has an intimate and extensive knowledge of all three of these instruments, having played both the clarinet and piano and written many important flute works prior to this commission. As such, he created a highly idiomatically written work, which characterises and contrasts the various sound possibilities of this unique combination.

Hofmeyr chose to use the clarinet in A for this work, due to its slightly darker sound compared to the more popular B \flat instrument, and because it goes down a further semitone to sounding C \sharp 3. This is exploited in all three movements, with this lowest note often featuring prominently.¹⁴⁰

The flute part is mostly placed in the instrument's middle and high register. The lowest notes are not much used, with two C \sharp 4 notes as the lowest. This aids the contrast and allows Hofmeyr to place the flute and clarinet often an octave or two apart.¹⁴¹

The work was later arranged to be playable by various other combinations of instruments. Hofmeyr made a violin arrangement of the flute part, which includes several additions such as pizzicato notes and double stops, while the clarinet part may be played on viola or cello. This allows for six possible combinations, namely:

- Trio for Flute, Clarinet and Piano
- Trio for Flute, Viola and Piano
- Trio for Flute, Cello and Piano
- Trio for Violin, Clarinet and Piano
- Trio for Violin, Viola and Piano
- Trio for Violin, Cello and Piano

5.2.2 First Movement Analysis

The first movement is cast in sonata form, containing two highly contrasting themes. The first theme is colourful and transparent, while the second dark and melancholic.

Section	Theme	Bars
Exposition	First theme (A)	1-32
	Second theme (B)	33-61
Development	Conflated A+B	62-77
	Canon using B	78-97
Recapitulation	A	98-111
	B	112-126
	A	127-143

The basic scale of this movement is D-E \flat -F-G \flat -A-B \flat -C-D. This can be described as the Phrygian mode with \flat 4 (diminished fourth). Hofmeyr also views it as a mode on III of B \flat Mm scale.¹⁴² The G \flat can of course also act as tierce de Picardie. The D-E \flat -F \sharp -A-B \flat chord which opens the work is the basic (I) chord.¹⁴³

¹⁴⁰ Hendrik Hofmeyr, interview by author, Cape Town, 5 September 2016.

¹⁴¹ Ibid.

¹⁴² Major minor scale, also known as harmonic major.

¹⁴³ Hofmeyr, interview, 5 September 2016.

Dolcemente scorrevole ♩ = c.46-50

Flauto

pp trasparente

Clarinetto

pp trasparente

Dolcemente scorrevole ♩ = c.46-50

Pianoforte

pp

cantando

p

cambiare pedale ogni battuta

4

Fl.

Cl.

Pf.

Example 176 – Trio for Flute, Clarinet and Piano, First Movement, Bars 1-6

The movement opens in 6/8 time with flute and clarinet intervallically contrasted (mainly sixths and sevenths) and using opposing articulations to create a murmuring mixture of textures: the flute playing double-tongued tremolos against the clarinet's legato articulation. To this texture the piano introduces the theme, starting at the upbeat to bar 3. This theme is presented in both hands, two octaves apart. The first phrase is five bars long, with the middle bar cast in 3/8 time. This is then passed to the flute and clarinet at the upbeat to bar 8, likewise scored two octaves apart. The theme has now grown an extra bar, totalling six, still with one bar in 3/8 time. Hofmeyr develops this further, often opposing the piano with the flute and clarinet. This creates a condition where the flute and clarinet are always opposing each other in terms of articulation and using more dissonant intervals (many sevenths) when not playing the thematic material, and united when playing the thematic material in octaves and all legato. The rest of the exposition consists of alternations between these two states.

The contrasting second theme starts at bar 33 and is scored entirely for the clarinet in its lowest range. The mood is dark and melancholic (Hofmeyr marks the theme *tenebroso*), with a definite pathos throughout. The flute interjects at several spots throughout this theme, almost like a commenting bystander. These interjections are derived from the tremolo texture used by the flute

throughout the first theme. The piano contributes heavy chords on the main beats, mainly both hands in the bass, adding to the weight and darkness of character. By choosing to write this theme in C# minor, Hofmeyr highlights the lowest note on the clarinet in A.

Example 177 – Trio for Flute, Clarinet and Piano, First Movement, Bars 33-41

According to Hofmeyr, this dark theme refers to a Sicilian folksong which Vincenzo Bellini cites in his opera *La sonnambula* and is also cited in Ferruccio Busoni's colossal Piano Concerto, Op. 39. Hofmeyr had the melody spinning in his head for years and had wanted to use it in one of his own compositions. The clarinet is the perfect medium for its dark undertone.¹⁴⁴

The development section starts at bar 62 and conflates both themes. Initially the flute plays the first theme with the second theme played on the clarinet. Underneath this, the murmuring texture from the first theme is played by the piano. At bar 70, the flute and clarinet exchange, with the flute now presenting the second theme and the clarinet moving to the first theme. This is the first instance of the flute playing the dark second-theme material. A canonic passage based on the second theme begins at bar 78 led by the clarinet, with the flute answering one bar later at the upper eleventh (octave and a perfect fourth). The piano part is much more widely spanned now,

¹⁴⁴ Hofmeyr, interview, 5 September 2016.

anchoring the movement in the bass. This passage grows slowly both in tempo and dynamics until it eventually erupts into the recapitulation.

The image shows a musical score for Example 178, Trio for Flute, Clarinet and Piano, First Movement, Bars 62-65. The score is in 3/4 time and D minor. It features three staves: Flute (Fl.), Clarinet (Cl.), and Piano (Pf.). The piano part is highly active, with complex textures and dynamic markings like 'p' and 'mp'. The flute and clarinet parts are more melodic and sustained, with dynamic markings like 'mp'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 178 – Trio for Flute, Clarinet and Piano, First Movement, Bars 62-65

The beginning of the recapitulation is fiery and angered, beginning at bar 98, marked up to *ff*. The original murmuring texture is now full-blooded and scored in a much higher range. The piano presents the principal theme in both hands from the upbeat to bar 100, again scored two octaves apart. In bar 105, the theme is transferred to the flute and clarinet, but this time only one octave apart. The piano reprises the second theme at bar 112, doubled at the octave with very low rolled chords in the LH. The soft dynamic is restored but the music is now in d minor. Both the flute and clarinet interject with motifs from the first theme material. The second theme is then transferred to flute and clarinet in bar 120, with both instruments scored in their low registers. The piano re-establishes the first theme, at bar 127, which is the basis for the rest of the movement.

5.2.3 Second Movement Analysis

The second movement is a nocturnal chant with three themes. The themes are all sombre or shadowy in nature, initially at least, but go through considerable development. The structure may be represented as A-B-C-A1-B1-C1-A2.

21 *a tempo*
Fl. *pp* *come un lontano ricordo*
a tempo
Pf. *ppp*

23

25

Example 180 – Trio for Flute, Clarinet and Piano, Second Movement, Bars 21-26

The piano alone then presents the theme as a middle voice at bar 29, incorporated into a similarly decorative accompaniment both above and below it.

The canonic third theme appears at bar 36, finally allowing the three instruments to join together. Harmonically, this theme uses the mode on V of B \flat minor, with a strong melodic emphasis on the notes F and C.

The clarinet answers the flute at the lower octave one bar later. The accompaniment is sparse, consisting of freely ringing chords, with the pedal left depressed. The mood is more anxious here, with fast notes connecting the large interval of a twelfth between the first and second beat in each voice.

Example 181 – Trio for Flute, Clarinet and Piano, Second Movement, Bars 35-42

The clarinet emerges as *dux* in bar 48, with the flute answering a bar later at the upper octave. The music grows in intensity, reaching *f* in bars 54 and 55, before dissipating. The reappearance of the first theme, now altered and in diminution, occurs at bar 60, with the two instruments still in canon but only a beat apart. Observe how the canonic treatment, the *f* dynamic and the shorter note lengths give this restatement a much more pressing character.

Example 182 – Trio for Flute, Clarinet and Piano, Second Movement, Bars 60-63

The initially meek second theme reappears at bar 69, in a radically altered guise. The melody, now marked *f*, is presented by both instruments at a two-octave distance with the lower voice (clarinet)

fiercely trilling. The instruments later alternate. When the flute is the higher voice, the clarinet trills two octaves lower, though when the clarinet is the higher voice, the flute trills only one octave lower, due to its range restrictions. The cascading piano texture remains unchanged from the initial statement, apart from the increase in dynamic level.

Example 183 – Trio for Flute, Clarinet and Piano, Second Movement, Bars 69-72

The canonic third theme makes its reappearance at bar 84, with not much alteration apart from the key now set as $A\flat$ minor. The clarinet initiates the canon, with the flute answering at the upper octave, one bar later. This flows effortlessly into a short canonic (LH one note later) bridge for solo piano. This allows the first theme to return as a final statement and serves as a coda, back in the original key of F minor. The piano presents its canonic prologue at bar 99, though this time two quavers apart, and at the lower octave. The clarinet only presents two of the original three phrases, and is now canonically echoed by the flute. The final phrase ends unresolved on the supertonic G, as the theme did at the outset.

Example 184 – Trio for Flute, Clarinet and Piano, Second Movement, Bars 102-110

5.2.4 Third Movement Analysis

The trio ends with a lively dance finale. This movement is cast in ternary (ABA) form, with two highly contrasted dances. The first dance utilises irregular metres, 5/8, 3/8 and 4/8, with a snappy melody initiated by the solo piano. When the flute and clarinet join in, they share the melodic material but fulfil separate roles, and often go in contrary motion when placed together. At bar 16, the flute and clarinet now mirror each other, fulfilling reversed roles. The tone centre at the outset is D but moves here to B \flat , but only briefly. The last three bars of this section (bars 25-27) see the clarinet and flute mirrored, ending with the clarinet at the very bottom of its range and the flute at the very top of its range.

Example 185 – Trio for Flute, Clarinet and Piano, Third Movement, Bars 1-9

The second theme, starting at bar 28, is a warm-hearted waltz. This section is derived from Hofmeyr's waltz-like song "Elegie" from the song cycle *en skielik is dit aand*. The song cycle was written in 2005 and is a setting of Wilhelm Knobel's cycle of poems which deal with death. The tempo is adjusted up in the trio, and the tonal centre moved to A \flat . As in the first dance, the solo piano initially presents the theme.

Example 186 – Trio for Flute, Clarinet and Piano, Third Movement, Bars 26-37

The flute and clarinet then restate this, with flute taking the RH material and clarinet taking the LH material from bar 36, both an octave higher than the original. At bar 43 the flute and clarinet carry on the waltz melody together, scored two octaves apart, with piano accompaniment. What follows is a series of alternating flute and clarinet duets, where the two instruments exchange roles as melody and accompaniment. A short canonic section, initiated by the clarinet, occurs at the upbeat to bar 72. The flute replies one bar later at the perfect fourth.

70

Fl. *mf*

Cl. *mf*

Pf. *mf dim.* *pp* *cresc.*

75

Fl. *f* *dim.* *poco rall.* *a tempo* *mp*

Cl. *f* *dim.* *mp*

Pf. *pp*

82

Fl.

Cl.

Pf.

Example 187 – Trio for Flute, Clarinet and Piano, Third Movement, Bars 70-88

The wind instruments join together at bar 79, in a melody not used in the song setting. This melody is light and playful and sees the flute and clarinet finally working together. This is presented over the piano's restatement of the main waltz theme. This waltz restatement finally persuades the clarinet to revert to the main waltz material at bar 89, echoed by the flute at bar 93, thus re-establishing the competitive relationship between the two. A duel is initiated at bar 101, with the flute insisting on canonically copying the clarinet's semitonally rising figures until coming to blows at the end of bar 106, hurling them back down and initiating the return of the first dance.

101 *a tempo, ma un po' meno mosso* *ppp* *pp* *p* *mp* *lunga riten.* *accel.*

107 *f* *accel.* *dim.* *mp* *p* *f* *accel.* *Danzante* $\text{♩} = \text{c.208-224}$

Example 188 – Trio for Flute, Clarinet and Piano, Third Movement, Bars 101-111

This is an abbreviated restatement of the first dance, starting at bar 110, and is again cast in D. This leads straight into a coda beginning at bar 138, which concludes the work. The coda combines elements of both dances, starting with the return of the second part of the waltz section, now with the clarinet leading. The piano part combines both waltz sections at bar 146, with the flute and clarinet canonically duelling yet again. The work ends with a brief reference (bar 154) to the opening bars of the first movement before a final flourish.

152 *tr.* *ff* *ff* *ff*

Example 189 – Trio for Flute, Clarinet and Piano, Third Movement, Bars 152-157

5.2.5 Assessment and Local Contextualisation

The Trio for Flute, Clarinet and Piano, Op.134, is proof of Hofmeyr's ability to create music with a strong structural and melodic foundation, which showcases the instruments in a compelling way. The endless rivalry and contrast between the flute and clarinet, and their vastly different characters, makes for exciting interplay and an enjoyable experience to perform. The schizophrenic results of this endless rivalry, though, are at times quite bizarre. That however adds to the spice and uniqueness of this work. Furthermore, the works relatively short length, approximately 16 minutes, makes it easy to fit into a programme, with the proviso the ensemble has enough time to dedicate to this piece and the mastering of its many details.

The author chose to play the work in the version for violin, clarinet and piano as part of the creative component of this PhD. This was partially due to the instruments required for the rest of the programme and because of personal preference for the violin. The contrast between violin and clarinet is highly effective, and allows for many tonal colours only possible on a string instrument. The way a violin is able to 'sing' a melody for example, with minute sliding to connect large intervals and the tonal shading of the four different strings, is very satisfying. The contrast element is in many ways heightened when combining a wind and string instrument. This was best explored in the fiendish trio *Contrasts*, Sz.111, written by Béla Bartók in 1938 for clarinetist Benny Goodman and violinist Joseph Szigeti. Combining the Hofmeyr and Bartók pieces with the Trio (1939), by Aram Khachaturian and Trio in One Movement by Sir Arnold Bax would create a highly compelling programme. Many other works are also possible though, such as Igor Stravinsky's Suite from *L'histoire du soldat*.

If this trio is played in the original instrumentation, repertoire to create a programme is more limited and some detective work might be necessary to formulate an organic programme, unless other instruments are also used. Some of the few works to consider are *Tarantella*, Op.6, by Camille Saint-Saëns; *Sonatine en trio*, Op.85, by Florent Schmitt; *Sonate en trio*, Op.11, by Maurice Emmanuel and the Sonatina for Flute, Clarinet and Piano by Paul Schoenfield. A few worthwhile arrangements have been made for this combination including Michael Webster's effective reworking of *Prélude à l'après-midi d'un faune*, L.86, by Claude Debussy, and his reworking of the *Dolly Suite*, Op.56, by Gabriel Fauré. The most noteworthy local comparative work is *3 Incantations* by Alexander Johnson.

5.3 Other Trio Chamber Works

Hofmeyr has produced three original smaller-scale trio works, and two arrangements. One of these arrangements, *Il poeta e l'usignolo*, exists in several versions and was dealt with in section 4.7.3.

5.3.1 Notturmo elegiaco, Op.30A

COMPOSED IN	1998
INSTRUMENTATION	Flute, Cello, Piano
SCORE DETAILS	15 pages
DURATION	9 minutes
COMMISSION	Requested by The Hemanay Trio
PREMIERE	The Michaelis Chamber Players 1 May 1999 at the Old Townhouse, Cape Town

The Hemanay Trio, consisting of Helen Vosloo (flute), Marian Lewin (cello) and Malcolm Nay (piano), were newly formed in 1998 and were very interested in having a work by Hofmeyr in their repertoire. Vosloo had premiered *Incantesimo*, Op.32, for unaccompanied flute in 1997, and would become highly influential in Hofmeyr's writing for the flute. Hofmeyr chose to recast his *Notturmo elegiaco*, originally for solo harp, for the trio. The harp original has never been performed, and the work has become exclusively known in its trio guise.¹⁴⁵

The work, however, was not premiered by The Hemanay Trio, but rather by The Michaelis Chamber Players at the Old Townhouse, Cape Town, on 1 May 1999. The Hemanay Trio did play the work internationally though at the National Flute Association Convention, Columbus, Ohio, USA, on 19 August 1999 and have also recorded it.¹⁴⁶

This brooding and evocative work is based on three related themes, and the free interaction and development of these ideas. After a 7-bar introduction, the first theme is presented completely using flute harmonics, followed by a highly passionate restatement for the cello (see example 190). This theme later reappears in a transformed guise as a quirky dance, using dampened cello pizzicato and a flute technique which emulates pizzicato. The slow second theme is for piano, while the third is set for the flute and cello in octaves (see example 191). The piano part requires extensive use of plucking and drawing of fingernails over the piano strings.

¹⁴⁵ Hofmeyr, interview, 5 September 2016.

¹⁴⁶ Hendrik Hofmeyr, *Trio Hemanay*, Trio Hemanay, ClassicFM Hem01, 2007, CD

Tumultuoso ♩.c.104

Fl. *ff* *molto vibrato*

Vc. *tr* *ff*

Pf. *ff* *mf*

(8th)

Example 190 – Notturmo elegiaco, Bars 25-29

♩.c. 63

Fl. *tr* *passionato* *f* *dim.*

Vc. *passionato* *riten.* *f* *dim.*

Pf. *sim.* *riten.* *f* *dim.*

Example 191 – Notturmo elegiaco, Bars 56-60

Subsequently, Hofmeyr has also made a version for standard piano trio (Op.30B).

5.3.2 It takes two..., Op.120

MOVEMENTS	I. Tango amabile II. Tango lugubre
COMPOSED IN	2009
INSTRUMENTATION	Flute, Cello, Piano
SCORE DETAILS	12 pages
DURATION	7 minutes
COMMISSION	Requested by The Hemanay Trio
PREMIERE	The Hemanay Trio 8 July 2009 at the Grahamstown National Arts Festival

It takes two... is a witty duo of contrasting tangos scored for flute, cello and piano. The Hemanay Trio, who had requested and played *Notturmo elegiaco* several times, were interested in having a new work by Hofmeyr. As a complete contrast to the seriousness of *Notturmo elegiaco*, Hofmeyr wrote the ensemble two tangos. The work was premiered at the Grahamstown National Arts Festival on 8 July 2009. It has been recorded by the Hemanay Trio and features on their CD entitled "It Takes Three", an obvious play on the title of this work.¹⁴⁷

IT TAKES TWO...
I. Tango amabile Hendrik Hofmeyr

Amabile ♩ = c.132-144

Example 192 – *It takes two...*, First movement, Bars 1-5

The first tango, *Tango amabile*, begins with a startling 8-bar introduction, with a motif which repeats twice, moving up semitonally each time. The tango itself is cheerful and casual, first heard on flute and cello alone (see example 193). All three instruments get their turn in the spotlight, ensuring fun all around, while the reprise of the main theme at the end of the movement is rather thrilling. There is a relaxed tonality of C major in this tango, coloured with suitable chromaticism.

¹⁴⁷ Hendrik Hofmeyr, *It Takes Three*, Trio Hemanay, HEM002, 2010, CD

Example 193 – *It takes two...*, First Movement, Bars 11-23

Example 193 – *It takes two...*, First Movement, Bars 11-23

The second tango, *Tango lugubre*, is initially quite restrained and suitably contrasted to its neighbour. A 6-bar introduction allow the mood to be set, and the overall tonality of E \flat minor to be established. The main theme is, however, not without an inner passion, which is finally released at the reprise (bar 69), in a compelling conclusion to this charming set of tangos.

Example 194 – *It takes two...*, Second Movement, Bars 69-74

Example 194 – *It takes two...*, Second Movement, Bars 69-74

5.3.3 Ludzimu, Op.167

MOVEMENTS	I. Solenne II. Scorrevole III. Espressivo IV. Misterioso - Dolce e cullante V. Vivo VI. Gioioso
COMPOSED IN	2015
INSTRUMENTATION	Violin, Bassoon, Piano
SCORE DETAILS	30 pages
DURATION	15 minutes
COMMISSION	SAMRO Foundation
PREMIERE	Piet Koornhof (violin), Liesl van der Merwe (bassoon) and Tinus Botha (piano), on 25 March 2015 at the Third International Conference on Spirituality, North-West University

Ludzimu, Op.167, was specifically commissioned and written for the Third International Conference on Spirituality and Music Education at the North-West University in 2015. The work is for narrator and trio consisting of violin, bassoon and piano. The narrator only speaks between movements, as such, the work may be presented as a purely musical suite without narration, with the text given in the programme notes.¹⁴⁸ The suite can thus be compared to the suite (for violin, clarinet and piano) Igor Stravinsky made of his narrative work *L'histoire du Soldat*.

The work was premiered at the conference on 25 March 2015, with Piet Koornhof (violin), Liesl van der Merwe (bassoon) and Tinus Botha (piano). The piece was written for this peculiar combination as the main instigator behind this project was van der Merwe, who is an associate professor at the North-West University's music department. She requested a work to present with her other fulltime colleagues from the music department. To date, this is the only chamber work Hofmeyr has written with bassoon.

Hofmeyr introduces the piece as such:

Ludzimu (Spirit) is based on a Venda story from the collection *The girls in the baobab: Venda stories from the Limpopo Valley* by Jaco Kruger. The story, which deals with a disturbance of the natural order and its re-establishment through the intervention of music, runs as follows: A girl left on her own when her mother dies, decides to go and live with her sister. As she crosses the river, an ugly old woman asks her to rub her back. When the girl complies, the woman grabs her and takes over her body, while the girl's spirit is banished

¹⁴⁸ Hofmeyr, interview, 5 September 2016.

to the woman's body. When they arrive at the sister's home, the old woman pretends to be the young girl, but the mother's spirit takes on the form of a dove, and sings a song in which she reveals the truth. Upon learning the truth, the sister forces the old woman to make a fire and step into it. The fire burns away the false skin, and the girl and old woman each return to their own bodies. The work incorporates the dove's song "Gurundu, mudzindele" from the original story, as well as three hymns transcribed by Gerrit Jordaan. It is in six interrelated movements, to be performed without breaks.¹⁴⁹

The first movement, titled **Death and Departure**, is hymn-like in quality, set in a slow 3/4 time with very clear cadence points. Indeed, the funeral hymn "Nkosi, sihlangene" does make an appearance in this movement. The bassoon and violin present the hymn tune together, scored two octaves apart, which is alternated with solo piano. From the upbeat to bar 28, the bassoon and violin canonically present the material, led by the bassoon, while from the upbeat to bar 51, the hymn is presented by violin and bassoon together until the end of the movement.

Solenne ♩ = c. 76-84 Hendrik Hofmeyr

Example 195 – Ludzimu, First Movement, Bars 1-15

The second movement, titled **Transformation by Water**, has a reworking of the famous lullaby "Thula Baba" played on the violin as a motif to represent the young girl.

¹⁴⁹ Composer's introductory notes to the score.

5 *senza sord.*
IV.a corda

Vn. *mp danzante*

9

Red. *sim.*

Example 196 – Ludzimu, Second Movement, Bars 5-12

In contrast, the ugly old woman has a sinuous motif (from bar 24) played by the bassoon, in its lowest register.

24

Fg. *mp*

pp

Red. *Red.*

27

Fg. *cresc. poco a poco*

Red. *Red.* *Red.* *Red.* *Red.*

Example 197 – Ludzimu, Second Movement, Bars 24-29

The two motifs are presented together at bar 34, leading up to the transformation, occurring at bar 46. The bassoon now transforms into the young girl's motif, but with tell-tale signs of the hidden ugliness present. The grotesque sounding bassoon (scored in the high register) plays the girl's

motif at bar 51, with the sense of ornamentation originally used in the old woman’s motif. The parody continues with the violin representing the old woman, to show the exchange of spirits.

The third movement, titled **Sorrow**, is a set of variations on “Bawo, xa ndilahlekayo”, a song dealing with suffering and tribulation. The theme is first presented, by unaccompanied violin. The chosen key is D \flat major, with each successive variation modulating up a major third (D \flat to F to A back to D \flat etc.).

Example 198 – Ludzimu, Third Movement, Bars 1-9

The first variation, from the upbeat to bar 12, is a restatement of the theme played in the highest register of the bassoon with piano accompaniment. Variation two, from the upbeat to bar 22, is for violin and piano. The theme is now chromatically altered and bitonal. Variation three, from the upbeat to bar 32, is set for solo piano in hymn-like four-part harmony. The bassoon plays the lead-in to variation four, which is set for bassoon and piano, while the final variation is set for all three instruments. The bassoon carries the melody with the violin acting like a descant.

The fourth movement, titled **Spirit Bird**, returns to the dead mother. Her spirit (evoked by the funeral hymn) transform into a dove. The dove then sings the song “Gurundu mudzindele”. The bassoon references the funeral hymn at the outset, answered by tremolo harmonics on the violin. This wispy effect represents the ethereal. After the transformation into a dove, the new song is presented in fragments from bar 25 onwards.

The fifth movement, titled **Transformation by Fire**, sees the return of the spirits to their rightful bodies. At the outset the parodied motifs associated with the girl and ugly old woman are heard, still played on the ‘wrong’ instruments. The cleansing fire, from bar 12, is represented musically by rippling piano, aided by bassoon trills and violin figures. After the swap back, the bassoon presents the old woman’s motif (bar 27) albeit much thinner, in the high register with none of the original ornamentation. The young girl’s motif is returned to the violin (bar 30) also scored much more lightly as a playful pizzicato tune. The rest of the movement sees these two motifs played against each other, on the ‘correct’ instruments.

V

Vivo ♩ = c. 126-138

Vn. *pizz. sul pont.*
mf

Fg. *mf*

5

Vn. *f* *pizz. sul pont.*
mf

Fg. *f* *mf*

mf

Example 199 – Ludzimu, Fifth Movement, Bars 1-7

The sixth movement, titled **Celebration**, is an elaborate play on the jubilant hymn “Lizalis’ indinga lakho” and the girl’s motif (“Thula Baba”). A brief introduction leads into the solo piano statement of the jubilant hymn (upbeat to bar 5).

4

Vn. *f* *a tempo* *p*

Fg. *f* *p*

marcato il canto

f *p* *mp*

Example 200 – Ludzimu, Sixth Movement, Bars 4-8

The young girl’s motif is juxtaposed at bar 13, presented in the high register of the bassoon. The violin returns with the jubilant hymn at bar 16, with a bassoon countermelody. The violin then

presents the young girl's motif from bar 26, in highly decorated fashion. This is followed by a bassoon statement of the jubilant hymn (bar 31) leading into a canonic treatment of the girl's motif. The coda (bar 62) ends the work by recalling several of the earlier motifs, such as the dove song (bars 62-66), the ugly old lady (bars 67-69), and the fire transformation (bars 76-81).

It is safe to say that this work will not receive many further performances for several reasons: it was very much a *pièce d'occasion*, which served the needs of the conference for which it was written; the odd instrumentation, for which there is not even a single standard repertoire work, makes it difficult to programme this work; the next consideration is the narration, and whether the work could hold its own without this element; and finally, the piano and violin parts are fairly moderate, however, the bassoon is placed very high several times and needs a performer comfortable in this notorious register of the instrument.

5.3.4 Fiaba, Op.169

COMPOSED IN	2015
INSTRUMENTATION	Flute I, Flute II, Marimba
SCORE DETAILS	13 pages
DURATION	9 minutes
COMMISSION	Requested Anna Rheingans
PREMIERE	Anna Rheingans (flute), Iris Höfling (flute) and Tomoyo Ueda (marimba) 16 April 2016 at the Stadtteater, Bremerhaven, Germany

Fiaba (Fable), for the unique combination of two flutes and marimba, was a requested work by Anna Rheingans, a Czech flautist. Rheingans was a participant in the UNISA International Flute and Clarinet Competition 2014, and elected to play Hofmeyr's *Oritia en die Noordewind*, Op.155, as her prescribed unaccompanied South African work. She was particularly fond of the work and made plans to play several of Hofmeyr's works in Europe. She was planning concerts with two colleagues (another flautist and a percussionist) and enquired whether Hofmeyr might have written something for this combination or if he could arrange an existing piece. He decided rather to produce a new work for the trio.¹⁵⁰

Fiaba, like *Notturmo elegiaco*, is cast in free form. The opening makes extensive use of quartal harmony, using the pentatonic scale (F-G-A^b-C-D^b) exclusively for seven bars. From bar 8 the harmonic language is expanded chromatically to use all twelve pitches.

Hofmeyr describes the work as, "... a celebration of the colourful and fantastical world suggested by the interaction of two flutes and marimba – a world which incorporates everything from mysterious grey mists and trance-like incantation to bright flashes of silvery light. The free form of the work is based on a variety of interrelated themes".¹⁵¹

The image shows the first three bars of the musical score for 'Fiaba'. It is written for Flauto I, Flauto II, and Marimba. The tempo is marked 'Fantastico' with a metronome marking of c. 72-80. The key signature has one flat (B-flat). The time signature is 3/4. The Flauto I and Flauto II parts begin with a series of eighth notes, marked 'pp poco cresc.' and 'p' respectively. The Marimba part begins with a series of chords, marked 'pp poco cresc.' and 'p'. The Marimba part is marked 'bacchette dure-morbide (hard-soft mallets)'. The score ends with a double bar line and a repeat sign.

Example 201 – *Fiaba*, Bars 1-3

¹⁵⁰ Hofmeyr, interview, 30 August 2017.

¹⁵¹ Composer's introductory notes to the score.

The work opens with a 12-bar introduction, followed by three themes (A,B,C) which reoccur, often heavily reworked. The first theme (A) sees the two flutes harmonically placed a tritone apart, with the first flute exclusively using the notes of the E^b minor arpeggio (E^b, G^b, B^b) and the second flute uses the notes of A minor (A, C, E). This theme sees the instruments scored in parallel motion with each other using *frullato* (flutter tonguing) for the flutes and tremolos for the marimba, the RH paired with first flute and the LH paired with second flute.

The musical score for Example 202 - Fiaba, Bars 13-16, is presented in three staves. The top staff is for Flute I (Fl. I), the middle for Flute II (Fl. II), and the bottom for Marimba (Mar.). The key signature is E-flat major (three flats) and the time signature is 3/4. The Flute parts are marked with 'a tempo' and 'frullato' (flutter tonguing). The Flute I part starts with a dynamic of *p* and later moves to *mp*. The Flute II part also starts with *p* and moves to *mp*. The Marimba part is marked with 'sim.' (sustained) and starts with a dynamic of *pp*, later moving to *p*. The score shows parallel motion between the flutes and a rhythmic accompaniment for the marimba.

Example 202 – Fiaba, Bars 13-16

The second theme (B) (bars 30-47) is a fugue initiated by the second flute. The first theme material returns at bar 48, as a flurry of tremolos and trills with a strong bitonal flavour. This is followed by a return of the fugue material at bar 63, completely reworked into a flute duet, underscored by the marimba playing the first theme from bar 75. The flutes and marimba swap roles (bar 84-93), followed by a highly bitonal portrayal of the material from bar 94. The two flutes (and the marimba's two hands) are scored entirely a major seventh (or semitone) apart. This only lets up at the third theme (C) at bar 110, *Incantato*, which consists of a close canon at the upper octave for the two flutes and underscored by the gentle marimba.

The introduction is reprised at bar 126, harmonically still based on the pentatonic scale, but with the instruments' roles now swapped. This is followed at bar 139, *Vivo*, by a fast dance based on (A) and (B), using African rhythms. The marimba is again completely bitonal, placed a semitone apart in the hands. A reprise of (A) occurs at bar 165, but in a much gentler setting, replacing the *frullato* with triplets. The work is concluded with the reappearance of (C), starting gently and then growing wild.

The form of the piece can thus be summarised as Intro-A-B-A1-(B1+A2)-C-Intro-(A3+B2)-A4-C2.

6. Quartet Chamber Works

6.1 String Quartet No.1, Op.36

MOVEMENTS	I. Canone II. Marcia III. Notturmo IV. Rondo
COMPOSED IN	1998
INSTRUMENTATION	Violin I, Violin II, Viola, Cello
SCORE DETAILS	49 pages
DURATION	28 minutes
COMMISSION	South East Music Schemes (London)
PREMIERE	Hogarth Quartet 4 January 1999 at the Wigmore Hall, London
RECORDING	Odeion Quartet on <i>Of Darkness and the Heart</i> (SACM productions)

6.1.1 Conception and Creative Process

The string quartet remains a daunting medium for any composer, especially when making a first attempt. The overwhelming comparisons and expectations composers place on themselves in this genre are well documented. Furthermore, many of the most respected composers, such as Gabriel Fauré, Maurice Ravel, Claude Debussy, César Franck, Ernest Chausson, Edvard Grieg, Anton Bruckner, Giuseppe Verdi, Edward Elgar, Richard Strauss, and Witold Lutosławski, were only able to complete a single quartet each.

It is not surprising then, that Hofmeyr made the choice to only write such a work when he felt truly up to the task. He had thought about writing a string quartet for several years but had never committed himself to undertaking the momentous task. But then, when the opportunity came up in 1998, he felt he was ready to face the challenge, and so began the task of creating a substantial string quartet. He felt ready, because in the previous year he had turned forty and had also won two important international composition prizes: the first was the Queen Elisabeth Competition (Belgium), for his showpiece for violin and orchestra *Raptus*, Op.33, and then the Dimitris Mitropoulos Competition (Greece) for his *Byzantium*, Op.34, for soprano and orchestra.¹⁵²

¹⁵² Hendrik Hofmeyr, interview by author, Cape Town, 12 July 2017.

The String Quartet no.1, Op.36, was Hofmeyr's first large-scale chamber work. In fact, his only earlier chamber work was *Die Lied van Juanita Perreira*, Op.23, written in 1995. Prior to 1998, the majority of his compositions were for the voice, including opera, solo and choral.¹⁵³ The quartet was commissioned by South East Music Schemes (London) for the Hogarth Quartet, based in England. Andrew Haveron, the first violinist of the Hogarth Quartet, had played Hofmeyr's *Raptus* in the final round of the Queen Elizabeth Competition in 1997. Of all the competitors, Hofmeyr was most impressed with Haveron's interpretation of his piece, and Haveron was mutually appreciative of Hofmeyr's style of writing. It should be noted that Hofmeyr was so meticulous in fashioning the solo violin part in *Raptus*, that most of the competitors assumed that the composer had to have been a violinist. When the Hogarth Quartet won a chamber prize from South East Music Schemes in 1998, which included the commissioning of a new work for the group by any living composer, Haveron elected Hofmeyr to write the new work.¹⁵⁴

The quartet took several months to complete, and Hofmeyr was meticulous in its crafting. 1998 was to be a very fruitful year for Hofmeyr, as he composed three other major works that year: *Ingoma*, Op.37; the Piano Concerto, Op.40; and the Flute Concerto, Op.41.

The quartet is cast in four movements: opening with a canonic movement, *Canone*, rather than the more typical sonata-form first movement; the middle movements are in the form of a puckish march and a Karoo night scene; and the fourth movement recalls elements of all three previous movements, and then combines them, ensuring unity in the quartet as a whole. Hofmeyr describes the structure succinctly as, "Structurally, the work is conceived as a converging fan, with the disparate threads of the first three movements being drawn together in the last".¹⁵⁵

The work was premiered by the Hogarth Quartet on 4 January 1999, at the Wigmore Hall in London. The first South African performance took place the following year, on 14 May 2000 in the Endler Hall, Stellenbosch with the Schwietering Quartet. The work takes approximately 28 minutes to perform, and a recording of the work with the Odeion Quartet is included on the CD "Of Darkness and the Heart" which was released by the SACM in 2013.¹⁵⁶

6.1.2 First Movement Analysis

The quartet opens with an elaborate canonic movement, in which Hofmeyr pays homage to music from earlier centuries. The most immediate homage is to the diatonic serenity of Renaissance vocal polyphony. This is achieved through highly concentrated melodic writing, using mainly small

¹⁵³ Of his 35 numbered works written prior to this quartet (Opp.1-35), 23 are for the voice.

¹⁵⁴ Hofmeyr, interview, 12 July 2017.

¹⁵⁵ Ibid.

¹⁵⁶ Hendrik Hofmeyr, *Of Darkness and the Heart*, Odeion String Quartet, SACM 20-0813, 2013, CD.

intervals (seconds and thirds) and a completely diatonic harmonic language.¹⁵⁷ Indeed, there is not a single accidental in the entire movement. This allows for an Aeolian modal flavour, as the whole movement is in C natural minor (C-D-E^b-F-G-A^b-B^b-C). Rhythmically, only combinations of quavers, crotchets and minims are used throughout, and the articulation consists of many slurs creating an overall legato feeling.

The second homage is to the introspection and contrapuntal texture so inherent in many of the Classical quartets, most notably those of Beethoven. Indeed, it seems improbable that any composer writing string quartets after Beethoven could deny the far-reaching influence he had on the medium. The sound world is uniformly heartfelt and aching. The unrelenting contrapuntal texture leaves the listener feeling completely enveloped in the musical discourse, where multiple options exist as to which line to hear more dominantly in the continuously transforming texture.

¹⁵⁷ Hofmeyr, interview, 12 July 2017.

I. Canone

Hendrik Hofmeyr

Andante religioso ♩ = c. 56-60

*intenso ma tranquillo**

Viola

8 Violino II

Viola

15 Violino II

Violoncello

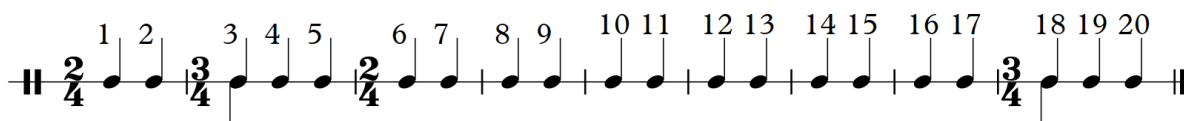
22 Violino I

* *Ben legato, crescendo e diminuendo sempre pochissimo*

Example 203 – String Quartet No. 1, First Movement, Bars 1-28

The construction of a 202-bar canonic movement required meticulous attention to detail, as to avoid any unwanted parallel movement between the voices and any harmonic errors. The canon is initiated at the outset on low viola. The time signature is largely 2/4, but the second and ninth

bars are in 3/4. This creates a rhythmically mirrored phrase where the third and eighteenth beats can be seen as the additions to the otherwise 2/4 scheme. This is illustrated below:



The first *comes* is on second violin, entering at bar 10 at the upper octave. This is followed by cello, entering at bar 19, two octaves lower, with the first violin entry at bar 28, three octaves higher.

For greater understanding and to aid the analysis, one could break the movement up into 9-bar sections. These divisions are understood to be theoretical only to aid the comprehension of the structure and texture used to create this movement, as the music would flow naturally in performance. Using 9-bar sections makes the most sense as the music is written in 9-bar phrases, as described above, where the second and ninth bars are extended to 3/4 time. Furthermore, the statements enter at 9-bar intervals. Thus, A represents the first 9 bars of the full canon statement, B represents the following 9 bars etc. Therefore, B is what the viola is playing when the second violin enters as the second voice in the canon at bar 10.

Bars	New Entry	First Violin	Second Violin	Viola	Cello
1-9	Viola			A	
10-18	Second Violin		A	B	
19-27	Cello		B	C	A
28-36	First Violin	A	C	D	B
37-45		B	D	E	C
46-54		C	E	F	D
55-63		D	F	G	E
64-72		E	G	H	F
73-81		F	H	I	G
82-90		G	I	J	H
91-99		H	J	K	I
100-108		I	K	L	J
109-117		J	L	M	K
118-126	Viola	K	M	A	L
127-135	Second Violin	L	A	B	M
136-144	Cello	M	B	C	A
145-153	First Violin	A	C	D	B
154-162		B	D	E	C
163-171		C	E	F	D
172-180		D	F	G	E
181-189		E	G	H	F
190-189		F	H	X	G
199-202		G	X	Y	H

Near the end of section D (first appearing on viola at bars 35-36) the texture is thinned out, by four beats of rest. Likewise, during section G (viola bars 58-61), across sections J and K (viola bar 90-

98) and the end of section M (viola bars 114-117) rests occur, all of which are naturally copied by the other three strings in turn. These rests reduce the texture to three voices, except at bars 114-117, where the rests in section M (viola) coincide with the rests in either section K (cello) or section J (first violin), creating a two-part texture.

Example 204 – String Quartet No.1, First Movement, Bars 57-63

This reduction in texture allows for the reprise and restatement of the canon from the top. The fourteenth section (bar 118) is a verbatim restatement of the A section for the viola.

Example 205 – String Quartet No.1, First Movement, Bars 117-122

However, a few subtle changes had to be made in the subsequent sections to avoid parallel motions. These slight changes then necessitate further changes later. Thus, the restatements of sections B-H are all slightly altered. Hofmeyr kept the alterations to a minimum, ensuring that their overall movement and shape were kept. To demonstrate the slight changes example 199 shows the original E statement and example 200 shows the altered statement in the recapitulation

The material for this movement originated in Hofmeyr's full-length ballet *Alice*, Op.20. The ballet sets Lewis Carroll's epic story *Alice in Wonderland* to fanciful dance and music. The two themes used in the march represent the two chess queens: the white queen and the red queen.¹⁵⁸

The march opens with a short three-bar introduction, consisting of violins and viola using *sul ponticello* to create an otherworldly sound, on top of the cello's tonic notes marked *con legno battuto*.

II. Marcia

Baldanzoso ♩ = c.104

The musical score for "II. Marcia" (Example 208) is presented in four staves. The top three staves are for Violin I, Violin II, and Viola, all in treble clef. The bottom staff is for Cello/Double Bass in bass clef. The piece is in 2/4 time and marked "Baldanzoso" with a tempo of approximately 104 beats per minute. The first three bars are an introduction. At bar 4, the main theme begins. The Viola part starts with a jaunty theme marked *pizz* and *p*. The Violin I and II parts enter with varied imitations. The Cello/Double Bass part features tonic notes marked *col legno battuto* and *secco*. The score includes various performance instructions such as *sul pont*, *pizz*, *arco sul pont.*, *pp*, *p*, *col legno battuto*, *secco*, *col legno*, *trattenuto*, *tornando a tempo*, *mf*, *quasi tuba*, and *tr*. There are also dynamic markings like *fp* and *mf*.

Example 208 – String Quartet No.1, Second Movement, Bars 1-7

The viola presents the first jaunty theme at bar 4, which is used in varied imitations. The second violin presents a varied imitation four bars later, a third higher. The first violin then presents its

¹⁵⁸ Hofmeyr, interview, 12 July 2017.

varied imitation at bar 11, a further third higher. The imitations throughout this movement are free, allowing each restatement its own character and colour.

Following on, the violin presents the second theme at bar 15, followed by several varied imitations. The second violin freely imitates at bar 19, a tone lower, with the viola imitating at bar 22, a further tone lower. Note, the cello is not given either of these themes completely, receiving at most only a bar occasionally.

The musical score consists of two systems of four staves each. The first system covers bars 12 to 15, and the second system covers bars 16 to 19. The notation includes various string techniques and dynamics. In the first system, the first violin (Violin I) plays a melodic line with a trill and a triplet, marked *arco sul pont.* and *p*. The second violin (Violin II) and viola play chords and single notes, with *pizz.* and *arco sul pont.* markings. The cello and double bass (Cello/DB) play a bass line with *col legno*, *ord.*, and *tr* markings. The second system continues these patterns, with the first violin playing a triplet and a melodic line, and the other instruments providing harmonic support with various effects like *ord.*, *tr*, and *pizz.* Dynamics include *mp*, *fpp*, and *mp*.

Example 209 – String Quartet No.1, Second Movement, Bars 12-19

At bar 25, the first violin presents a highly adapted version of the first theme, underscored by the second violin presenting a plainer version an octave lower. The creation of a fantastical sound world is aided by the many string effects, including *pizzicato con l'unghia* (nail pizzicato), *sul ponticello*, *col legno battuto*, rolled pizzicato chords, all manner of upper and lower trills and double stops at almost every interval.

Example 210 – String Quartet No.1, Second Movement, Bars 24-26

The contrasted (B) section begins at bar 45, with two bars to set the mood before the viola presents the playful theme at bar 47. The many grace notes always ascend to the melody note and emulate small glissandos. This theme is also taken from *Alice*, where it was originally the music of Mother Goose. The cello provides a steady bass, marked *quasi tuba*, which highlights the first beat. String effects feature prominently in this theme as well, with *glissando sul ponticello* tremolos, *sul ponticello* tremolos, pizzicato glissandi and pizzicato double stops. From bar 55, elements of the theme are cut up and passed through all four voices. The theme is restated verbatim by the viola at bar 63, but with harmonically altered accompaniment.

Example 211 – String Quartet No.1, Second Movement, Bars 45-51

The reappearance of (A) occurs at bar 71, complete with highly reworked three-bar introduction. Apart from the concluding bar, the body of the A section is a verbatim restatement.

Section	Bars	Length
A	1-44	44 bars
B	45-70	26 bars
A	71-114	44 bars

6.1.4 Third Movement Analysis

The third movement, *Notturmo*, constitutes a further radical transformation in mood and atmosphere. The movement is cast in ternary form (ABA), with the outer sections evoking the haunting desolation of a winter night in the Karoo.¹⁵⁹ The tonal centre of G \sharp is used, with flattened second, third, sixth and seventh intervals, equating to the Phrygian mode (G \sharp -A-B-C \sharp -D \sharp -E-F \sharp -G \sharp). Open fifth intervals are very prevalent.

Mutes are used for the entire duration of the movement. The use of harmonics also features very prominently, appearing in every bar of the outer sections. Throughout the outer sections Hofmeyr treats the violins as a unified group, likewise, the lower strings are used together as a unified group. The violins are featured exclusively as melodic instruments, in a monophonic slow-moving lament. They share identical rhythm, articulation, phrasing and dynamics but do not move in parallel motion, but the second violin is always placed lower than the first violin. The basis of this lament is the circling motion of the opening four notes of the *Canone*, first movement. This is transformed into an agonised lament in 9/8 time, obsessively reworking that circling motion.

¹⁵⁹ Hofmeyr, interview, 12 July 2017.

III. Notturmo

Largo desolato $\text{♩} = \text{c. } 72$

Example 212 – String Quartet No.1, Third Movement, Bars 1-6

The viola and cello are used in a rhythmic ostinato in 11/8 time. This ostinato, which constantly shifts over bar lines due to the use of 9/8 time to match the shorter bar lengths of the violins' lament, is used exclusively to create atmosphere and colour, and to ground the harmony. Hofmeyr makes use of three cells to create these effects; *col legno* and artificial harmonics to create the frozen textures in the lower strings, while simple pizzicato quavers fill the harmonic function also assigned to the lower strings.

The shifting combination of these two unified entities (monophonic lament and rhythmic ostinato) creates this still, desolate atmosphere.

C Poco più mosso ma senza fretta ♩ = c.42

The musical score is divided into two systems. The first system (bars 28-30) shows the beginning of the section with a tempo change to 'Poco più mosso ma senza fretta' and a common time signature. The second system (bars 31-33) continues the texture with more complex rhythmic patterns and dynamic markings.

Example 213 – String Quartet No.1, Third Movement, Bars 28-33

The contrasting (B) section is introduced at bar 29. The obsessive two-part texture (lament and ostinato) is transformed to a constantly shifting texture, mostly in three groupings. The compound time signatures give way to a unified common time, and the Phrygian modality is replaced with a more chromatically altered tonality.

The texture typically consists of two instruments joined in a harmonic function using pizzicato, combined with the melodic line and a counter-melody. The function of each instrument is constantly shifting, with the three roles being fulfilled by each of the members in turn. A phrase from Hofmeyr’s song “Diep Rivier” is used here in bars 33-35.

The reappearance of the lament occurs at bar 52. The violins present the lament verbatim, apart from being dynamically altered down. The ostinato group is however altered to incorporate ethereal references to the melodic material used in the previous section. This is achieved, in part, by using one of Hofmeyr’s hallmark effects, namely high glissando harmonics on the cello.

52 E Tempo primo

Example 214 – String Quartet No.1, Third Movement, Bars 52-53

A 5-bar coda (with upbeat) is added to conclude the movement, with the first violin scored in the highest register. This creates an ethereal (and rather spacey) effect with high glissando cello harmonics, viola harmonics and stratospheric first violin melody. The second violin remains grounded, running parallel with the first violin but placed two octaves and a fifth lower.

6.1.5 Fourth Movement Analysis

The rondo finale consists of a frenetic ritornello, with three contrasted episodes creating a structure which can be represented as A-B-A-C-A-D-A. The three episodes (B, C and D) are created using elements of the second, first and third movements, respectively.

The ritornello is a helter-skelter of staccato triplets in 3/4 time, which contains a seven-note motif shared by the violins at the outset. In a similar fashion to the previous movement, the violins are paired together (playing the melodic material), as are the lower strings (playing the accompaniment). The accompaniment consists of triplets scored a tritone apart, moving to a crotchet scored a minor sixth (or its equivalent) apart.

IV. Rondo

Vorticoso ♩ = c.168-174 (quasi in uno: ♩ = c.56-58)

Example 215 – String Quartet No.1, Fourth Movement, Bars 1-5

The frenetic quavers let up in the first violin at bar 12, where a mischievous melody appears, marked *in rilievo*, indicating its importance.

Example 216 – String Quartet No.1, Fourth Movement, Bars 11-15

The last bar of the ritornello consists of a descending set of triplets for the second violin, which forms the impetus for the first episode (B) which commences at bar 28. The viola and cello are featured here, in a highly reworked setting of the second theme from the second movement. The violins comment from the side-lines. From bar 44, the theme is passed from viola to second violin to first violin and then back again.

26 B

Example 217 – String Quartet No.1, Fourth Movement, Bars 26-30

The ritornello returns at bar 55 but is scored upside down here. The paired violins provide the accompaniment while the viola and cello share the helter-skelter of melodic triplets, with the cello playing the mischievous melody (cf. bar 12) at bar 66. This ritornello is extended allowing fragments of the mischievous melody to be shared among the other strings in the last seven bars.

64 E

Example 218 – String Quartet No.1, Fourth Movement, Bars 64-68

The central (C) episode starts at bar 88 and consists of four-part writing recycling the opening 66 bars of the canonic first movement. This section is reminiscent of canonic writing, in that a single voice commences the section with staggered entries from the other three voices. However, they do not copy each other nor do the instruments adhere to a set distance in their entries. The second violin enters at the outset (bar 88), with the viola entering two bars later (bar 90), followed by the cello seven bars later (bar 97) and lastly, the first violin nine bars later (bar 106). This is all done at the finale tempo and using pizzicato, creating what sounds like a skeleton's dance which ensures that just the essence of the canonic theme is reminisced.

Example 219 – String Quartet No.1, Fourth Movement, Bars 105-112

From bar 108, scurrying arco triplets, derived from the ritornello, slowly start to infect the musical texture. This has the effect of recalling the ritornello, which is reprised at bar 132. Here the texture has been altered such that all four voices partake in the melodic helter-skelter of quavers. The two violins and viola are in close canon, at the octave, until the mischievous melody appears in the second violin at bar 142. At that point the first violin and viola continue their close canon until bar 151. From bar 136, the harmonic tritone and minor sixth are now stated melodically by the cello. This is taken over by the viola in 152, where the mischievous melody is transferred to the cello.

The last (D) episode commences at bar 166 and recalls the middle section from the third movement. The second violin, viola and cello imitatively share scampering triplets, derived from the introductory motif, which serve to underscoring the first violin's melody. The harmony is filled in with rolled pizzicato chords.

163

mf dim. *p* *mp* *pizz.*

mf dim. *p* *mp*

dim. *mp* *pizz.* *arco*

dim. *mp* *pizz.* *arco*

168

arco in rilievo *mf espr.*

pizz. *arco* *pizz.* *arco* *mf*

pizz. *arco* *mf* *mp* *mf*

pizz. *arco* *mf* *mp* *pizz.* *arco* *pizz.*

Example 220 – String Quartet No.1, Fourth Movement, Bars 163-172

Section	Recalling	Bars	Length
A		1-27	27 bars
B	Second movement, second theme	28-54	27 bars
A		55-87	33 bars
C	First movement	88-131	44 bars
A		132-165	34 bars
D	Third movement, second theme	166-213	48 bars
A	Conflation of all four movements	214-285	72 bars

The final appearance of A is cast as an elaborate fugal coda, with the material from the episodes drawn together to create a conflation of all four movements' essential musical elements.

The second violin initiates the section (from bar 214) with the A material as subject. This is answered by the viola five bars later, at the lower minor sixth (or enharmonic equivalent). The first violin enters next at the same 5-bar distance, up a minor sixth. The cello enters last, two octaves lower than the initiating second violin. During the viola's answer, the second violin presents material derived from the B episode. During the first violin's answer, the second violin presents material from the C episode and the viola now presents the B episode material. During the cello's answer, the second violin presents material from the D episode, while the viola presents material from the C episode and the first violin presents the material from the B episode. Thus, the culmination of all four movements happens at bar 229, where each instrument represents one of the four movements creating quadruple counterpoint.

Bars	First violin	Second violin	Viola	Cello
214	-	A	-	-
219	-	B	A	-
224	A	C	B	-
229	B	D	C	A

Example 221 – String Quartet No. 1, Fourth Movement, Bars 229-232

After an elaborate series of *stretti*, where the strings pass around the four themes that represent the four movements, the work ends defiantly with a final reference to the mischievous melody from the ritornello (see example 222).

(8va)-----1

279

ff *mp* *cresc. molto* *sfz*

ff *sul pont.* *sfz* *cresc. molto* *sfz*

ff *sul pont.* *sfz* *cresc. molto* *sfz*

ff *sul pont.* *sfz* *cresc. molto* *sfz*

Example 222 – String Quartet No.1, Fourth Movement, Bars 279-285

6.1.6 Assessment and Local Contextualisation

This quartet remains one of Hofmeyr's most revered chamber works, for its inventive use of canonic writing in the first movement and the overall unity of the work. Izak Grové likens elements of the second, third and fourth movement to Bartók,¹⁶⁰ which will no doubt ring true for certain listeners. The work will likely pair well with many of the famous works in this genre. The String Quartet no.10 in E^b major, Op.51, by Antonín Dvořák or *Voces Intimae* in d minor, Op.56, by Jean Sibelius could be worthy considerations.

Placing this work in the context of South African string quartets is beyond the scope of this research as the body of local works is so diverse and large. Local violinist Suzanne Martens has done extensive research into the South African string quartet genre which has culminated in her doctoral thesis which she has very recently completed. She mentioned that there are in excess of 180 South African string quartet works written by 75 composers from 1926 onwards.¹⁶¹

If one was just to mention a few, which is in no way indicative of their value or relevance, there are the works previously mentioned in this thesis by Rajna, Klatzow, van Wyk and du Plessis. *String Quartet: Song of the African Spirits* by Stefans Grové is an elaborate work which makes use of various African influences. The four movements each have an African title and a backstory which forms the inspiration for that movement. The work has been recorded by the Odeion Quartet. John Joubert (b.1927) has written five works for string quartet, several of them have also been recorded.

¹⁶⁰ Grové, 86-89.

¹⁶¹ Suzanne Martens, personal communication with the author, 13 February 2018.

Strange Quartet by Jeanne Zaidel-Rudolph (b.1948) and *To Open a Window* by Hans Roosenschoon (b.1952) are two established works in the local genre.

Most notable of the younger generation of composers to have written in this medium is Matthijs van Dijk, who has written eleven works for the string quartet medium. Kevin Volans (b.1949) remains the best-known South African composer internationally, despite living most of his life abroad. He has already written 12 string quartets, starting with *String Quartet No.1: White Man Sleeps* and *String Quartet No.2: Hunting : Gathering*, both dedicated to and recorded by the Kronos Quartet.

6.2 String Quartet No.2, Op.96

MOVEMENTS	I. Liberamente (quasi improvvisato) II. Scherzo a specchio: Vivacissimo III. Fugue: Meditabondo (quasi improvvisato)
COMPOSED IN	2006
INSTRUMENTATION	Two violins, Viola, Cello
SCORE DETAILS	37 pages
DURATION	27 minutes
COMMISSION	Requested by the Sontonga Quartet
PREMIERE	Farida Bacharova (violin I), Lucia di Blasio-Scott (violin II), Paula Fourie (viola) and Marian Lewin (cello) 29 May 2007 at the Baxter Concert Hall, Cape Town
RECORDING	Odeion Quartet on <i>Of Darkness and the Heart</i> (SACM productions)

6.2.1 Conception and Creative Process

The String Quartet No.2, Op.96, was requested by the Sontonga Quartet in 2006. This quartet was a group of young string players living in Cape Town, all with an association to UCT. They were most notable as being the only independent, full-time professional chamber ensemble in the country. The quartet was founded in 2002, with the original members being violinists Marc Uys and Waldo Alexander, violist Xandi van Dijk and cellist Brian Cheveaux. Eddie McLean replaced Cheveaux as cellist in the last months before the group disbanded in the latter half of 2006. Since then all four original members have left Cape Town. The Sontonga Quartet was not responsible for premiering this work, nor did they ever play either of Hofmeyr's quartets. However, for the South African premiere of Hofmeyr's first quartet in 2000, Marc Uys had played second violin.

In the ensuing eight years since the completion of the first quartet, Hofmeyr had started to write only slightly more chamber music, but the vast majority of his output was still for the human voice. In the entirety of Hofmeyr's chamber music this is the only instance where he has written a second major work for the same forces. This quartet bears no resemblance to the earlier quartet and stands as a wholly independent creation. Hofmeyr, following his usual convention, had written and modelled the work with the commissioning/requesting ensemble in mind, in this case the Sontonga Quartet. This quartet was known for the technical detail in their playing and an advocacy of new and challenging works, both musically and technically. Hofmeyr chose to write a quartet in three movements for them, following a rather unconventional choice of tempos and moods. The first movement is cast in sonata form, something Hofmeyr avoided in the first quartet, the second movement is a quirky scherzo built on palindromes and other mirroring techniques, while the final

movement takes the form of a lengthy meditative fugue.¹⁶² Hofmeyr does imbed previously written material in this score, using the song “Die antwoord” from his song-cycle *Die Stil Avontuur*, Op.79.

The work received its premiere in the Baxter Concert Hall, Cape Town, on 29 May 2007, in an all Hofmeyr concert which included his first quartet. The musicians were violinists Farida Bacharova and Lucia di Blasio-Scott, violist Paula Fourie (now Gabriel) and cellist Marian Lewin. The Amici Quartet has taken up the piece more recently and have presented it in concert several times. This quartet was recorded and is featured on the CD “Of Darkness and the Heart” alongside the first quartet and the song cycle, *Of darkness and the heart*, for soprano and string quartet.¹⁶³

6.2.2 First Movement Analysis

Hofmeyr felt comfortable in his ability now to produce an opening movement in sonata form, with all the expected rigor of writing for the string quartet formation, and so the first movement is indeed cast in sonata form. This was something he had avoided in his first quartet. Formally, the movement is fairly traditional, in that it uses two themes which are developed and recapitulated. Hofmeyr does individualise his use of sonata form, by way of an introduction which is of prime importance to the work as a whole.¹⁶⁴

The slow introduction which initiates the work is full of Hofmeyr’s hallmarks, such as close canonic writing and quartal harmony mixed with traditional tonal structures. The cello and viola provide the sustained harmony (as a tritone-fourth chord) on which the violins expand their canonic dialogue. This movement uses the same quartal compound found in the second movement of the Sonata for Viola and Piano.



The quartal harmony seems to owe nothing to the clear G minor tonality of the violins. This creates an immediate split between lower strings and violins, something exploited throughout the work.

The descending material, heard canonically on the violins, a beat apart at the upper octave, consists of a repeated altered motif. The repeat of the motif mostly follows the same shape, but is extended and harmonically altered. The canonic element is passed to the lower strings in bar 3, with the cello answering the viola using pizzicato.

¹⁶² Hofmeyr, interview, 12 July 2017.

¹⁶³ Hendrik Hofmeyr, *Of Darkness and the Heart*, Odeion String Quartet, SACM 20-0813, 2013, CD.

¹⁶⁴ Hofmeyr, interview, 12 July 2017.

Section	Theme	Bars
Introduction	Introduction	1-3
Exposition	First theme (A)	4-15 (<i>Misterioso</i>)
		16-31 (<i>Irrequieto</i>)
	Bridge	32-38
Development	Second theme (B)	39-54
	Introduction + A	55-69
Recapitulation	B (includes fugue)	70-102
	Introduction	102-105
	A	106-116 (<i>Misterioso</i>)
		117-133 (<i>Irrequieto</i>)
	Bridge	134-143
(Second recapitulation)	B	144-159
	Introduction + A	160-164
Coda	B	165-179
	A	180-184

The first theme is initiated at bar 4, with the violins mostly paired together, against the viola and cello. The tonal centre is C, although Hofmeyr chose to create a vagueness around that by over-emphasising the E (third degree), even doubling the third in the bass. In traditional harmony, and the analysis thereof, doubling the third in the bass is criticised, however here Hofmeyr is after exactly what the rule tries to curtail: vagueness of tonality.¹⁶⁵ There is a hexatonic element present as well. The violins, for the most part, are in parallel motion, always using semitone auxiliary notes. The cello also follows the semitone auxiliary note principal, using a D^b (semitone from C) and F (semitone from E) in bars 4-7. The first half of this theme (bars 4-14) is slower, gentler and more transparent in texture, containing many longer notes. By contrast, the latter half (bars 15-32), *Irrequieto*, is close to double the tempo, filled with semiquaver movement and of a restless nature.

Here again, the division between violins and lower strings is unashamedly clear: the violins present the melodic material in parallel motion against the viola and cello providing undulating parallel semiquaver figures. The semitone auxiliary note principle is strictly adhered to in the violins, regardless of the harmonic implications or surroundings. The quartet is united at bar 23, where the lower strings mostly mirror the violins. This mirroring occurs in bars 23-25 and 28-29, but in bars 26-27 and 30-31 the lower strings canonically copy the violins, a quaver later at the lower octave. Throughout this section the music grows more insistent, reaching a climax at bar 32.

The material from the introduction then makes a reappearance at bar 32, in a highly reworked guise. This passage (bars 32-38) functions as a bridge to the second theme. The strings are unified in articulation (unmeasured tremolo) and rhythm, but their direction is independent. The second

¹⁶⁵ Hofmeyr, interview, 12 July 2017.

violin is treated to a short solo (quasi cadenza) in bar 38, derived from the general shape of the introduction motif.

The second theme, *Amabile*, grows out of the cadenza and starts at the upbeat to bar 39. It consists of a four-part texture with much dynamic detail. The theme is in G major, but highly chromatically enriched. The second violin presents the melody for the first four bars (bars 39-42), before it is shared with the first violin. The more independent writing here allows for the truest form of chamber collaboration, where the interaction of the four voices is far greater than the sum of their parts. It is this material that is derived from the song "Die antwoord" from the song-cycle *Die Stil Avontuur*.

Musical score for bars 35-38. The score is in 3/4 time and consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Bar 35 is marked with a box containing the number 35. The music features complex textures with many accidentals. Dynamic markings include *mp* at the end of bar 38. Performance instructions include *rall.* and *dim.* in bar 38.

Musical score for bars 39-42, titled "Amabile". The score is in 3/4 time and consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Bar 39 is marked with a box containing the number 39 and the text "Amabile ♩. = c. 48-52". The music is in G major and features a four-part texture. Dynamic markings include *mp* and *mf*. The tempo is marked *c.* (crescendo).

Musical score for bars 43-46. The score is in 3/4 time and consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Bar 43 is marked with a box containing the number 43. The music continues the four-part texture. Dynamic markings include *mf* and *mp*.

Example 224 – String Quartet No.2, First Movement, Bars 35-46

The development section, initiated at bar 55, juxtaposes the first theme (heard on the middle voices) against the introduction (heard on the outer voices). The first violin presents the motif from the introduction, now in diminution and altered, against the second violin and viola's statement of the first theme material, while the cello fulfils the same role it did in the introduction by providing sustained harmony notes. The assigning of roles is constantly altered, such that, in the second half of bar 57, the cello presents the motif from the introduction, the viola holds the long note and the violins are united to present the first theme material.

Example 225 – String Quartet No.2, First Movement, Bars 55-60

Roles are altered again in bars 59 and 61, culminating in confusion such that the motif from the introduction is lost by bar 63, and the violins canonically copy the lower strings at a quaver's distance, at the upper octave. The last four bars of this subsection (bars 65-68) see the strings fully united, for the first time, in articulation, dynamics, rhythm and in parallel motion.

The latter half of the development consists of a fugue initiated by the viola. The subject is based on the first theme material, with the semitone auxiliary note still present. The start of the fugue is misleading though, due to it being preceded by a short solo viola link (bar 69), and the first bar of the viola's new phrase (bar 70) does in fact not form part of the subject. The 5-bar fugue subject only starts at bar 71, with the change to 6/8 time. The cello answer (bar 76) is a tenth lower, the

second violin answer (bar 81) is a major third higher and the first violin answer (bar 86) is an octave higher than the subject. Take note of the frequency of the semitone auxiliary notes in the contrapuntal texture and how the first violin entry is displaced, entering four quavers late. By this stage the texture is convoluted and the character rather urgent. The passage swells to a climax at bar 91, marked *ff*, before dying away and descending to bar 93.

Example 226 – String Quartet No.2, First Movement, Bars 69-78

At the fermata of bar 93, an elaboration of the second theme develops. The independent four-part texture is again present, with much musical detail notated. This section is interwoven with several little *accelerandos* and *rallentandos* as well as dynamic details. This flows effortlessly into the recapitulation at bar 102.

Tempo primo

Example 227 – String Quartet No.2, First Movement, Bars 101-103

The recapitulation commences with a reprise of the introduction. This reprise is almost verbatim; however, the lower strings are now enriched with a fourth note, adding the tonic G in the bass, allowing for a more grounded feeling. The first theme recapitulation occurs at bar 106 with an additional texture and change of instrumentation. The second violin, rather than being paired with the first violin, executes little ornamental flourishes alternating between using *sul ponticello* and *sul tasto* techniques. By using double stops, the viola now takes on a dual role: pairing with the cello as was its role originally, as well as pairing with the first violin in the melodic material. The latter part of the theme (bar 117 onwards), *Irrequieto*, conforms to the original: violins paired in parallel motion present the melody, with lower strings in undulating semiquavers. The rest of the recapitulation is standard, with the link material (bar 134) leading into the second theme (bar 144).

Hofmeyr does something quite innovative at bar 160 by recalling the opening of the development material (cf. bar 55) but making it conform to the violin canon from the introduction (see example 228). This is conflated with the first theme, in the lower strings, and immediately followed by a reprise of the second theme at bar 165. In essence, this section, from bar 160, functions as a truncated second recapitulation, which is followed by a short coda at bar 180. The coda references the first theme, in a highly dramatic texture of tremolos (violins) and string crossings (lower strings).

159 *Irrequieto*

f con vibrato *dim.* *p* *f*
f con vibrato *dim.* *p* *f*
fp *fp*
fp *fp*

163

dim. *rall.* *pp* *accel. poco a poco* *mp*
dim. *p* *accel. poco a poco* *p* *mp*
dim. *p* *accel. poco a poco* *p* *mp* *mp*
dim. *pp* *p* *accel. poco a poco* *mp*

Example 228 – String Quartet No.2, First Movement, Bars 159-166

6.2.3 Second Movement Analysis

The middle movement is a scherzo modelled on the concept of the palindrome, both at the macro and micro level. The movement is cast in ternary form (ABA), itself a palindrome, with the contrasting section (B) also being ternary. The overall structure is thus A-BCB-A, showing the macro palindrome structure. On the microlevel, passages are mirrored horizontally or vertically, creating a game of mirrors in the music. Harmonically, Hofmeyr makes abundant use of the French sixth chord, for its symmetrical construction, along with the octatonic scale.

Vivacissimo ♩ = c. 238-252

Violino I
Violino II
Viola
Violoncello

p cresc. f pizz. secco

Example 229 – String Quartet No.2, Second Movement, Bars 1-4

The opening 4-bar phrase has the violins in parallel motion, a tritone apart. The viola and cello are mirrors of the violins, also placed a tritone apart and parallel, but moving in contrary motion to the violins. The construction of this phrase consists almost entirely of alternations of notes a semitone apart and a minor third (three semitones) apart. Because of the mirroring, the rhythm, articulation and dynamics are identical in all four voices. The latter part of the phrase uses pizzicato.

5

arco p cresc. f pizz. secco sim.

arco p cresc. f pizz. secco sim.

arco p cresc. f pizz. secco sim.

arco p cresc. f pizz. secco sim.

Example 230 – String Quartet No.2, Second Movement, Bars 5-8

The second 4-bar phrase is likewise constructed almost entirely by using alternations of semitone and minor third intervals, but the first violin is a semitone higher and the cello a semitone lower than the first phrase. The cello mirrors the first violin, while the viola mirrors the second violin. Therefore, no parallel movement is present, but as in the first phrase, identical rhythm, articulation and dynamics exist in the four voices.

Example 231 – String Quartet No.2, Second Movement, Bars 9-12

The third 4-bar phrase (bars 9-12) is in 3/4 with each of the strings creating its own palindrome. Everything mirrors around the last quaver of bar 10 (G in first violin). The fourth phrase (bars 13-15) has the two violins mirroring each other, and the lower strings mirroring each other, again starting a tritone apart. The construction of this phrase consists almost entirely of two-note groupings always a semitone apart.

Example 232 – String Quartet No.2, Second Movement, Bars 16-19

The fifth phrase (bars 16-19) has each instrument creating its own palindrome. The sixth phrase (bar 20-22) has the violins in parallel motion and a tritone apart again, with the lower strings mirroring them, also a tritone apart. Identical rhythm, articulation and dynamics exist in the four voices. The seventh phrase (bars 23-26) again creates independent palindromes for each of the strings. Additionally, the first violin and cello are mirrored as are the middle voices. In bars 27-32 the outer voices mirror each other, as do the inner voices. Three note groupings are used here, always containing a minor second interval. Several more such inventive phrases occur, many with a unique feature, until the arrival of the middle section at bar 59.

Example 233 – String Quartet No.2, Second Movement, Bars 59-65

Bar 59 sees the emergence of a graceful waltz. The outer voices mirror each other, presenting the waltz melody. The inner voices also mirror each other, using pizzicato in an accompanimental role. Bars 75-90 sees the first independent movement of the voices, with no mirrors present. The viola is bowed with passages of quavers, while the other strings use pizzicato.

Example 234 – String Quartet No.2, Second Movement, Bars 73-78

Bar 91 onwards sees the emergence of section C (the contrasting section of the B section). The mirrors return here, with the outer voices mirroring each other and the inner voices mirroring each other (see example 235). Both groups are mirroring around the pitch C[#]/D^b. Bars 99-102 consist of horizontal palindromes: each voice creating its own palindrome around the last quaver of bar 100. Furthermore, the outer voices are in parallel motion. Similar passages occur for the rest of this section.

91 *2.a volta*

mp arco *cresc.*

Example 235 – String Quartet No.2, Second Movement, Bars 91-96

The reprise of the waltz (B section proper) occurs at bar 149. This time the inner voices present the melodic material, mirroring each other. The outer voices present the accompanimental material, but remain bowed. The reprise of incessant mirrors is reprised during bars 165-180. This section sees the free movement of the strings again (cf. bars 75-90), but material from the first section does reappear here.

The reprise of the A section occurs at bar 181, with the mirrors back in place. Hofmeyr is more inventive with the textures here, using small patches of imitation, rolled pizzicato chords, tremolos and a wider pitch range. The movement is ended with open octave Cs.

6.2.4 Third Movement Analysis

This quartet ends with a slow movement in the form of a meditative fugue. Important quartets in the standard repertoire that likewise end in a slow movement do exist, such as the String Quartet no.8, Op.110 by Dmitri Shostakovich and the String Quartet no.2, Op.17 (Sz.67), by Béla Bartók. Fugal finales are also not new, Franz Joseph Haydn wrote several such finales and the *Grosse Fugue*, Op.133 by Ludwig van Beethoven was originally the finale of his String Quartet no.13, Op.130.

III. Fuga

Meditabondo (quasi improvvisato) ♩ = c.44-48

Viola

p *mp* *p*

Example 236 – String Quartet No.2, Third Movement, Bars 1-10

The fugue subject is 10 bars long and spans more than two-and-a-half octaves. The theme is modal, making use of C# Phrygian. It is rather poetic that Hofmeyr uses the viola to present the subject in the final movement in what remains his last quartet, when he had chosen that instrument to start the *Canone* first movement in his first quartet. The melodic line is arching with several large intervals (sixths, sevenths), and is to be played with freedom (*quasi improvvisato*).

Example 237 – String Quartet No.2, Third Movement, Bars 11-20

Example 237 – String Quartet No.2, Third Movement, Bars 11-20

The answer is first given by the second violin at bar 11, at the upper fourth. This is a tonal answer. The cello subject is given at bar 21, an octave below the viola subject.

Example 238 – String Quartet No.2, Third Movement, Bars 21-25

Example 238 – String Quartet No.2, Third Movement, Bars 21-25

The first violin answer is given at bar 31 (see example 239), an octave above the second violin's answer. Regardless of their entry in the fugue, this again aligns the two violins together against the viola and cello.

Example 239 – String Quartet No.2, Third Movement, Bars 31-35

The opening three-note motif of the first movement's first theme (with semitone auxiliary note) starts to appear in the contrapuntal texture, reminding the listener whence they have come. After the first violin concludes the answer, a single bar is added to transition into a new section.

The new section (bar 43) is cast in unusual 1/4 time, with a slight increase in tempo (*Poco più mosso*) and the fugal texture is dropped. The section opens with the three-note motif present in the lower strings. While the fugal texture seems absent here, the fugue subject is actually very present: heard in the second violin and with the cello (tonal) answer in stretto, at the lower twelfth at a bar's distance. The viola presents a countersubject consisting mainly of stepwise motion and perfect fifths.

Example 240 – String Quartet No.2, Third Movement, Bars 40-60

At bar 80, the first violin re-enters and is canonically imitated by the cello, at the lower octave and at a bar's distance. The inner voices are not contrapuntal, but their material is highly similar. At bar 96, there is an increase in tempo and intention. The fugue material is now in stretto for all four voices. The first violin initiates the proceedings presenting the subject, with the tonal answer given by the viola one bar later, the second violin presents the subject a further bar later and the cello offering the tonal answer a further bar later.

96 *Poco più mosso* ♩ = c. 52-56

Example 241 – String Quartet No.2, Third Movement, Bars 96-107

The texture expands at bar 147, with the first movement motto reappearing in the first violin and viola. This is combined with the ornamental flourishes played by the second violin in the first movement (cf. bar 106), reappearing and then taking over the texture completely by bar 149 (see example 242).

147

ff

ff

ff

ff

149

rall.

rall.

rall.

rall.

f

mp espr. e legato

pp

pp alla punta

pp alla punta

Poco meno mosso ♩ = c. 48-52

151

152

Example 242 – String Quartet No.2, Third Movement, Bars 147-153

This leads into a dramatically altered texture, where the viola and cello provide a carpet of delicate tremolo double stops, combined with alternating high harmonics for the second violin. The first violin presents a new 10-bar subject (upbeat to bars 151-160), with a cello answer (upbeat to bar 161) two octaves lower. The last note of the first violin's subject becomes the first note of the reprise of the original fugue subject which then runs parallel with the cello answer of the second subject. The texture is completed by inner voices playing mirrored undulating arpeggio-like figures.

Bar 170 sees the return of 1/4 time and functions as an abbreviated reprise of the first section. The fugue subject is altered to conform to the new 1/4 time and passed around as stretto amongst all four voices. Trills are added onto all long notes to add textural depth. The work ends with a 4-bar coda referencing the first theme of the first movement. The violins are in parallel motion, using semitone auxiliary notes and the harmony is A major, with an overabundance of C#s, including in the bass. The music grows slower (*rall. poco a poco*) and softer (*ppp*) fading into an ethereal hush.

Example 243 – String Quartet No.2, Third Movement, Bars 171-177

6.2.5 Assessment and Local Contextualisation

This quartet is vastly different to its predecessor, the first quartet. The opening movement has an underlying vocal quality which runs through the whole movement. This is due to the languid nature of the first theme and the use of the material from the song “Die antwoord” for the second theme.

Hofmeyr demonstrates skill in writing a scherzo filled with mirrors and palindromes, but still insuring the music is interesting to hear. The fugue finale is bound to be compared to the *Grosse Fugue*, Op.133 by Ludwig van Beethoven, as it seems that few if any composers have dared to write a fugue finale since Beethoven's imperious creation.

This quartet is a prime example of Hofmeyr's organic unity, where links can be drawn between many elements of the work. It is, however, more emotionally diffuse and would benefit by being paired with a work of greater intensity. A potential pairing that should work very well would be the String Quartet no.14 in C# minor, Op.131 by Ludwig van Beethoven. Two other works that have sufficient intensity and would pair well are the String Quartet in F major, M.35, by Maurice Ravel and the String Quartet, IG 29, by Giuseppe Verdi. The Ravel is particularly fine due to its melodious first movement and fiery finale.

6.3 Other Quartet Chamber Works

Three smaller quartet works exist, all of which are arrangements of earlier works. Namely, an unperformed version of the “Tango” from *Alice* for piano quartet, several arrangements of *Ingoma* and the Divertimento, Op.186. The “Tango” from *Alice* will be dealt with in section 7.2.1, in its most performed guise as a sextet for cellos, so is omitted here.

6.3.1 Ingoma, Op.37B/C/D/E

Ingoma was originally written in 1998 as an orchestral work, incorporating African songs. In 2000 Hofmeyr reworked the piece for recorder quartet, as Op.37B. Subsequently he made versions for string quartet (Op.37C), flute quartet (Op.37D) and viola quartet (Op.37E). These four version are all very similar, but to date only the recorder and flute versions have been played. A fifth version (scored for flute, violin, viola and cello) is featured in the Divertimento, Op.186.

The premiere of the flute quartet version was given by flautists Liesl Stoltz, Louisa Theart, Sally Minter and Jeanie Kelly at the Hugo Lambrechts Auditorium, Cape Town, on 2 November 2013. The work takes approximately 6 minutes to perform.

Dolcemente cullante ♩ c.70-80 Hendrik Hofmeyr

The image shows a musical score for three voices: Contralto, Tenore, and Basso. The music is in 4/4 time, marked 'Dolcemente cullante' with a tempo of approximately 70-80 beats per minute. The key signature has one sharp (F#). The Contralto part starts with a *ppp* dynamic and has a *pp* dynamic later. The Tenore and Basso parts start with *ppp* dynamics. The score consists of seven bars of music.

Example 244 – *Ingoma*, Bars 1-7

The piece consists of two sections, each based on a well-known Xhosa song. The first, based on “Thula Babana” is a gentle lullaby scored as a four-part chorale. While the second section, based on “Uqongqwot’hane” (better known as the click song) is an engaging dance. As is customary in the original settings of these songs, the melodies are repeated and gradually varied. Hofmeyr concludes the work with a climatic combination of both songs.

6.3.2 Divertimento, Op.186

This suite of four short movements was requested by Liesl Stoltz. All four movements are reworkings of earlier pieces, recast for flute, violin, viola and cello. The fourth movement is a new arrangement of *Ingoma*. The work was premiered by Liesl Stoltz (flute), Farida Bacharova (violin), Emile de Roubaix (viola), and Kristjjan Chernev (cello), for the Hermanus Music Society on the 23 April 2017. The suite takes approximately 11 minutes to perform.

The first movement, *Marcia*, is a reworking of the march also used in the middle section of the second movement of the Clarinet Quintet, Op.172, and the Three Pieces for Flute and Piano. The character is light and skipping, with a certain likeness to the main theme from *Peter and the Wolf*, Op.67, by Sergei Prokofiev.

The image shows a musical score for the first movement of Divertimento, Op. 186, bars 1-8. The score is for Flute, Violino, Viola, and Violoncello. It is marked 'Alla marcia' with a tempo of quarter note = c.96. The dynamics range from mezzo-forte (mf) to fortissimo (ff). The flute part features a melodic line with grace notes and slurs. The string parts provide harmonic support with chords and rhythmic patterns.

Example 245 – Divertimento, First Movement, Bars 1-8

The second movement, *Canzone*, is a reworking of the third song “Tweespalt” (Dichotomy) from the cycle *Die Skaduwee van die Son*, Op.157. This song is a tribute to the Afrikaans *volkslied* and consists of a long, flowing melodic line in two sections. It too features in the Three Pieces for Flute and Piano.

The third movement, *Caccia*, is a reworking of the second of Three Shakespeare Sonnets, Op.163. The piece is a canonic "chase", typical of the vocal canon popular in the Elizabethan era.

III. Caccia

Corrente ♩ = c. 126-138

The image shows the musical score for the third movement, *Caccia*. The first system includes staves for Flauto, Violino, Viola, and Violoncello. The Flauto part begins with a *mp* dynamic. The Violino part includes *mp* and *pizz.* markings. The Viola and Violoncello parts also feature *mp* and *pizz.* markings. The second system starts at bar 8 and continues the musical notation for all instruments.

Example 246 – Divertimento, Third Movement, Bars 1-15

The divertimento is concluded with *Ingoma*, which has been previously discussed.

The image shows the musical score for the fourth movement, *Ingoma*. The first system includes staves for Flauto, Violino, Viola, and Violoncello. The Flauto part features a *cresc.* marking followed by *ff*. The Violino part includes *pizz. sul pont.* and *arco* markings. The Viola and Violoncello parts also feature *ff* markings. The second system continues the musical notation for all instruments.

Example 247 – Divertimento, Fourth Movement, Bars 125-132

7. Quintet and Larger Chamber Works

7.1 Quintet for Clarinet and Strings, Op.172

MOVEMENTS	I. Fluido - Appassionato II. Tempo di polka - Alla marcia III. Canto notturno: Grave IV. Svolazzante - Luminoso
COMPOSED IN	2015
INSTRUMENTATION	Clarinet in A, Violin I, Violin II, Viola, Cello
SCORE DETAILS	58 pages, Sounding pitch
DURATION	24 minutes
COMMISSION	Requested by Justin Carter
PREMIERE	Justin Carter (clarinet) and the Amici String Quartet 8 December 2017 at the Baxter Concert Hall, Cape Town

7.1.1 Conception and Creative Process

The Quintet for Clarinet and Strings, Op.172, was requested in 2015 by Justin Carter (the author) and forms an integral part of this doctorate. The desire was to have a new chamber work, preferably a clarinet quintet, written by Hofmeyr that would be premiered as part of the creative component of this degree. The composer was enthusiastic about the idea, and the work was completed during the long mid-year vacation of the University in 2015. The quintet would have to wait to receive its premiere though, as the recital order had already been planned and the hope was to premiere this piece in the third year of the degree. The work would therefore only receive its premiere on 8 December 2017, played by Justin Carter and the Amici String Quartet, which consisted of violinists Suzanne Martens and Annien Shaw, violist Karin Gaertner and cellist Peter Martens.

As mentioned before, Hofmeyr always prefers to write with a specific musician or group in mind and tailors the creation around their individual personality and performance abilities. Having completed my bachelors, honours and masters degrees at UCT has meant that Hofmeyr has often heard my playing. He has heard my performances both at UCT and in professional settings, in examinations, recitals, concerto performances, competitions and numerous orchestral environments. He has thus also heard my musical development over more than ten years. Needless to say, this work is tailored to some of the qualities he felt could best be explored and exploited within my playing. In studying the score, one can see these qualities include an ability to

play long legato passages in the high register, especially at soft dynamic levels. Light and fast passagework, and the ability to sustain long musical lines without frequent breaths.

Another quality, which Hofmeyr and I have spoken about often and at length, is our mutual admiration for a dark, heavy sound in the low register of the clarinet. My instrument of choice for many years has been the Selmer Recital clarinet, famous for its powerful, rich and dark sound, especially in the low register. However, this deep richness of sound is in stark contrast to the sound created by most clarinetists, who choose to play instruments made by Buffet, which have a more penetrating or ringing sound, and are particularly transparent in the low register. This work contains many passages for the low register and often contrasts the sound of the different registers.

No requests were made concerning the content or structure of the work. However, several multiphonics which might be usable in the work were demonstrated to the composer. Over several years of experimenting with various sound possibilities on the clarinet, certain musically viable multiphonics were discovered, which are stable enough to be reproduced in a concert situation. Only consonant sounding multiphonics were of any interest, as most of the possible multiphonics are rather dissonant and coarse in quality. A beautiful octave (sounding F4 and F5) was discovered which has a very pure, almost organ-like quality. The composer went through the initial draft of the first movement and found an area which could be altered to include a short cadenza which could incorporate four of these multiphonics, but he chose to also write an ossia for the cadenza which excludes them for performers less comfortable with their production.

The third movement is a reworking and expansion of his *Canto notturno*, Op.127, originally for clarinet and piano. The piano writing is eloquently transferred to idiomatic, yet quite challenging, string writing, filled with many double stops and artificial harmonics, thus creating an expanded texture. The fourth movement makes use of a song from the song cycle *Die Skaduwee van die Son – 6 gedigte van Lina Spies*, Op.157.

Hofmeyr remarked about the work: “This four-movement Clarinet Quintet, while not a virtuoso showpiece, makes such demands on the clarinetist that it may in some senses be regarded as a concerto for clarinet, with the string quartet fulfilling the role of orchestra.”¹⁶⁶ There is some truth in this, in that the clarinet part is challenging and does often initiate and play the many themes in their first appearance. However, the work is also true chamber music, in that all five players share the spotlight and the emphasis is constantly moved between the players. Furthermore, the string parts contain some very challenging music and all five players must be highly capable musicians.

¹⁶⁶ Composer’s introductory notes to the score.

7.1.2 First Movement Analysis

The first movement is written with two contrasting themes and contains some vestiges of sonata form. Greater freedom is present in the structure, which is in harmony with the more fantasy-like nature of this music.

The structure can thus be summed up as:

Structure	Theme	Bars
Exposition	First theme (A)	1-41
	Second theme (B)	42-67
	Cadenza	68
Development	Hexatonic	69-85
	A1	86-120
	B1	121-156
Recapitulation	A2	157-170
Coda	A3	171-178

The work opens with all four strings on a unison E6, from which they descend one after the other, starting with the cello, which typically is not written for in such a high range, especially in chamber music (see example 248). Each successive instrument mimics the descent two beats apart, in the order viola–second violin–first violin. This creates a shimmering four-part texture, with the strings all playing measured triplet tremolos. The contour of the string writing is always united, functioning like a unified entity. Moreover, bars 4-8 of the strings are repeated four times creating the accompaniment for the statement of the main theme. Hofmeyr makes extensive use of the hexatonic scale (E-F-G[#]-A-C-D^b-E) in this movement. Indeed, the first violin uses this scale exclusively up to bar 34.

Geskryf op versoek van Justin Carter Requested by Justin Carter
QUINTETTO PER CLARINETTO E ARCHI

Fluido ♩ = c. 60-72 (con molto rubato) Hendrik Hofmeyr

Clarinetto in la
con sord. sul tasto

Violino I
ppp con sord. sul tasto

Violino II
ppp con sord.

Viola
ppp con sord.

Violoncello
ppp

alla punta
sim.
sim.
sim.
sul tasto
sul tasto

5

pp

10

Example 248 – Clarinet Quintet, First Movement, Bars 1-14

The clarinet enters at bar 9 on the same note E6, moving in a broad arch through the unified string texture. The contour of the clarinet and strings often oppose each other adding to their contrast. The long legato phrases in the clarinet writing are also contrary to the string tremolo texture. The clarinet starts a long descent from bar 16, reaching E4 at bar 19 and E3 at bar 24, before ascending back up to the starting pitch E6. This return ascent triggers the strings to follow suit, creating a series of imitations. The first violin's imitation is two beats later, with second violin, viola and cello following the same pattern.

Example 249 – Clarinet Quintet, First Movement, Bars 25-30

An imitative dialogue between clarinet and first violin starts in bar 31, with the other strings continuing to provide a soft canvas of tremolos, largely contrary in motion to each other (see example 250). This imitative dialogue consists of altered imitations of various phrases. First violin and clarinet use the same hexatonic scale until the beginning of bar 34. Note at bar 35 the first violin imitates the clarinet phrase from bar 31, while the clarinet imitates the violin's earlier phrase, both up a fourth. Here, the two instruments use a different hexatonic (D-F-F#-A-B \flat -C#-D), while the previous one was around C#.

31 *a tempo*
pp *p* *pp* *p* *pp* *p*
ord.
ppp *p* *ppp* *p*
ppp *ppp*

Example 250 – Clarinet Quintet, First Movement, Bars 31-36

The turbulent second theme, *Appassionato*, is announced at bar 42. The melodic content is entrusted solely to the clarinet, with the strings providing brief staggered interjections. The mood is passionate and declamatory. Note, the theme was pre-empted by the first violin in bars 38 and 40. This theme makes use of hexatonic and octatonic elements.

42 *Appassionato* ♩ = c. 108-116
mf *mf*
ord. *p* *via sord.* *senza sord.* *mp dim.* *p*
ord. *p* *via sord.* *senza sord.* *mp dim.* *p*
ord. *p* *via sord.* *senza sord.* *mp dim.* *p*
ord. *p* *via sord.* *senza sord.* *mp dim.* *p*
mp dim. *p*
mp dim. *p*
mp dim. *p*
mp dim. *p*
rall.

Example 251 – Clarinet Quintet, First Movement, Bars 42-47

The phrases are six bars in length here, with changing time signatures within these phrases, creating further variety. The first phrase (bars 42-47) is 18 beats long (4+4+3+2+2+3), as is the second phrase (bars 48-53), but with a different grouping of time signatures (4+3+3+3+2+3). The third phrase (from bar 54) is imitative in nature with the cello and viola echoed by the violins two bars later at the higher octave. The material in the lower strings, then echoed by the violins, also contains many similar features, but are not true imitations. The clarinet enters at bar 60 with a countermelody underscoring a further string imitation, which begins at bar 61.

Example 252 – Clarinet Quintet, First Movement, Bar 68

A brief clarinet cadenza (bar 68) introduces a motto-like motif, starting with a mordent. This mordent motif occurs four times in the cadenza, similarly, four multiphonics are used. The multiphonics do not return in the recapitulation, nor are they ever referenced. The four multiphonics create consonant intervals: an octave; a twelfth (octave and a fifth); a major thirteenth (octave and a major sixth); and a major tenth (octave and a major third). The clarinet needs to be rested on the knee to allow the thumb to be used to press the top trill key for the first multiphonic. Posture returns to normal for the next multiphonic, as it will not sound should the clarinet still be rested on the knee. An ossia passage is included which has no multiphonics and has a more conventional ascending slope.

Example 253 – Clarinet Quintet, First Movement, Bars 69-73

The development begins at bar 69, with the strings providing a shimmering carpet of sound. Hofmeyr makes use of a new hexatonic scale (D \sharp -E-G-G \sharp -B-C-D \sharp) in bars 69-73, with the clarinet sailing through all the notes presented by the quartet. The string writing is perfectly symmetrical, with each new entry placed a fifth lower, with a double stop a sixth lower added after. The original hexatonic scale (E-F-G \sharp -A-C-D \flat -E) is brought back in bars 74-78, with the strings all a semitone higher than the previous phrase. The third phrase (bar 79-85) likewise keeps rising a semitone using hexatonic scales (F-F \sharp -A-B \flat -C \sharp -D-F) and then (F \sharp -G-A \sharp -B-D-D \sharp -F \sharp) and (G-A \flat -B-C-E \flat -E-G). Hofmeyr thus uses all four versions of the hexatonic scale in this short passage.

The image shows a musical score for Example 254, Clarinet Quintet, First Movement, Bars 84-94. The score is written for five instruments: Clarinet, Violin I, Violin II, Viola, and Cello/Double Bass. The first system (bars 84-88) begins with a 'rall.' marking and a 'Tempo primo' marking. The strings play a tremolo accompaniment, while the clarinet plays a melodic line. The second system (bars 89-94) continues the development with various hexatonic scales and dynamic markings like 'pp' and 'sim.'.

Example 254 – Clarinet Quintet, First Movement, Bars 84-94

The development of the first theme starts at bar 86. The focal note has moved down to B5 and the theme is truncated but the original contrasting texture of legato clarinet and tremolo strings is present. As in the exposition (cf. bar 28), the clarinet's returns to the focal note (bar 100) triggers the strings to follow suit. Though, this time the cello sustains after the return to B5 and initiates a

gradually diminishing canonic echo. The canon is strict between cello, viola and first violin (at one bar's distance). The second violin comes in after two beats (between the viola and first violin) and therefore has one slight change (the B-G# is not repeated), and the imitation between this and first violin is then just one beat apart. Each successive entry is marked a dynamic level lower creating an echo effect; the viola *p*, the second violin at a further reduced dynamic of *pp* and the first violin at the lowest dynamic of *ppp*. Bar 110 corresponds to the imitative dialogue of bar 31, but with the clarinet and violin material now switched.

Example 255 – Clarinet Quintet, First Movement, Bars 100-105

The second theme re-emerges at bar 121. The first phrase is again six bars long, but the second is now lengthened to eight bars (totalling 25 beats). The ensuing imitative episode is led by viola and first violin at bar 135, answered by the cello and second violin two bars later at the lower octave. The original instrumentation is restored for the second imitative episode at bar 142, led by the cello and viola, and answered by the violins.

Example 256 – Clarinet Quintet, First Movement, Bars 142-145

At bar 149, the outcome of the development sees the conflation of the mordent motto (on clarinet) with the second theme (cello and first violin) and the texture from the hexatonic development (second violin and viola).

Example 257 – Clarinet Quintet, First Movement, Bars 149-151

The first theme is reprised at bar 157, in a new textural guise. The clarinet manages to keep its original long legato lines, but the strings reference the hexatonic development with hushed tremolos and a single pizzicato line. The pizzicato (shared between the first violin and viola) references the original clarinet line in the hexatonic development (cf. bar 69).

Tempo primo

Example 258 – Clarinet Quintet, First Movement, Bars 157-162

At bar 171, a further texturally developed reprise acts as coda to conclude the work. The clarinet is again true to the original, as are the middle strings (though placed much higher). The first violin sustains a tremolo artificial harmonic which creates the pitch A6, while the cello creates an undulating rainbow of glissando harmonics.

Example 259 – Clarinet Quintet, First Movement, Bars 171-172

7.1.3 Second Movement Analysis

The second movement, cast in ternary form (ABA), consists of an impish polka in irregular metre contrasted by a jaunty march. Hofmeyr makes full use of the sonic possibilities of the strings by use of *battuto con legno*, pizzicato (plucked single notes and strummed, rolled chords) and standard arco (bowed) techniques. After the brief string introduction (D is well rooted as the tone centre from the outset) the clarinet presents the polka theme using its lowest notes at bar 8.

8

Example 260 – Clarinet Quintet, Second Movement, Bars 8-15

Regardless of the many time signature changes, from bar 8 onwards the music could easily be presented in standard 4/4 time, with many off-beat accents. However, what Hofmeyr wanted to achieve here was to make the off-beat polka easier for the musicians to read by rewriting it in bars of much shorter duration, with the appropriate accents.¹⁶⁷ The music is coloured by Lydian modality (raised fourth, G#), and the many E# function as F \flat , so that both major and minor thirds are present.

Example 261 – Clarinet Quintet, Second Movement, Bars 8-18 (equivalent)

¹⁶⁷ Hofmeyr, interview, 12 July 2017.

After the main theme is presented, the strings imitate each other, initiated by the second violin from bar 29. The first violin echoes two quavers later, at the upper octave, while the cello enters a further five quavers later and the viola a further two quavers later. The imitations are not always complete. Hofmeyr makes use of strummed pizzicato chords, strummed up and down. At bar 36, the first violin answers only a quaver after the second violin, again at the upper octave. While in bar 42 the viola imitates the cello. Something new happens at bar 57, where the first violin and clarinet alternate four-bar phrases. At the fifth of these phrases (bar 73) the clarinet and first violin also partake in a game of close imitation, with the cello echoing earlier phrases at times (cf. bar 61 and 69).

Example 262 – Clarinet Quintet, Second Movement, Bars 72-80

The music takes on a new character at bar 89, cast in 3/8 with a somewhat insecure and questioning manner. Heralding in what will become the new tempo, the 3/8 bar becomes the crotchet beat at bar 105, in a transformation to the march tempo. This short passage includes the strings showing off virtuoso bowing control from bar 97, with exceptionally fast tremolo semiquavers.

At the transfer to the march tempo (bar 105) the strings set up a pattern until the clarinet unexpectedly screeches in at the upbeat to bar 107, on the important note E6, before descending in a whirlwind to its lowest notes to initiate the march at bar 108. This little clarinet cadenza is built on a repetitive pattern using the intervals of minor second, minor third and fifth.

Example 263 – Clarinet Quintet, Second Movement, Bars 106-111

The tone centre is E^b at the outset of the march, with both the major and minor third often combined. The tone centre moves often though (as B from bar 116 etc.) but returns to E^b by the end of the theme.

The string accompaniment is sparse and simple, consisting of pizzicato crotchets. After these first four bars the melody is split up and passed between the players: viola for two bars (bars 112-113), returned to the clarinet for two bars (bars 114-115), taken over by first violin for four bars (bars 116-119), back to the clarinet for two bars (bars 120-121), and then second violin for two bars (bars 122-123). The following four bars (bars 124-127) are for the clarinet but with countermelodies in the viola and first violin, before being taken over by the cello for two bars (bars 128-129). The clarinet takes the rest of the march melody (bars 130-137) but with support from the violins.

Numerous mordents are interspersed throughout the march, referencing the mordent motif from the first movement.

The march theme bears a certain similarity to the main theme (Peter's theme) from Sergei Prokofiev's *Peter and the Wolf*, Op.67. The tempos are similar, as are many rhythmic patterns, but the mood in Hofmeyr's march is somewhat sarcastic.

The image displays a musical score for Prokofiev's *Peter and the Wolf*, specifically bars 1-7. The score is in 3/4 time, marked 'Andantino' with a tempo of quarter note = 92. It features five staves: Violini I, Violini II, Violo, Violoncelli, and Contrabassi. The first system shows the beginning of the piece with a 'p' (piano) dynamic. The second system shows the continuation of the piece with a 'mf' (mezzo-forte) dynamic. The score includes various musical notations such as notes, rests, and mordents.

Example 264 – Prokofiev, *Peter and the Wolf*, Bars 1-7

The clarinet starts the journey back to the polka by way of a brief cadenza in bar 138, followed by the polka theme (A) as a solo statement in three octaves (bars 139-148) before the strings return at bar 149. A typical recapitulation follows until the re-emergence of the 3/8 at bar 221. A riotous carnival atmosphere is created at bar 227, where the polka and march material collide, with the clarinet and viola presenting the march material in 4/4 while the violins and cello continue presenting the 3/8 polka material (now cast in 12/8). Great precision is required to fit the polyrhythm together and to not lose the ensemble here. From bar 235, the first violin joins in with the march material underscoring the clarinet flourishes.

Example 265 – Clarinet Quintet, Second Movement, Bars 227-228

The clarinet references the polka melody in the last two bars (bars 239-240) ending the movement decisively.

Example 266 – Clarinet Quintet, Second Movement, Bars 239-240

7.1.4 Third Movement Analysis

The elegiac night song which forms the third movement exploits the lyrical possibilities of the clarinet. The full range of the instrument is explored, but note the movement opens and closes on the lowest pitch (C#3). The eerie quality of string harmonics is used to full effect in several sections as are rolled pizzicato chords. The key used here is an enriched F# minor, while the original *Canto*

notturno was a semitone higher as it was scored for B \flat clarinet. The construction for this harmony is built on a quartal compound (perfect and augmented fourths), a technique often used by Hofmeyr.



Example 267 – Quartal compound

III

Grave ♩ = c. 54-58 (con molto rubato)

Example 268 – Clarinet Quintet, Third Movement, Bars 1-4

The third movement includes a 14-bar introduction and opens with the mordent figure and a four-note ascending figure which will be referenced later in this movement and form the basis of the fourth movement's principle theme. From bar 2 the strings play an eerie mix of textures: artificial harmonics in the violins and heavy double stops for the lower strings, until at bar 6, where the viola emerges, ascending out of the dusk to present, starting at bar 7, an abbreviated version of the first of the complementary themes. This theme is accompanied by a sparse texture of rolled pizzicato chords which allows for the melody to be played *con molto rubato*.

Example 270 – Clarinet Quintet, Third Movement, Bars 15-22

Starting at bar 28, the music consists of an embellished and developed version of theme B (cf. bar 15) set for the clarinet. The opening fourth interval is now expanded to an eleventh and filled in with a flourish of short notes. The string accompaniment is also altered to contain rolled pizzicato chords together with double stops and harmonics.

From bar 36 the violins take the lead in their embellished and developed version of theme B, with the clarinet providing a passionate countermelody. As the music gets more heated and passionate, the clarinet rises to a climax at bar 41, before descending in a flourish. This instigates a short accompanied clarinet cadenza, marked *liberamente*, with the clarinet flying up (bar 45) to restate the principal theme, now ornamented and rather passionate. Underneath this the first violin presents the first theme, while the lower strings share an undulating accompaniment.

Example 271 – Clarinet Quintet, Third Movement, Bars 43-47

This conflation comes to a head at bar 54, ending in a surging and falling wave of triplets, which make way for the re-emergence of the B theme on the clarinet, in a more restrained fashion. At the end of the restatement the clarinet ascends, first resting on the A5 (bar 69) and then C#5 (bar 71), which also references the mordent.

The movement is concluded with the clarinet playing a free (*liberamente*) descending pattern based on the inversion of the ascending figure in bar 1 (see example 272). This descent goes to the lowest note and is followed by a final reference to the mordent.

Example 272 – Clarinet Quintet, Third Movement, Bars 70-74

7.1.5 Fourth Movement Analysis

The finale is set in sonata rondo form (ABACABA). The central episode (C) makes use of Hofmeyr's setting of "Musiek", which forms part of his song cycle *Die Skaduwee van die Son – 6 gedigte van Lina Spies*, Op.157. The B section is based on motifs from the polka movement, while the A section uses an idea originally found in the third movement.

Section	Bars
A	1-21
B	22-69
A	70-92
C	93-117
A	118-149
B	150-199
A	200-226
Coda	227-256

The A section starts with an ascending figure previously heard in bar 1 of the slow movement. These slithering figures are heard in alternation with a sardonic syncopated reference to the very opening material of the work. From bar 7, the clarinet and first violin alternate and finish each other's ideas, typically with the second instrument starting on the last note of the former instrument. A variant of the theme occurs at bar 14, which incorporates a mordent figure.

Svolazzante ♩ = c. 152-168

Clarinetto in la

Violino I

Violino II

Viola

Violoncello

5

mp
col legno battuto

mp
col legno battuto

mp

mp

p

p

p

p

Example 273 – Clarinet Quintet, Fourth Movement, Bars 1-8

The second theme (B), in G major, is a homage to the waltz as a dance form. The material is based on motifs from the polka in the second movement. This starts at bar 22, with the first violin and cello presenting the material two octaves apart. The clarinet provides murmuring support together with the second violin and viola's glissando harmonics. The clarinet and viola take over the melody from bar 44, maintaining the two-octave distance.

21

a tempo

p

ord.

mp cantabile
gliss.
IV.

il più forte possibile
gliss.
III.

ord.

ord.

ord.

mp cantabile

I.

III.

II.

III.

II.

Example 274 – Clarinet Quintet, Fourth Movement, Bars 21-25

The sardonic syncopated figure returns at bar 68 heralding the return of the varied reprise of the first theme (A), which begins at bar 70. The first violin and viola alternate the slithering figures, while the clarinet entertains the variant with the added mordent (bar 77).

Example 275 – Clarinet Quintet, Fourth Movement, Bars 77-80

The central theme (C) begins at bar 93 and is highly lyrical, marked *Luminoso*. The two violins present the melody in octaves (originally in the piano introduction of the song), with syncopated support from the viola and cello. The ascending flourishes in the clarinet are based on the first theme (A) material.

Example 276 – Clarinet Quintet, Fourth Movement, Bars 93-95

4. Musiek

Luminoso ♩ = c. 48-52

Hendrik Hofmeyr

Soprano o tenore

il canto in rilievo
mp

Pianoforte

PPP con molto pedale

3

S.T.

Example 277 – Musiek, Bars 1-4

The clarinet takes over the violin melody from bar 100, sharing the spotlight with the cello, now ‘singing’ the vocal part. The violins continue the idea of the ascending flourishes heard on the clarinet earlier. The texture gets more convoluted with the violins and viola sharing ascending runs from bar 108, ending with the viola providing glissando harmonics from bar 115. The tone painting is vivid and could easily recall memories of a starry, starry night.

100

mp cantabile

pp

pp

ppp

mp cantabile

Example 278 – Clarinet Quintet, Fourth Movement, Bars 100-101

The second reprise of (A) occurs at bar 118, presented here by the clarinet again. This reprise is unique in that it makes use of ascending and descending (from bar 126) versions of the slithering figure.

Example 279 – Clarinet Quintet, Fourth Movement, Bars 126-130

The varied reprise of the second theme (B) occurs at bar 150, now in C major, presented on clarinet and first violin, again with a two-octave distance. The second violin and cello take over the melody from bar 172, with the clarinet replacing the second violin from bar 184, still coupled with the cello.

Example 280 – Clarinet Quintet, Fourth Movement, Bars 183-190

The final reprise of the first theme (A) occurs at bar 200. The variation which was present in the previous reprise, of using ascending and descending figures is taken further here. From the outset of this reprise all concluding figures are going in opposing direction to the previously stated figure, creating rising and falling figures. This does self-correct from bar 219, where the directions align again.

Example 281 – Clarinet Quintet, Fourth Movement, Bars 199-202

The work ends with a coda, starting at bar 227, which is based on the central C section, shot-through with ascending and descending figures. The clarinet and first violin present the melody throughout, in contrasting articulation; the clarinet slurred and legato, the violin with articulated tremolos on each new note. The very end incorporates a brief reference to the second theme (B) at bar 252-254 and first theme (A) at bar 255.

Example 282 – Clarinet Quintet, Fourth Movement, Bars 227-230

7.1.6 Assessment and Local Contextualisation

This quintet is currently Hofmeyr's only multi-movement chamber work for an ensemble larger than the string quartet. The quintet shows off Hofmeyr's clear understanding of the various instruments and how best to use them in combination with each other. This results in a work with impeccable inner balance, both in terms of dynamics and emotional content. It is a very rewarding work for all five musicians, if at times quite challenging. The end result, however, far outweighs the difficulty in its preparation and the work will hopefully come to be regarded as a jewel in the South African chamber music repertoire.

It is a perfect length to allow it to be coupled with a short work to form a half of a chamber recital. Short works for this medium include: Robert Levin's completion of the Quintet Movement in B \flat major, KV Anh./Suppl.91 (K.516c) by W.A. Mozart, which was chosen for the creative component of this doctorate; *Rhapsodic Quintet* by Herbert Howells, inspired by Ralph Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*, is a beautiful example of chamber music from the English pastoral tradition; Fantasy No.1 in G minor or Fantasy No.2 in E \flat major by Charles Villiers Stanford would also serve this purpose well; or for a more exotic sound, the *Rêverie Orientale*, Op.14 No.2, by Alexander Glazunov is usually an audience favourite.

The standard repertoire of quintets by Mozart, Weber and Brahms would all complement this work well. A fine work worth considering is Samuel Coleridge-Taylor's Clarinet Quintet in F \sharp minor, Op.10, written in 1895 using a blatantly Dvorakian style. This was done in rebellion to Stanford, his composition teacher at the RCM, who had insisted that no composer could write a clarinet quintet without the influence of Brahms' monumental quintet. Several important works written in the last 25 years include *The Dreams and Prayers of Isaac the Blind* by Osvaldo Golijov, and *Gumboots* by David Bruce, which was also chosen for the creative component on this degree.

Local composers who have tackled this medium include Matthijs van Dijk, Martin Watt, Michael Blake, Allan Stephenson and Paul Hanmer. The two quintets by van Dijk are highly contrasted and use the instrument rather effectively: The earlier work, which was premiered as part of the creative component of this PhD, is full of Klezmer references; while the later work is built on a repetitive rhythm.

7.2 Other Larger Chamber Works

Two short sextet works exist, one original and one an arrangement. This is followed by a septet work for various flutes. Hofmeyr has made an arrangement of his Concerto for Flute, Violin and Strings, for reduced forces. While this arrangement is technically for septet, it is not chamber music, as it is merely a concerto with reduced orchestra, thus is not discussed further.

7.2.1 Tango from 'Alice', Op.20e

Lewis Carroll's literary masterwork *Alice's Adventures in Wonderland* has fascinated Hofmeyr since childhood. He first wrote music for it in 1977, while still an undergraduate, creating *Wonderland Suite*, a collection of four short movements written for oboe and piano.¹⁶⁸ He has borrowed ideas from the suite several times, most notably when he wrote *Alice*, Op.20, an elaborate ballet score written in 1990-1991, while he was still in Italy. The ballet has never been performed, however Hofmeyr has made arrangements of certain sections of the work, including an orchestral suite, Op.20A. His most performed arrangement from *Alice* is the cello sextet version of the "Tango".¹⁶⁹

The cello sextet version of this tango was requested by Peter Martens, for his group *I Grandi Violoncellisti* to be recorded and released on their CD titled "Dances for 6".¹⁷⁰ The cellists for the recording were Peter Martens, Brian Choveaux, Anmari van der Westhuizen, Marian Lewin, Barbara Kennedy and Cheryl de Havilland. The atmospheric tango makes full use of the colouristic possibilities of the cello and its extensive range (see example 283). This work takes approximately 4 minutes to perform.

Hofmeyr had made two prior versions of this arrangement, both are still unperformed. The one, Op.20b, is from 1997 and is scored for three clarinets, three violins, cello and piano duet while the other, Op.20d, is from 2003 and is scored for violin, viola, cello and piano.

¹⁶⁸ *Wonderland Suite* is considered part of his juvenilia and was not assigned an opus number, nor does it get performed.

¹⁶⁹ Hofmeyr, interview, 18 October 2017.

¹⁷⁰ Hendrik Hofmeyr, *Dances for 6*, I Grandi Violoncellisti, Cello Classics CC1019, 2006, CD.

5

ff gliss. arco pizz. pizz.
 ff gliss. ord. pizz. c.l. ord. pizz.
 ff gliss. c.l. pizz. c.l. pizz.
 ff gliss. c.l. pizz. ord. mf
 ff gliss. c.l. ord. mf
 ff c.l. pizz. p c.l. pizz.

9

arco pizz. sim. arco f
 c.l. ord. pizz. sim. c.l. ord. f
 c.l. pizz. sim. c.l. f
 f pizz. f pizz.
 c.l. pizz. sim. c.l. ord. pizz. f

Example 283 – Tango from 'Alice', Bars 5-13

7.2.2 Mokete, Op.171

Mokete (Celebration) was a requested work for the *La Via dei Concerti Festival*, to be played by the six percussionists in the festival orchestra. The sextet premiered the work on 13 July 2015 and performed it eight further times within a two-week period. The work takes approximately 4 minutes to perform.

The main theme of the work is based on the Xhosa praise song “Lizalis’ indinga lakho”, also used in Hofmeyr’s *Ludzimu*, Op.167. The theme appears three times, in progressively elaborate form, against varied rhythmic patterns of a distinctly African feel.

The instruments required are:

Percussion I: 4 Timpani

Percussion II: 3 Tom-toms (high, medium, low)

Percussion III: Tambourine, Snare drum, 2 Bongos (high, low)

Percussion IV: 5 Temple blocks

Percussion V: Marimba

Percussion VI: Marimba

MOKETE (CELEBRATION) Hendrik Hofmeyr

Danzante ♩. = c. 120-132

4 Timpani (G.A.Bb.D) *with soft timpani mallets*
III. *gliss.* III: A# to B III. *sim.* III: B to C

3 Tom-toms *with wooden sticks*
p

Tambourine *with wooden sticks*
p

5 Temple blocks *p*

I. Marimba (2 players) *with medium mallets*
p

II. Marimba (2 players) *with medium mallets*
p

Example 284 – Mokete, Bars 1-5

7.2.3 Il giardino delle Esperidi, Op.124

The final work to be discussed is the flute septet *Il giardino delle Esperidi* (The Garden of the Hesperides) which is scored for flute solo, accompanied by a flute ensemble of four flutes, alto flute and bass flute. Raffaele Trevisani, who had premiered and recorded the Concerto for Flute, Violin and String Orchestra, Op.70, requested the work. It was premiered by Liesl Stoltz (solo flute) and students from the SACM, at Hiddingh Hall, Cape Town, on 19 September 2013. The work is yet to be performed by Trevisani but has received several performances locally and in Italy, and takes approximately 8 minutes to perform.¹⁷¹

Hofmeyr's introductory notes to the score sums up the work well:

In Classical mythology, the Hesperides (or Nymphs of the Evening) lived in a secret garden in the far West, where, with the aid of a serpent, Ladon, they guarded the golden apples of a sacred tree. They were the seven daughters of Erebus (Chaos) and his sister Nyx (Night), and were renowned for their beautiful singing.

The Garden of the Hesperides is scored for solo flute and flute sextet (four flutes, alto flute and bass flute) and evokes the rituals of the nymphs through the free and rhapsodic interweaving of motifs suggesting singing and dancing.

Example 285 – *Il giardino delle Esperidi*, Bars 4-6

¹⁷¹ Hofmeyr, interview, 30 August 2017.

8. Conclusion

This research has investigated every work in Hofmeyr's chamber music output and includes fairly extensive analyses of the eleven major works he has written in this genre to date. Through this investigative process, it has become abundantly clear how skilfully and artistically Hofmeyr creates his compositions. He shows great ingenuity in terms of manipulating standard structural forms, using them in a way that makes them still feel relevant in the creation of chamber music. His structural unity is equally matched by both his thematic unity and his harmonic unity, as demonstrated extensively throughout this research. As a composer, he has created an individual voice, one that is easily recognisable, highly intelligible, and which is both exciting to perform and to hear in concert.

It should now be clear to the reader, especially if the works are heard together with this research, how Hofmeyr has striven to champion expressiveness, beauty, melody, harmony, and, most fundamentally, tonality in his composition.

The traditional forms which Hofmeyr makes extensive use of (such as sonata, rondo, ternary, sonata-rondo and variation form) are always adapted to serve his needs best, sometimes creating rather elaborate structures such as altered palindromes. Contrapuntal writing is successfully integrated into the composer's general style, often in elaborate ways. Indeed, almost all the works discussed in this research have some form of contrapuntal texture within them. Harmonically, Hofmeyr makes frequent use of various modes and reworking of modes, nevertheless one is struck by his commitment to writing music rooted in tonality and displaying emotion and expressiveness. The use of octatonic, hexatonic scales as well as "contaminated" triads and Phrygian inflections at cadences is part and parcel of his harmonic language and individual sound world.

Thanks to his clear understanding of all the instruments he writes for, the great effort it takes to master his music (both technically and musically) is well worth the time and energy. It should be noted that every single performer who joined me to present Hofmeyr's chamber works in the creative component of this PhD commented on how rewarding and exciting it is to perform his works despite the huge challenges to master the music.

Thus, it is not at all surprising that he is considered the most commissioned and most performed South African composer living in the country today. Is it equally unsurprising that his chamber music output has grown so extensively in the last ten years: in total, 25 of his 38 chamber works have been produced since 2008. Comparatively, his earliest mature work *Nag*, Op.1, dates from 1983, clearly showing that in the first 25 years of his career he produced only 13 chamber works.

This makes it quite clear that chamber music has more recently become an important part of his output.

Performers, both local and international, are understandably eager for him to produce more chamber works both for standard formats and sometimes requesting or commissioning pieces for unlikely combinations of instruments. Indeed, works such as *Fiaba*, for two flutes and marimba; *Ludzimu*, for bassoon, violin and piano; and *Rapsodia notturna*, for guitar and piano, demonstrate the more unconventional forces for which he has already composed.

It should now also be clear where he fits within the local context of chamber music composition, having shown how local composers such as van Wyk and du Plessis were inspirational and influential in his development. This is contrasted to Klatzow, Hofmeyr's predecessor as Professor of composition at UCT, who only briefly taught him and was unsympathetic to Hofmeyr's style of melodic composition which is rooted in tonality. This lack of rapport inevitably strengthened Hofmeyr's resolve to forge his own voice, where he has married tradition with innovation.

Another aspect of this investigation, has been the ease with which Hofmeyr's chamber music can be incorporated into concert programmes, how it can be paired with other suitable works, and how links and comparisons can be found to aid in this. These claims are further strengthened by the work and preparation done for the creative component of this PhD, which was also integral in obtaining a fuller understanding of how Hofmeyr's music can be integrated into one's performance repertoire. It was also through presenting the four chamber recitals, which made up the creative component, that a much greater understanding and appreciation of Hofmeyr's music was gained. It has been my experience that while these works are highly challenging from both an interpretive and a technical standpoint, they do prove themselves to be well worth the effort and are a worthy undertaking for any serious musician.

Due to the sheer scope of potential works within Hofmeyr's output, however, it was necessary to limit the works that would form part of this study. To this end, the subset of chamber works that include the voice were omitted from investigation, despite the importance that the human voice holds within Hofmeyr's oeuvre and his compositional style. These are included in the worklists that follow in Appendix A. Works for two pianos, most notably the Sonata for Two Pianos, Op.86, were also omitted due to these existing in a questionably grey area between the genres of piano and chamber music. Additionally, the lesser chamber works, that are discussed in this thesis, were not analysed extensively, again due to the necessity to contain the scope of the investigation. Any and all of these works, are potential avenues for further exploration.

Hofmeyr remains committed to producing the highest quality music he can and is highly optimistic about his future works, showing no sign of slowing down. If anything, Hofmeyr seems to be in the prime of his creative career.

The hope is that this research will be of immense value to any musician learning any of these works or anyone undertaking any form of study into Hofmeyr's oeuvre. Indeed, further research into his music could very easily be justified and should be encouraged.

Appendix A – Worklists

Commissioned works underlined

Requested works in italics

For arrangements of complete works, the opus number is followed by a capital letter (e.g. 30A); if the arrangement is of part(s) of a work, the number is followed by a lower-case letter (e.g. 20b).

Timings in square brackets are for individual movements of a work.

Detailed Worklist of Chamber Music – Chronological by Opus

Op.	Title	Date	1st Perf.	Min.	Instrumentation
20b	<i>Tango from 'Alice'</i>	arr. 1997		4	3 cl, 3 vn, vc, pf duet
20d	<i>Tango from 'Alice'</i>	arr. 2003		4	vn, vla, vc, pn
20e	<i>Tango from 'Alice'</i>	arr. 2003	2004	4	6 vc
23	Die Lied van Juanita Perreira	1995	1996	5	vc, pf
30A	<i>Notturmo elegiaco</i>	arr. 1998	1998	7	fl, vc, pf
30B	<i>Notturmo elegiaco</i>	arr. 2003	2008	7	vn, vc, pf
36	<u>String Quartet No.1</u> 1. Canone 2. Marcia 3. Notturmo 4. Rondo	1998	1998	28 [8] [4] [10] [6]	2 vn, vla, vc
37B	<i>Ingoma</i>	arr. 2000	2000	6	4 rec (S/A,A,T,B)
37C	<i>Ingoma</i>	arr. 2000		6	2 vn, vla, vc
37D	<i>Ingoma</i>	arr. 2013	2014	6	4 fl
37E	<i>Ingoma</i>	arr. 2014		6	4 vla
44b	<i>Tango dell'amarezza</i>	arr. 2004	2006	4	vc, cb
44d	<i>Tango dell'amarezza</i>	arr. 2005		4	cb/vc, pf
44e	<i>Tango dell'amarezza</i>	arr. 2009		4	vn, pf
51A	<i>Il poeta e l'usignolo</i>	arr. 2004	2005	9	fl, guitar
51B	<i>Il poeta e l'usignolo</i>	arr. 2005	2005	9	fl, hrp
51C	<i>Il poeta e l'usignolo</i>	arr. 2011	2011	9	fl, pf
51D	<i>Il poeta e l'usignolo</i>	arr. 2014	2014	9	fl, vla, pf
51E	<i>Il poeta e l'usignolo</i>	arr. 2014	2015	9	fl, vn, pf
56D	<i>Dona nobis pacem</i>	arr. 2014		3	vc, pf
78A	<i>Philomena's Night Song</i>	arr. 2014		6	vn, pf
85	<i>Crucifixus</i>	arr. 2004	2005	9	vc, organ
88	<u>Variazioni sopra un corale</u>	2005	2007	11	fl, organ
94	<i>Sonata for Horn and Piano</i> 1. Sognante – Luminoso – Pregando 2. Lento e solenne 3. Vigoroso – Vivace con brio – Alla Marcia	2006	2006	24 [12] [7] [5]	hrn, pf
95b	<i>River of Sorrow and Umsindo [Partita Africana]</i>	arr. 2009	2009	11	vibr, marimba

96	<i>String Quartet No.2</i> 1. Liberamente (quasi improvvisato) 2. Scherzo a specchio: Vivacissimo 3. Fuga: Meditabondo (quasi improvvisato)	2006	2007	25 [11] [4] [10]	2 vn, vla, vc
99	<u>Sonata for Flute and Piano</u> 1. Liberamente – Vivo 2. Sognante 3. Energico – Diafano	2006	2007	15 [6] [4] [5]	fl, pf
99A	Sonata II for Violin and Piano	arr. 2008		15	vn, pf
101E	<i>Variazioni sopra una ninnananna africana</i>	arr. 2012		5	vc, marimba
108	Rapsodia notturna	2007	2008	12	guitar, pf
112	<u>Trio for Violin, Cello and Piano (Trio I)</u> 1. Passacaglia 2. Tempo di Walzer 3. Meditabondo 4. Monoritmo	2008	2008	27 [8] [5] [8] [6]	vn, vc, pf
113	<u>Endimion en die Maan (Endymion and the Moon)</u>	2008	2009	7	vn, hrp
113A	<i>Endimion en die Maan (Endymion and the Moon)</i>	arr. 2011		7	vn, pf
115	<u>Sonata I for Violin and Piano</u> 1. Dialoghi 2. Variazioni canoniche 3. Perpetuum mobile	2008	2008	25 [9] [9] [7]	vn, pf
119	<u>Lied van die Somerwind</u>	2009	2009	9	fl, vn
120	It takes two...	2009	2009	7	fl, vc, pf
124	Il giardino delle Esperidi	2009	2013	8	fl solo, 4 fl, afl, bfl
127	Canto notturno	2010	2010	5	cl, pf
130	<u>Mabalêl – Fantasia</u>	2010	2012	7	fl, pf
130A	<u>Mabalêl – Fantasia</u>	arr. 2016		7	fl, hrp
134	<u>Trio for Flute, Clarinet and Piano (Trio II)</u> 1. Dolcemente scorrevole 2. Misterioso e incantato 3. Danzante	2010	2011	15 [6] [6] [3]	fl, cl, pf
134A	<u>Trio for Violin (Fl.), Cello (Viola/Cl.) and Piano</u>	arr. 2011		15	vn (fl), vc (vla/cl), pf
145	<i>Elegia</i>	2011	2012	5	fl, hrp
151	<u>Diablerie</u>	2012		5	vla, guitar
153	<i>Sonata for Clarinet and Piano</i> 1. Moderato 2. Sognante 3. Con brio	2012-13	2014	21 [9] [5] [7]	cl, pf
154	<i>Sonata for Cello and Piano</i> 1. Fluido 2. Ciaccona canonica: Grave 3. Quasi danza africana	2013	2015	24 [9] [7] [7]	vc, pf
167	<u>Ludzimu – Trio for violin, bassoon and piano</u> 1. Solenne 2. Scorrevole 3. Espressivo 4. Misterioso 5. Vivo	2015	2015	15 [3] [2] [3] [2] [2]	vn, bsn, pf

	6. Gioioso			[3]	
169	<i>Fiaba</i>	2015	2016	9	2 fl, marimba
171	<i>Mokete</i>	2015	2015	4	6 prc
172	<i>Quintet for Clarinet and Strings</i> 1. Fluido – Appassionato 2. Tempo di polka – Alla marcia 3. Canto notturno: Grave 4. Svolazzante – Luminoso	2015	2017	24 [7] [4] [6] [7]	cl, 2 vn, vla, vc
	<i>Three Pieces for Flute and Piano</i> 1. Song [Op. 157d] 2. Prayer [Op. 57E] 3. March	arr. 2016		7	fl, pf
181	<u><i>Sonata for Vibraphone and Marimba</i></u> 1. Ciaccona: Solenne 2. Incantato 3. Danzante	2016	2017	16 [7] [5] [4]	vibr, Marimba
186	<i>Divertimento</i> for flute and string trio 1. Marcia 2. Canzone 3. Caccia 4. Ingoma	arr. 2017	2017	11 [1] [3] [2] [5]	fl, vn, vla, vc
189	<i>Sonata for Viola and Piano</i> 1. Meditabondo – Andante – Irrequieto 2. Fiabesco – Cullante 3. Tempo di Waltzer	2017	2018	20 [8] [8] [4]	vla,pn

Worklist of Chamber Music with Voice – Chronological by Opus

This list includes all chamber works which combine the voice (or voices) with any instrument(s) besides piano alone.

Op.	Title	Date	1st Perf.	Min.	Instrumentation
5A	Tre liriche in stile antico	arr. 2011	2012	9	High voice, vn, pf
5b	Tre liriche in stile antico: II. L'infinito	arr. 2000	2001	4	Med voice, vc, pf
5c	Tre liriche in stile antico: III. Quiete	arr. 2000	2001	4	Med voice, vc, pf
7A	Of Innocence and Experience (William Blake)	arr. 2010	2010	6	High voice, trp, pf
9A	Two Poems of Mervin Peake	arr. 1985	1986	5	Med voice, ob, pf
11	The Death of Cleopatra (Shakespeare)	1986	1986	12	Sop, fl, afl, bcl, hr, vibr, hrp, vla, db
11A	<i>The Death of Cleopatra (Shakespeare)</i>	arr. 2005	2005	12	Sop, cl, vla, pf
11B	<i>The Death of Cleopatra (Shakespeare)</i>	arr. 2014		12	Sop, 2 vn, vla, vc
26	Le Bateau ivre (Rimbaud)	1996		15	Med/low voice, fl, hr, vibr, hrp, vc
44C	<i>Of Darkness and the Heart (Fiona Zerbst)</i>	arr. 2005	2006	16	Sop, 2vn, vla, vc
44f	Of Darkness and the Heart: 3. Hotel	arr. 2010		4	Ms, vla, pf
44g	Of Darkness and the Heart: 3. Hotel	arr. 2011		4	Sop, tr, pf
45	<i>Gebed om die gebeente (D.J. Opperman)</i>	1999	2000	16	Sop, fl, vc, pf

51	<u>Due sonetti di Petrarca</u>	2000	2003	9	High voice, rec [fl], vc, hrpschd [pn]
53	<u>Psalms 23</u>	2000	2001	5	S/MS/T, vc
56B	Pie Jesu	arr. 2007	2007	3	High voice, organ
66	<u>Ainsi qu'on oit le cerf bruire</u>	2002	2002	15	High voice, fl ,vc, pf
66A	<i>Ainsi qu'on oit le cerf bruire</i>	arr. 2004		15	High voice, fl ,vc, hrpschd
67	<u>Oda a la bella desnuda</u> (Neruda)	2002	2002	15	S/T, vc
102	<u>Dover Beach</u> (Matthew Arnold)	2007	2007	8	High voice, fl, vc, pn
102A	<u>Dover Beach</u> (Matthew Arnold)	arr. 2014		8	High voice, fl, vc, hrpschd
123B	<i>Wynverse</i>	arr. 2012		5	High voice, tr, pf
132	<u>Place me like a seal upon your heart</u>	2010		6	S, b, fl, organ
142	<u>Diptych</u> 1. Ode to the Elephant (Neruda) 2. Ithaca (Cavafy)	2011	2011	16 [7] [9]	High voice, fl, cl, 2vn, vla, vc, pf
174	<u>Maria</u> (Wilhelm Knobel)	2015	2015	9	High/med voice, vc
177	Van vlam en as – 11 poems of Sheila Cussons	2015		23	Sop, cl, pf

Interviews with the composer

Hofmeyr, Hendrik. Interview by the author. South African College of Music, University of Cape Town. 25 March 2015.

Hofmeyr, Hendrik. Interview by the author. South African College of Music, University of Cape Town. 16 July 2015.

Hofmeyr, Hendrik. Interview by the author. South African College of Music, University of Cape Town. 17 November 2015.

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