An Annotated Catalogue of Selected Works for Clarinet by South African Composers

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A minor dissertation submitted in partial fulfilment of the requirements for the award of the Degree of Master of Music at the College of Music, University of Cape Town

November 2005

Supervisor: Dr H. Hofmeyr
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Declaration

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

Signed

[Signature]

Clare Louise Webb


Date
Acknowledgements

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Abstract

The dissertation consists of an annotated catalogue of nineteen selected works for clarinet by South African composers. These are presented in chronological order, based on the year of composition. A short biography of the composer is given before the work is discussed. Of the analysed works, all those for solo clarinet or for clarinet and piano have been graded.

A thesis of a similar nature, written in 1989 by L.A. Hartshorne, entitled "The Compositions for Clarinet by South African Composers", contains details of twenty-four works written between 1928 and circa 1981. The majority of the compositions analysed in the current dissertation were written from around 1981 onwards, and to some extent, therefore, this research could be seen as complementary to the information contained in the aforementioned thesis.

An addendum lists all the South African works featuring solo clarinet that the author was able to trace. These include solo works, chamber works for up to nineteen instruments and concerto-type works with strings or orchestra.
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Bibliography
1. Introduction

This dissertation consists of an annotated catalogue of nineteen works for clarinet by South African composers. These are presented in chronological order, based on the year of composition. A short biography of the composer is given before the work is discussed and a basic musical analysis is included. Works for solo clarinet or for clarinet and piano have been graded. This was done with the view of expanding the range of works available to the clarinet teacher, and so promoting home-grown music. An addendum lists all the South African works featuring solo clarinet that the author was able to trace. These include concerti (6 in total), works for clarinet and string orchestra (3), wind quintets (21), trios (36), other chamber works for up to 19 instruments (93), works for clarinet and piano (42), and solo works (13).

Preliminary research has indicated that there is very little written material available on this topic and this dissertation aims to fill the perceived gap in this regard. In selecting the composers, the widest possible definition of "South African" was used, to include both composers born outside this country who have become South African citizens, and South Africans who have become foreign citizens.

A thesis entitled "The Compositions for Clarinet by South African Composers", written in 1989 by L.A. Hartshorne, covers 24 works (by 18 composers), written between 1928 and around 1981. For this reason, the majority of the compositions I have analysed are those written from around 1981 onwards. Because of my own interest in them I have also included two compositions written prior that year (and which are not covered in Hartshorne's thesis), namely Priaulx Rainier's Suite for Clarinet and Piano (1943) and Ian Holloway's Die Kunst der Klarinette (1975). To some extent therefore, this research could be seen as complementary to the information contained in the aforementioned thesis. My analyses do not follow any particular formulae, given the diverse and varied nature of the individual compositions under discussion.
2. Notes on selected clarinet works by South African composers

Where reference is made to specific beats within a bar, these will be shown by the use of superscript next to the bar number. Bar 1\(^2\) therefore refers to the second beat in bar one. Compound metres will be subdivided according to the denominator of the time signature. Thus a bar in 6/8 is treated as having six beats.

The range is derived from the system where A\(_1\) - G\(^\#1\) represents the first octave of the piano, making C\(_4\) the equivalent to middle C.

The clarinet pitches are referred to as they appear in the scores as written for clarinet in B\(_{b}\) (written pitch in B\(_{b}\) as opposed to the sounding pitch), unless otherwise specified.

2.1 Priaulx Rainier

Suite for Clarinet and Piano (1943)

2.1.1 Biography

Priaulx Rainier was born in 1903 in Howick, Natal, into a musical family. She studied violin at the South African College of Music under Winifred Leffler and Ellie Marx. In 1919 she was awarded an overseas scholarship from UNISA.\(^1\) She left South Africa to study at the Royal Academy of Music in London and from then on, London was her home. She completed her course at RAM in 1924 and was a freelance violinist for a period of time. She began to focus on composition after her arm was injured in a car accident.

She completed the Suite for Clarinet and Piano in 1943, the year in which she was appointed as Professor of Harmony and Counterpoint at the RAM (a position which she held until her retirement in 1961). Being now

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financially secure, she devoted her time to composition, and by 1945 had become part of the group of composers and artists who were the leaders of contemporary British art. Among them were Michael Tippett, Hugh Walton, Benjamin Britten, Peter Pears and Ben Nicholson.

Rainier was elected as a Fellow by the Worshipful Company of Musicians in 1953 and the following year she was elected as a Fellow by the RAM. In 1982 she received an honorary DMus degree from the University of Cape Town.²

2.1.2 Analysis

I. Vivace

II. Andante come da lontano

III. Spiritoso

IV. Lento e tranquillo

V. Allegro con fuoco

The first performance of this work took place in London at the London Contemporary Music Centre in the Cowdray Hall. It was performed by Stephen Walters (clarinet) and Antony Hopkins (piano). The work was published by Schott (ed.10409) in 1949.³

I. Vivace

This movement is written in ternary form with an added coda.

A Bars 1 - 91

B Bars 92 - 130

A Bars 131 - 156

Coda Bars 157 - 168

In this movement the piano writing focusses on the percussive possibilities of the instrument.⁴ The movement begins with six bars of solo piano.


⁴ Ibid.
In the opening figure (bars 1 - 3) the black keys in the right hand (A\textsuperscript{♯} and B\textsuperscript{♭}) are set against the white keys in the left hand. This feature of black keys against white keys is seen throughout this movement.

Another aspect of the opening bars which is seen throughout this movement is the use of repeated semitone and tone intervals. This often results in tone-clusters. Frequently, these semitones or tones are played alternately.
with an octave figure. The non-simultaneous use of the notes of the cluster occurs regularly. In the first bar the tone-cluster is made up of two semitones, namely A♭, A, B♭, forming a three-note cluster, where the A is played in octaves. An unusual type of “gapped” cluster occurs in bars 23 and 24 where two semitones (B, C and E, E♭) are separated by a three-semitone interval. If the E♭ is respelt as a D♭, the compound can be regarded as a cluster in E minor.

Example 3 Bars 23 – 24

This use of seconds (both major and minor) separated by a larger interval can be seen extensively. For example: in bars 5 – 7 with the use of E♭, F♭; B, C and F♭, G♭ (shown in Example 7) and in bar 35 with the use of A♭, B♭ and G, A (shown in Example 8).

Within the clarinet line as well as the piano part, short repetitive phrases are used frequently. This can be seen in the opening clarinet figure (bars 6 – 13) which is unaccompanied. An effect of metric displacement is created with these short repetitive phrases when the same motif begins on different parts of a bar.
The pitches of this opening line of the clarinet (and much of this movement) are based on the whole-tone scale. This opening clarinet figure is repeated (bars 16 - 22), again unaccompanied, but transposed a minor seventh down.

Imitation occurs between the two voices in bars 72 - 75. The whole-tone melody, which is played by the clarinet in bars 72 - 73, is sounded by the piano a semitone lower in bars 74 - 75. A varied accompaniment figure occurs here in the piano, but it is still based on the octave idea of the opening bars.

The first A section ends with C as the key centre. The middle section B, marked "Poco meno mosso", features a pedal point on C in the left hand as well as an ostinato based on interlocking fifths, suggesting the locrian mode.
Example 5  Bars 95 – 97, pedal point and ostinato figure

Here again one can see the repetitive short motifs in both the clarinet and the piano parts. Bar 114 until the return of the A section in bar 131 (tempo I) is a transposed varied version of bars 95 – 113. The pedal is now on E and the ostinato is slightly varied. The piano part throughout this section (bars 114 – 130) could be considered as E locrian. The first three bars of the clarinet melody (bars 114 – 116) could also be considered as locrian, although the whole-tone scale is then reintroduced in the clarinet line from bar 117 onwards.

The final section (bars 131 – 156) is very reminiscent of the opening A section, although the whole-tone scale is much more prevalent now, especially in the piano part. In bars 148 – 154 it occurs in octaves.

The last twelve bars, marked “Presto”, can be seen as a coda based on previous material, scales and patterns. The clarinet line is almost exactly repeated from the opening. The left hand of the piano is based on the interval of a semitone, and the right-hand figure incorporates a common feature already discussed, namely the octave.

II. Andante come da lontano

This is a very short movement (nineteen bars in total) in which the solo clarinet plays descending scale-type lines over a monotonous “quietly thudding” piano accompaniment consisting mostly of repeated notes.

\[\text{Ibid.}\]
The constant use of semitones and octaves in the accompaniment, introduced in the first movement, is carried on through this movement.

Example 6  Bars 1 – 3

Although sections of the clarinet line could be considered whole-tone, it is largely based on F minor (D minor in real sound).

III. Spiritoso

Characteristics introduced in the first movement which are also found here are:

1) the use of semitones and tones, fifths and octaves:

The main feature of the clarinet line in this movement is the crushed semitonal grace notes which appear constantly. Semitones and tones are also emphasized in the piano part. The intervals formed vertically in the piano part in the first few bars form alternating semitones and tones which, when read horizontally, form fifths.
Example 7 Bars 5 – 7, crushed grace notes and the use of fifth

The idea of the use of semitones/tone-clusters, where one of the notes is placed as an octave, (and where the notes of the cluster appear non-simultaneously) is often used here as well, for example bars 43 – 48, 68 – 73 and 81 – 87.

2) white keys against black keys:

In bars 33 – 42 the higher notes are white and the lower black (again incorporating the use of the interval of a tone).

Example 8 Bar 35

IV. Lento e tranquillo

According to the composer, this movement in some ways reflects the compositional techniques of the second movement, as the clarinet part once again moves by step.  

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6 Priaulx Rainier, Notes for recording, *Modern Clarinet Masterpieces*, CD GSE 1504.
The material in the piano part is again very repetitive. For example, the material in bar 1 is repeated in bars 2, 3 and 4. Bar 5 (a transposition of bar 1) is repeated in bars 6, 7 and 8.

As the movement develops, the note values in the clarinet part become smaller (from semibreves in bar 1 to semiquavers in bar 41). To accompany this written out acceleration, there is a long “poco a poco crescendo” in bars 27 – 40: the dynamic values increase as the note values decrease.

V. Allegro con fuoco

Recurring rhythmic patterns in both instrumental parts dominate this movement, which is the most vigorous and vibrant of all the movements. The one-quaver-two-semiquavers figure in the piano which opens the movement is inverted four bars later to a two-semiquavers-one-quaver figure. These two patterns form the rhythmic basis of the piano part.

Features seen previously in this work, which are used again include:
1) black keys against white keys (bars 12 – 19 and bars 38 – 40);
2) tones and semitones, octaves, tone clusters, crushed grace notes and pedal points.

This work clearly illustrates what has been called Rainier’s “genius for creating and varying small rhythmic percussional figures, often repeated in an ostinato manner and with a hammering effect to which even the melody is subordinate”. 7

2.1.3 Grading

This work is of a Performer's Licentiate level. The technical difficulties include:

1) The use of unconventional scale patterns, i.e. modes as opposed to conventional major/minor tonal centres.
2) Very fast runs which occur in the first and last movements.

3) Some notes in the upper range also occurring mostly in movements one and five.

4) Irregular subdivision of the beat into groups of five, seven, ten and eleven notes. The rhythmic patterns in the two parts are often very different, and this could also cause some ensemble problems.
2.2 Ian Holloway

*Die Kunst der Klarinette*, for Clarinet Quartet

(1975)

2.2.1 Biography

Ian Holloway was born in 1953 in Watford, England. He began clarinet lessons with Georgina Dobree at the Watford School of Music. Holloway continued his studies at the Royal Academy in London under John Davies before returning to Georgina Dobree for his final year of study.

In 1976 he took up a position with the Durban Symphony Orchestra in South Africa. Following the disbandment of the orchestra the following year, Holloway joined the Las Palmas Symphony Orchestra in the Canary Islands. In 1979 he returned to South Africa and played with the Cape Performing Arts Board Orchestra. Four years later Holloway moved back to Durban and was a founding member of the Natal Philharmonic Orchestra - now renamed the KwaZulu-Natal Philharmonic Orchestra - where he currently plays principal clarinet.

He appears regularly as a soloist, and has performed the Mozart, Copland, Spohr, and Nielsen concerti. He also arranges music for the orchestra.1

2.2.2 Analysis

This work was first performed at the Duke's Hall at the Royal Academy of Music, London, in 1975. It was recorded in 1995 by the Thurston Clarinet Quartet comprising Alex Allen, Jon Carnac, John Bradbury and Paul Richards, and is included on their CD "Clarinet Carnival" (CD WHL 2095 ASV Ltd).

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1 Ian Holloway, Notes from score, *Die Kunst der Klarinette* (Crestholm: Ian Holloway Music, 2001).
The composition is in seven sections:

I. Introduction  
II. Theme  
III. Variation 1. Serenade  
IV. Variation 2. Sequence  
V. Variation 3. Fugue  
VI. Variation 4. Tango  
VII. Variation 5. Rondo  

The work generally pokes fun at a variety of works and styles from the Baroque to Latin American. References to well-known works occur throughout the composition, as can be seen from the following examples.

1) The opening of the Introduction is based on Weber's Quintet for Clarinet and String Quartet op. 34.

2) The Tango alludes to the opening of the Mozart Clarinet Concerto.

Example 1 Tango, Bars 23 – 26
3) The Rondo contains references to Mozart’s Symphony No. 40 and to the overture of The Marriage of Figaro³.

Example 2  Rondo, Bars 102 – 107 with reference to Mozart’s Marriage of Figaro.

Variation 2 is a twelve-tone variation. Although the work is not based on a specific tone row, it adheres to the serial idea of sounding all twelve tones of the chromatic scale before repeating any of them. The material in bars 1 – 8 is re-used in bars 17 – 18, resulting in the same tone rows being repeated. In the latter section, the material played by clarinet 1 in bars 1 – 8 is repeated in the bass clarinet part, and that which appeared in the second clarinet part, in the third clarinet part.

³ Notes for recording, Clarinet Carnival, CD WHL 2095 ASV Ltd.
Example 3   Bars 1–3 of Variation 2 which includes the first two tone rows.

The first two tone rows, which can be seen above, are:

F♯ A♯ G E B D F A G♯ C♯ E♭ C

C♯ G D B F A♯ F♯ B♭ A D♯ E C

(Underlined notes are sounded together).
2.3 Stefans Grové
*Kronkelsleepsels in die Sand* (1981)

2.3.1 Biography

Stefans Grové was born in Bethlehem in 1922. Grové began music lessons with his mother at a young age. As a child he spent much time at the piano, and he started writing his own music at the age of nine.

In 1944 he was accepted as a student at the South African College of Music, where he was taught among others by W.H. Bell, Cameron Taylor and Erik Chisholm. In 1953 he was awarded a Fulbright scholarship to study Musicology at Harvard University where he completed his MMus in 1955. He was then awarded a scholarship to study at Longy School of Music. Among his teachers, while in the United States, were Walter Piston and Aaron Copland.

From 1957 to 1971 Grové lectured in Theory and Composition at the Peabody Conservatory in Baltimore. During this time he was the organist and choirmaster at the Franklin Street Presbyterian Church.

In 1972 Grové returned to South Africa and received a temporary appointment at the SACM. In 1974 he was appointed senior lecturer at the Music Department of Pretoria University and also became the music correspondent for *Rapport* and *Beeld*.

Since 1952 Grové's works have been performed all over the world, including Europe, the USA and Australia.¹

2.3.2 Analysis

This work is based on two basic cells which are presented in the first two bars. The first is a staccato crotchet figure \((x)\) and the second a semiquaver triplet figure \((y)\). Both these figures are built exclusively from seconds, except for the opening major third of \(x\).

triplet figure (y). Both these figures are built exclusively from seconds, except for the opening major third of x.

Example 1  Bars 1 – 3

The motif x is manipulated in various ways: by inversion (bars $2^2 - 3^1$), by expanding the initial interval to a diminished fifth (bar 3) or contracting it to a minor third (bar 8) and by displacing the last note by an octave (bars 5, 10, 16 and 20).

Example 2  Bar 5, motif x with the octave displacement

In the left hand of bar 15, x, now starting with a minor third, is inverted and written with two octave displacements.

In bars $18^3 - 19^2$ x is inverted and now occurs in octaves. The last note is displaced by an octave and acciaccaturas are added in the left hand.
Example 3  Bars 18 – 19, motif x inverted with the octave displacement and added acciaccaturas

The second basic cell (y) is first presented in the clarinet part in bar 21 (see Example 1). Unlike x, which is only heard in one part, y appears in both the clarinet and the piano parts. Initially it is written as a group of two semiquaver triplets following each other, but it is also often split up into single semiquaver triplets.

The intervallic alterations used in y are far more varied than those used in x, and y occurs many times in inversion.

The manipulation of the intervals of y results in a converging fan in the right hand of bar 2.

In bar 4 in the clarinet part y is stated with a major third as the first interval, and then follows the original pattern of three descending semitones, followed by an ascending semitone. The three descending semitones are often sounded as a triplet group. Examples of this occur in the clarinet part in bars 31, 61 and 141.

The second group of triplets in the original cell, made up of descending semitone, ascending semitone, is often also played as a triplet group and also occurs many times in inversion. Bars 32 and 20 use the inversion in the clarinet part. In the piano part this same inversion occurs in bars 73, 92 and 172-3.

2.3.3 Grading

This work is prescribed for the UNISA Grade 8 examination.
2.4 Hendrik Hofmeyr  
*Partita canonica* for solo clarinet (1983)

### 2.4.1 Biography

Hendrik Hofmeyr was born in Cape Town in 1957. He completed an MMus at the University of Cape Town in 1981. A conscientious objector, Hofmeyr spent the next ten years in Italy. During this time he obtained Italian State diplomas in piano, conducting and composition, studying under Alessandro Specchi (piano), Allessandro Pinzauti (conducting) and Ivan Vandor (composition).\(^1\)

Hofmeyr returned to South Africa in 1992 and took up a lecturing position at the University of Stellenbosch. In 1998 he began lecturing at the University of Cape Town, where he has been Associate Professor since 2000.\(^2\)

Hofmeyr has won numerous national and international competitions. In 1987 he won the South African Opera Competition with "The Fall of the House of Usher". The same work won him the Nederburg Prize for Opera in 1988. In 1988 he also won the *Trento Cinema - La Colonna Sonora* International Competition in Trento, Italy with his work "Immagini da 'Il cielo sopra Berlino'" for chamber orchestra, composed for a film by Wim Wenders.

In 1997 he won the *Concours Musical International Reine Elisabeth de Belgique* (for "Raptus" for violin and orchestra) and was awarded Second Prize (no First Prize was awarded) in the Dimitris Mitropoulos Competition in Athens (for "Byzantium" for soprano and orchestra).\(^3\)

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\(^2\) Ibid.

\(^3\) Ibid.
2.4.2 Analysis

This work was written in 1983, and is in four movements. It can be played on any of the clarinets, including bass and Eb clarinets. Each movement incorporates a different form of canon.

I. **Entrata**
II. **Sarabanda**
III. **Canzonetta**
IV. **Badinerie**

The **Entrata** is a canon at the unison in 4/4. The comes is written at the distance of one bar.

Example 1 The opening bars of the **Entrata**, where the standard notation is used to show the dux and the triangle-shaped note heads the comes.

In the **Sarabanda**, written in 9/8, the comes is sounded four semitones higher than the dux, at the distance of two bars.

Example 2 The opening bars of the **Sarabanda**.
The Canzonetta is a retrograde canon, with various metre changes. The comes (starting from the end) repeats the dux backwards three semitones lower.

Example 3. The first four bars (top line) and the last four bars (bottom line) of the Canzonetta

The Badinerie uses a canon by inversion, with the comes entering five quavers after the dux.

Example 4. The first four bars of the Badinerie

2.4.3 Grading

Movements 1 and 2 of this work are of a Grade 7/8 level, while the Canzonetta is of a Grade 5 level. The Badinerie is made technically difficult by the large intervals which need to be played legato at a quick tempo, making it of a Grade 6 level.

The work played as a whole would be appropriate as part of a Teacher's Licentiate exam.
2.5 Peri Lykiardopulos   
_Homage to Alban Berg_ for Clarinet and Piano  
(1985)

(A Biography was unobtainable).

2.5.1 Analysis

The work is in one movement, and is based on the following twelve-tone row.

\[ P-0 \quad G \ E \ C \ D^b \ D \ F^# \ G^b \ B \ A^\flat \ A \ F \ E^b \]

The row rather unconventionally starts with the notes of a major triad. Such patently tonal elements are usually avoided in serial music. The other forms of this twelve-tone row used in this work are as follows:

- **I-0**: \[ G \ B^b \ D \ C^\flat \ C \ A^\flat \ G^b \ E^b \ E \ F \ A \ B \]
- **I-2**: \[ A \ C \ E \ E^b \ D \ B^b \ G^b \ F \ F^# \ G \ B \ C^\flat \]
- **I-10**: \[ F \ A^b \ C \ B \ A^\flat \ F^\flat \ E \ C^\flat \ D \ E^b \ G \ A \]
- **P-3**: \[ B^b \ G \ E^b \ E \ F \ A \ B \ D \ C^\flat \ C \ A^\flat \ G^b \]
- **P-7**: \[ D \ B \ G \ A^b \ A \ C^\flat \ D^\flat \ F^\flat \ F \ E \ C \ B^b \]

The series is announced melodically by the clarinet in three segments: 1 – 4, 4 – 8, and 8 – 12. Each of these segments is stated vertically by the piano in alternation with horizontal statements on the clarinet.

In bar 5\(^1\) the first inverted form of P-0 is written beginning on F, making this version I-10. It is treated in a similar way to the opening statement of P-0. Bars 11 – 14\(^2\) use the original version of the tone row, this time starting on a B\(^b\), making it P-3. Bars 14\(^3\) – 16\(^3\) use the inverted version of the tone row beginning on G, forming I-0. Bars 16\(^8\) – 18 use P-7. This is followed (in bars 19 – 21) by the use of the inverted form starting on A (I-2). Bars 22 – 25 incorporate only the seventh and eighth tones of the previous series (I-2).
A recapitulation begins in bar 26 with bars 26 - 35 being an exact repetition of bars 1 - 10. The last triplet in bar 36 incorporates the last three tones of 1-10, namely E⁰ G A.

Example 1 Bars 1 - 21

2.5.2 Grading

This work as a whole is of a Grade 3/4 level, although a player of this level may struggle with producing a well-intonated, clear-sounding C6.
2.6 Peter Klatzow
Concerto for Clarinet and Small Orchestra (1986)

2.6.1 Biography

Peter Klatzow was born in 1945 in the former Transvaal. He began piano lessons at the age of four with Sister St Dennis. He attended St Martin's School in Johannesburg. After matriculating he taught music and Afrikaans at Waterford School in Swaziland.

After receiving the SAMRO Overseas Scholarship for Composers in 1964 he furthered his studies at the Royal College of Music in London. He studied composition with Bernard Stevens, piano with Kathleen Long and orchestration with Gordon Jacob.

While at the RCM, Klatzow received several composition prizes, including the Royal Philharmonic Prize for his "Variations for Orchestra". While overseas he spent time in Italy and Paris, and it was during this time that he studied under Nadia Boulanger.

Klatzow returned to southern Africa in 1966 and took up a lecturing position at the former Rhodesian College of Music. In 1969-73 he was working for the SABC as a music producer, and in 1973 was appointed lecturer in Music at the South African College of Music in Cape Town. The following year Klatzow founded the UCT Contemporary Music Society.

As a South African composer who has achieved international recognition, Klatzow's works have been performed in various European countries as well as in the United States of America.¹

2.6.2 Analysis

This work was written in 1986, while Klatzow was on sabbatical leave in Santorini, Greece. “Most of it was composed on a surprisingly little piano in a bar perched perilously on a cliff overlooking the Aegean sea [sic]. During the day I composed, and later played remnants of my repertoire for the odd inhabitant grown weary of the endless discos on Santorini and for the cheer of donkeys who carried fat tourists up the steep cliffs.”

The work is dedicated to Matthew Reid, who also gave the first performance.

The work is scored for clarinet, strings and two horns, and is in four movements:

I. Allegretto
II. Presto
III. Adagio, intenso
IV. Allegretto

I. Allegretto

This movement opens with an orchestral introduction, stating the main four-bar theme (x) on which the movement is based. X recurs in its four-bar format, although liberty is sometimes taken with the melodic and rhythmic construction of the last two bars. The first bar or first two bars are often stated on their own. The opening two bars incorporate a 5-note segment of a hexatonic scale, namely G#, A, B#, C# and E, where the module is made up of one plus three semitones. The 9/8 metre of the theme incorporates a hemiola, so that it sounds as 3/4 plus 3/8.

\[ \text{Example 1 The opening melodic theme } x \]

2 Peter Klatzow, Notes for recording, Concerto for Clarinet and Small Orchestra, CD GSE 1524.
After its first appearance, the theme is immediately restated a semitone lower, beginning on E♭ (bars 6 – 9). Following this, x is sounded a tone higher than the original, beginning on F♯ (bars 10 – 13).

Bars 14 and 15 contain the first two bars of x beginning on C♯. The first bar of the original version of x is sounded in bar 16. Bar 18 again incorporates a five-note segment of a hexatonic scale, namely E, G, G♯, B and C. Dotted and double-dotted quavers are introduced in this bar and are used extensively in this section. The last statement of x before the clarinet enters is in bars 22 – 23, beginning again on E.

The opening four bars of the clarinet, bars 27 – 30, are based on scalar passages using the octotonic scale D E F G G♯ B♭ B C♯, and form a type of introduction.

Various statements of x by the clarinet then follow, each time with more decorative notes and rhythms becoming more complex, although the original structure of x remains. The first statement of x occurs in bar 31, beginning on G. In bar 35 x is stated beginning on A♯, in bar 43 beginning on B and bar 47 again beginning on A♯.

In bar 54 a new theme (z) is introduced in the solo clarinet part.

Clarinet in C

Example 2  Theme z

This theme is based on the pitches B C♯ D E F G G♯ A♯, again forming an octotonic scale, and contrasts with x in that it is louder, more rhythmic and incorporates staccato playing. The end of y is based on the dotted rhythmic material which first appeared in bar 18. This fragment of y is used as a motif in itself, namely y1. This can be seen in bars 83, 84 and 85 in the orchestral accompaniment, and bars 91, 93, 99, 100 and 125-126 in the clarinet.
The movement ends with a recapitulation beginning in bar 106 with the original theme.

As mentioned before, the octotonic scale features prominently in this work, and is often incorporated in the clarinet part, as in the opening, in scalar type passages. Other examples of this occur in bars 41 – 42, 61 – 62, 86, and 94 – 95. Five-note segments of the hexatonic scale are also used prominently.

The intervallic set 2-4 (tone followed by a major third) is also a feature of the work, first heard in bars 8\textsuperscript{3}-6 and 9. Other examples are found in bar 46\textsuperscript{1-2} and bar 52. Major thirds following in succession are also frequently heard. Examples of this occur in bars 16, 23, and 123.

II. Presto

The main theme of this movement is sounded in bars 1 – 9, based on the octotonic scale, A B\textsuperscript{1} C C\textsuperscript{8} E\textsuperscript{b} E F\textsuperscript{b} G. The opening four notes can also be derived from the hexatonic scale, which links the theme to x from the first movement. This link is also emphasised by the metre, which is again written in 9/8, but because of the accents, it sounds as 3/4 plus 3/8. This type of hemiola idea occurs throughout the movement. Bars 1 – 4 are then repeated by the orchestra.

Example 3 The opening of the second movement

Bar 28 is the beginning of a section which is based largely on an intervallic set of which the intervallic content can be expressed in semitones as 1-5-1 (which forms interlocking fifths). The material in bars 28 – 37 is a repeat of bars 53 – 62, now played by the solo violin instead of the solo clarinet.
Example 4  The intervallic set 1-5-1

An example of polymetre occurs in bars 48 – 50, where a seven-note motif is repeated within a 4/4 metre, occurring also in canon at the half bar, between the clarinet and the violin. Bars 75 – 98 are a repeat of the material in bars 1 – 24. The movement ends with scalar passages based on the opening octotonic scale.

III. Adagio, intenso

This movement can be seen as a soliloquy for solo clarinet, with most of the movement being unaccompanied. The intervallic sets 1-5 and 1-4 are used frequently. Dotted rhythms are used as well as the motif y1 from the first movement.

IV. Allegretto

This movement follows the previous one without a break. The solo violin plays the main theme (see Example 5) based on the octotonic scale in bars 1 – 4, which is then echoed a bar later by the clarinet in bars 5 – 8 with slight variation. The accompanying four semiquavers, which are played in succession by the horns in bar 2\(^2\), become a feature of the movement. The rhythm is somewhat altered towards the end of the work, forming a dotted semiquaver-demisemiquaver-semiquaver figure from bar 69 onwards.

\footnote{Peter Klatzow, Notes for recording, Concerto for Clarinet and Small Orchestra, CD GSE 1524.}
The opening solo violin theme with horn accompaniment

In bar 26 the following theme is introduced, again based on the octotonic scale.

The orchestral interlude which follows is based on the dotted rhythm and melodic structure of the opening theme. This is followed by a cadenza based on octotonic scalar passages. The movement ends with a coda which incorporates the opening theme.
2.7 Étienne van Rensburg  
*Fantasy* for solo clarinet (1987)

2.7.1 Biography

Étienne van Rensburg was born in 1963 in the former Transvaal. He obtained his MMus with distinction from the University of Pretoria, majoring in composition under Prof. Stefans Grové.

With the support of the South African Music Guild he performed some of his own compositions between 1987 and 1989. Recordings of a number of his works were made by the SABC between 1989 and 1990. In 1991 Van Rensburg won the composition category of the ATKV Forte Competition, and in the same year won the SAMRO Overseas Scholarship for Composition.¹

In his compositions a diversity of genres and instrumental settings are explored, though an affinity for classical traditions remain prevalent.

Van Rensburg is a co-founder and the chairman of *Obelisk Musiek* (founded in 1991), a project dedicated to the promotion of South African creative and performing artists.²

2.7.2 Analysis

The first performance of this work was given on 25 July 1992 in the Studio of the State Theatre, Pretoria. This concert was presented by *Obelisk Musiek*, and the work was performed by Spencer Pitfield, to whom the work is also dedicated.

This work, written in 1987, is the first significant work for clarinet by the composer, although he had written other experimental works, for instance "Episode" for clarinet and piano which was written two years earlier.³

² Étienne van Rensburg, Personal communication with the author, October 2005.  
“Night, its mysteries and dreams, its visions and desires, its moments of
excitement, tragedy, and its peaceful hours, are contemplated in various
sections of understated emotion.”

This work can be divided into two sections, although no break as such
occurs. The first section is in 3/4 (crotchet = 84). This section is marked
“contemplatively, no accents” and “primarily explores timbral changes in
colours on a single note. This is achieved by requiring the clarinettist to
hold long, tied-over notes, varying their dynamic level by employing
gradual crescendos and decrescendos. Long pauses between these phrases
are incorporated, and when coupled with almost inaudible attack, result in
considerable uncertainty about sound presence.”

The dynamics in the first section range between “ppp” and “mp”, and the
intervals often move by step or semitone, creating a very placid, almost
motionless atmosphere.

The second section, marked “with movement, molto cantabile”, is double
the speed of the first, with a quaver = 168. Whereas the first section
remained in the same time signature throughout, the second section
incorporates various frequent changes of metre, including 5/8, 6/8, 8/8,

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4 Etienne van Rensburg, Notes for the Performer, Fantasy (Johannesburg: SAMRO
Scores, 1987).
5 Etienne van Rensburg, Notes from score, Fantasy (Johannesburg: SAMRO
Scores, 1987).
6 Spencer Pitfield, “Compositions by Etienne van Rensburg.” (BMus Hons thesis,
11/16, 13/16 and 15/16. The clarinet plays mostly quaver patterns between "mf" and "p".

"Sharp forte interjections are incorporated, however, in effect shocking the listener out of any complacency which may have been induced by the earlier flowing character." Examples of these occur in bars 82 – 85\(^f\) and 114 – 115\(^f\).

The dynamic range extends to "fff" at the climax of the work in bar 108. From bar 139 onwards the opening tempo is again used, and the material from here towards the end of the work (bar 150) is very similar to the opening, including again long notes and quiet dynamics, recreating the calm, still, peaceful character of the first section.

2.7.3 Grading

This work is of a Grade 8 level. The main technical difficulty lies in the need for extremely subtle clarinet playing, requiring exceptional breath control.

2.8 Ashley Ross  

2.8.1 Biography

Ashley Ross was born in Cape Town in 1969. He started playing clarinet at the age of fourteen under Becky Steltzner. In 1987 Ross began a BMus degree at UCT which he completed with distinction in 1990. During this time Ross began composition lessons with Peter Klatzow.

In 1991 Ross moved to Durban to study homeopathy at the former Natal Technikon (which is now known as the Natal Institute of Technology). He took up a lecturing position in homeopathy in 1996 and became Head of Department in 2000.

Ross has played as an ad hoc member with the KwaZulu-Natal Philharmonic Orchestra since 1994, and also taught briefly at the Durban Music and Ballet School between 1994 and 1995.\(^1\)

2.8.2 Analysis

This three-movement work was written in 1988. The first performance took place in the same year in the Baxter Concert Hall. The performers were Andrea Rutter, Sandra Kettle, Ashley Ross and Becky Steltzner.\(^2\)

All three movements of this work form double canons by inversion, with clarinets 1 and 3 forming one canonic pair, and clarinets 2 and 4 the other.

This work is serial. The first movement contains mostly complete expressions of the series, whereas in the second and third movements shortened expressions of the series are incorporated, as well as sections which are not strictly serial.

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\(^1\) Ashley Ross, Personal communication with the author, June 2005.  
\(^2\) Ibid.
I. First Movement

The dux of the first canon is stated by clarinet 1 and begins in bar 12 on F, presenting P-0 for the first movement. The comes of canon 1 begins four bars later in bar 52 on E.

The dux of the second canon is played by the bass clarinet and begins in bar 13 on E. The comes of this canon begins (again as in canon 1) four bars later in bar 52, again on E.

The two separate canons begin with quite different themes, although both are based on prime forms of the series. The first is characterised by trills and the use of triplets, while the second is characterised by a staccato four-note semiquaver pattern.

Example 1 Bars 1–5

Although this is true of the opening few measures, soon similar and sometimes exactly the same melodic material is shared by the two canons. Examples of this are:

1) The melody in clarinet 4 (canon 2) in bars 52–84 is exactly the same as the melody in bars 162–194 in clarinet 1 (canon 1).
2) The staccato theme introduced by the second canon in bar 1 is heard in clarinet 1 (canon 1) in bars $1^{1/4} - 12^{4}$.

3) The trill idea of canon 1 is heard in bars $18^{2} - 21^{2}$ in clarinet 4 (canon 2). The triplet rhythm, which first appears in canon 1 in bar $7^{4}$, starts to appear in canon 2 in bar $11^{1}$.

4) The material in bars $30^{3} - 31^{2}$ and $31^{3} - 32^{2}$ in clarinet 1 (canon 1) is derived from material in the bass clarinet in bar 3 (canon 2).

All the dynamics in the two separate canons are canonic.

The P-0 version of the series as mentioned previously, is stated in bars 1 - 4 in the first clarinet part.

$$\text{P-0} \quad F \ G^{b} \ A \ C \ D^{b} \ A^{b} \ E \ D^{#} \ D \ A^{b} \ B \ G$$

As noted in respect of the unconventional use of patently tonal elements in the twelve-tone row used by Lykiardopulos in Homage to Alban Berg, here Ross includes a C# minor triad between notes five and seven (when enharmonically spelt).

The set forms used in the first canon (clarinet 1) are as follows:

<table>
<thead>
<tr>
<th>Dux</th>
<th>Inverted in the comes as:</th>
</tr>
</thead>
<tbody>
<tr>
<td>$P-0$</td>
<td>$I-10$</td>
</tr>
<tr>
<td>$R_{1}-11$</td>
<td>$R-11$</td>
</tr>
<tr>
<td>$R-0$</td>
<td>$R_{1}-10$</td>
</tr>
<tr>
<td>$I-7$</td>
<td>$P-3$</td>
</tr>
<tr>
<td>$R-7$</td>
<td>$R_{1}-3$</td>
</tr>
<tr>
<td>$I-7$</td>
<td>$P-3$</td>
</tr>
<tr>
<td>$R_{1}-11$</td>
<td>$R-11$</td>
</tr>
<tr>
<td>$R-0$</td>
<td>$R_{1}-10$</td>
</tr>
<tr>
<td>$P-8$</td>
<td>$I-2$</td>
</tr>
<tr>
<td>$P-9$</td>
<td>$I-1$</td>
</tr>
<tr>
<td>$I-7$</td>
<td>which ends the movement</td>
</tr>
</tbody>
</table>

The set forms used in the second canon (bass clarinet) are as follows:
II. Second Movement

In this movement the bass clarinet and clarinet 1 play the dux of canon 1 and 2 respectively.

In both canons, the rhythmic interval between the dux and the comes is a minim.

An example of rhythmic diminution occurs at the outset between the two canons. The rhythm of the first two bars of the dux in the first canon played by the bass clarinet is written in diminution (each value written as half the length) in the dux of canon 2, played by clarinet 1.

Rhythmic elements introduced in the first movement and also used here are the repeated staccato semiquaver idea (bars 19 - 23) and the triplet (bars 10, 11, 14, 18).

The dynamics are again canonic.

The first complete series in this movement to be sounded is stated in the first clarinet in bar 1, and contains the following notes:

\[ P-0 \quad E \quad F \quad A^\# \quad B \quad C \quad G \quad E^\# \quad D \quad C^\# \quad A \quad B^\# \quad F^\# \]

The set forms used in the first canon (bass clarinet) are as follows:
Dux 

Inverted in the comes as:

P-2  I-2
I-5  P-11
R1-2  R-2
P-2  I-2
R-1  R1-3
P-1  I-3
I-0  P-4
R1-11  R1-5
I-11  P-5

The set forms used in the second canon (first clarinet) are as follows:

Dux 

Inverted in the comes as:

P-0  I-0
I-3  P-9
R1-0  R-0
R-8  R1-4
I-8  P-4
I-0  P-0
R1-0  R-0
R1-10  R-2

III. Third Movement

In this movement, as in movement 2, the bass clarinet and clarinet 1 play the dux of canon 1 and 2 respectively.

In canon 1, the rhythmic interval between the dux and the comes is two-and-a-half bars, and in canon 2, one bar.

The dynamics are canonic except for bars 13 – 17', which are marked "poco a poco crescendo" and "subito piano" in bar 17 for all the voices.

The triplet figure, as well as the staccato semiquaver pattern from the first movement, is again prominent.
The idea from the first movement - of very similar material between the two canons - is developed here to sometimes suggest canonic imitation between instruments from different pairs. This can be seen clearly in bars 17 – 23 and bars 25 – 29.

Example 2 Bars 17 – 22, canonic interaction between clarinets 2 and 3.
2.9 Michael Blake  
*Whistle Duet (Hindewhu) (1989)*

2.9.1 Biography

Michael Blake was born in 1951 in Cape Town. He obtained a BMus from the University of the Witwatersrand, an MMus from the University of London and a Doctorate from Rhodes University.

Between 1977 and 1997 Blake worked in London as a composer, teacher and pianist. In 1986 he founded the ensemble “London New Music” which performed much experimental music, often premiering new works commissioned by Blake. The group played regular concert seasons, toured and broadcast frequently for BBC Radio 3 and numerous other European radio stations.¹

In 1998 Blake moved back to South Africa and began lecturing at Rhodes University. He is the Artistic Director of the New Music Indaba, South Africa’s only festival for new music. He is also President of New Music SA, the South African branch of the International Society for Contemporary Music.²

Since January 2004 Blake has held a postdoctoral research fellowship at the University of Pretoria, where he is writing an opera based on Etienne Leroux’s “Sewe Dae by die Silbersteins”.

2.9.2 Analysis

This work was written in 1989, and is dedicated to Lesley Schatzberger and Sharon Lyons. The first performance was given on 20 April 1990 in the

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Purcell Room, London, by Lesley Schatzberger and Sharon Lyons playing two early nineteenth-century clarinets.3

Blake stipulates that, while originally written with the particular sound qualities of the early nineteenth-century clarinet in mind, the piece may be performed on modern clarinets or soprano saxophones, but never on a mixture of instruments.4

This work is based on Blake’s own transcription of a piece of Ba-benzélé Pygmy music entitled “Hindewhu”, which means “whistle”. The recording was made by Simha Arom in 1965 in the Central African Republic. The Ba-benzélé live in the extreme western region of the country, about 700 km from the capital Bangui. In this traditional piece, one performer alternately sings and blows a panpipe incorporating a type of hocketing technique. In this transcription the singing is assigned to one instrument and the panpipe to the other.5

The work can be divided into six distinct sections:

I. Bars 1 – 48
II. Bars 49 – 89
III. Bars 90 – 133
IV. Bars 134 – 151
V. Bars 152 – 224
VI. Bars 225 – 237

Section I is based on the following rhythmic pattern.

Example 1 Bars 1 – 4

3 Ibid.
4 Michael Blake, Composer’s Notes, Whistle Duet: Hindewhu (Bardic, 1999).
5 Michael Blake, Personal communication with the author, August 2005.
Two other patterns are introduced in this section. The one (a) is first stated in bar 6 (occurring again in bars 17, 26, 28, 38, 42 and 45). The other (b) is first stated in bar 11 (and appears again in bars 13, 22, 25, 27, 33, 36 and 39).

Section II makes use of the rhythmic patterns from section I. Sometimes an acciacatura is placed on the first note of rhythm a. This section contains two new rhythms. The first (c) is introduced in bar 53 and the second (d), in bar 60.

The first bar of each new rhythmic idea in sections I and II is shown below. Example 2 also shows the rhythmic profiles that result from the superimposition of the attacks in the two voices.

Example 2  The first bar of each new rhythmic idea in Sections I and II, and below that the rhythmic profiles resulting from the superimposition of the attacks in the two voices

Only in section III do the two voices play a unified rhythm for an extended time. The other occasions where this occurs briefly are bars 46 - 47 and bars 80 - 87.

Section IV incorporates the original rhythmic pattern as well as patterns a and c. Section V incorporates none of the previous patterns, but introduces another nine new rhythms shown below as e - m. E, g and m produce the same rhythmic profiles, as do i, k and l (Example 3).
Example 3  The new rhythmic patterns and the resultant rhythms in section V
Section VI ends the work. Again, as in section V, none of the previous patterns are used. However, the two patterns used (n and o), share the rhythmic profile of e, g and m.

Example 4: The new rhythmic patterns of section VI and the resultant rhythms
2.10 Alexander Johnson

*Jazz Sonatina* for Clarinet and Piano (1992)

2.10.1 Biography

Alexander Johnson was born in Pietersmaritzburg in 1968. He obtained his BMus (Honours) from the University of Pretoria under Joseph Stanford. Since 1989 many of his works have been broadcast by the SABC and published.

Both his "Jazz Sonatina" for clarinet and piano and his "3 Preludes" for piano have been performed in various European countries including France, Austria and Russia. In 1991 he completed a composition of Hennie Joubert which was then prescribed for the Hennie Joubert Piano Competition. In 1992 he toured as a soloist with the Atrium Chamber Orchestra. It was during this time that his work "3 Jazzy Songs for Piano and Orchestra" was premiered.

Johnson has given many solo recitals, and has also appeared as a soloist with the KwaZulu-Natal Philharmonic Orchestra and the University of Pretoria Symphony Orchestra.

2.10.2 Analysis

I. Moderately slow and with feeling
II. Lively
III. Moderately slow and with feeling
IV. Fast and Energetic

The publication of this work was made possible through a contribution by the Foundation for the Creative Arts. This is Johnson's first publication, and according to the *Musicus* of 1992, "the Sonatina is already in the repertoire of some excellent clarinetists and is gaining wide recognition."

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The work is dedicated to the South African clarinettist Robert Pickup who also gave the first performance of the work. In 1993 a CD was released with recordings of South African compositions, including this work played by Pickup.

I. Moderately slow and with feeling

The form of this movement is as follows:

I. Bars 1 – 7 Introduction
II. Bars 8 – 33 Main section
III. Bars 34 – 38 Coda

Two motifs occur throughout this movement. The first appears in the opening two bars of the piano part. The second is first sounded in bar 8 in the clarinet part, as a counterpoint to the first.

Example 1 Bars 1 – 2, motif 1

Example 2 Bars 8 – 9, motif 2
The left hand of the piano part plays mostly chordal accompaniment while the right hand often has the melody or countermelody.

Imitation between the two parts occurs frequently; for example, the right hand melody in bars 8 – 10 is imitated in the clarinet in bars 12 – 14.

Jazz elements in the clarinet part include semitonal crushed grace notes, glissandi and tied notes forming syncopated rhythms.

It is interesting to note too that the clarinet part does not make use of the chalumeau register in this movement, and that the loudest dynamic marking for the clarinet is "mp".

II. Lively

The form of this movement is as follows:

1. Bars 1 – 5 Introduction
2. Bars 6 – 38 Main section
3. Bars 39 – 48 Coda

The main melodic material (bars 6 – 15) forms the basis from which the movement is developed, both melodically and rhythmically. As in the first movement the piano plays mostly an accompaniment role, providing the harmonies underneath the clarinet line.

III. Moderately slow and with feeling

This movement is based on the first movement and contains the same material - except that what was in the clarinet part is now played by the right hand of the piano, and vice versa. The left hand of the piano part remains basically the same as in the first movement. The two movements share the same form, key and number of bars.
IV. Fast and energetic

This is, as the title suggests, the fastest movement. It is also the most rhythmically complex and the least melodic. Changes of metre occur often and rapidly between 2/8, 3/8, 4/8 and 5/8.

A note-specific (rather than rhythm-specific) canon occurs in bars 6 – 13 between the right hand of the piano and the clarinet. The piano begins with the dux in bar 6, and the clarinet repeats the same notes from bar 7. The same canon is repeated between bars 14 and 21. The rest of the movement is based on the main rhythmical idea first sounded in bar 24, which occurs frequently in its original form until the end of the movement (for example bars 27, 28, and 29).

2.10.3 Grading

This work is prescribed by UNISA in the Performer's Licentiate syllabus.

The first and second movements do not present much difficulty for a clarinettist already at this level. The last three bars of the third movement are marked "pp" and these could cause some intonation problems, as these "throat notes" are generally quite unstable and are even more difficult to intonate when played softly. More resonance can be added to these notes by adding one or more fingers of the right hand at the same time. This may also enhance the tone quality of these tones, and generally help with the intonation.

The last movement poses the most technical problems, because of the fast tempo and the different cross-rhythms. Three against four occurs regularly (for example, bars 5, 18, 23, 34, 36, 40 and 41. The change of metre mentioned before also occurs rapidly at times and this, together with the accents in the piano which are often off the beat, could make counting difficult.

The work obviously has to be played in the jazz idiom in which it is written, and for a classically trained clarinettist this may be one of the biggest challenges. Glissandi are written in the first, third and fourth movements, and this technique needs to be mastered before performing this work.
2.11 Surendran Reddy

*Game 1 for Lila (1996)*

2.11.1 Biography

Surendran Reddy was born in Durban in 1962. He won a scholarship to the Royal College of Music in London, and later did postgraduate studies in Musicology at King’s College, London.

He returned to South Africa in 1982, and accepted a post at the University of Durban-Westville, lecturing in Harmony and Counterpoint. He then joined the Natal Performing Arts Council (NAPAC) in Durban as resident pianist, where he was also involved in writing and performing for ballet and dance.

Since 1990, Reddy has worked as a freelance musician and composer, performing with all the major orchestras in South Africa. He is equally at home in a variety of musical styles including classical, jazz, rock and pop.

Reddy does much recital work, specialising in the performance of major cycles, such as the complete 48 Preludes and Fugues by J.S. Bach and the complete Piano Sonatas of Mozart.

Since the beginning of 1995, Reddy has been living in Konstanz, Germany, where he continues to be involved in many aspects of music-making, ranging from solo recitals of original compositions in jazz clubs to performances with symphony orchestras in different parts of the world.¹

2.11.2 Analysis

This one-movement work is dedicated to Lila, the composer’s daughter.²

The work is written in one movement with various tempo and metre changes.

¹ Michael Levy, Notes from the *SAMRO Overseas Scholarships Concert Programme* (Pretoria, 20 August 2005).
The beginning of the work is marked "Ebullient, vivacious, and playful". In the composer's notes for the performer he suggests a tempo of about 75/80 for the dotted crotchet, but also mentions that there could be "a lot of leeway at the performer's discretion" regarding the tempo at the beginning. The material used in this section to bar 31 is to a certain degree rhapsodic and made up of "thirteenth-type broken chords".

In bar 16 there is a quote from Gershwin's *Rhapsody in Blue*, which when played should ideally result in laughter from the audience. There is another quote towards the end of the work where the melody notes of "Shosholoza" are hidden in a passage of semiquavers (bar 114 onwards).

In bar 31 a new section begins. The tempo indication here is "a good Mbaqanga feel - molto ritmico (ca. crotchet = 100-110)". Here the rhythm is of vital importance. The rhythm in bar 31 is modified slightly to form very similar yet different rhythmic patterns.

Example 1  Bars 31 - 36

The development of the pattern is as follows:

In bar 32 the second quaver of the third beat is made into a rest. In bar 34 a semiquaver is added at the end of beat three and the quaver in beat four is now subdivided into two semiquavers. In bar 35 the semiquaver at the end of beat three is now made a quaver, and the first half of beat three, instead of being one semiquaver note plus one semiquaver rest, is now two semiquaver notes. Bar 36 is rhythmically an exact repetition of bar 31.

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3 Surendran Reddy, Notes from score, *Game 1 for Lila* (Johannesburg: SAMRO Scores, 1996).
4 Ibid.
5 Ibid.
6 Ibid.
7 Ibid.
This type of subtle rhythmic change carries on throughout this section until complete subdivision of the second to fourth beats into semiquavers occurs in bar 46.

It is in this section where the first "ghost notes" occur. They are written not as specific pitches but indicated by a cross instead of a note-head. These "ghost notes" are a common phenomenon in jazz, creating an "exciting rhythmic effect". According to the composer, "Such notes are not really important for their pitch, but are a way rather, of sustaining the rhythmic movement of the music. They can be played softly and, where appropriate, with a shorter duration. Without wishing to sound 'surreal', one could say that they should be 'thought' or 'felt' rather than actually intoned'.

Bar 47 to bar 65 builds on the rhythmic idea of bar 31, except now in a 9/16 metre as opposed to the 4/4 of bar 31. The main motif of this section (x), appears in sequence a whole tone lower.

Example 2 Bars 50 - 56

In bars 65 - 73 the rhythm is again based on the material first heard in bar 31. Bars 73 - 78 contain progressively fewer notes - almost like the winding down of a clock. The indication is also for the dynamic to decrease.

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9 Ibid.
10 Ibid.
Bars 78 – 93 return to the semiquaver material of the opening. Bars 78 – 85 are an inverted reprise of bars 1 – 8. In bar 93 a new rhythmic pattern is introduced, this time in a 15/16 metre. This figure is then developed and goes through various metre changes. Similar to the development of the rhythmic pattern in bar 31, it is the end of the pattern that is developed and subdivided first.

Example 3 Bars 93 – 94

In bars 97 – 100 the musical idea of bar 93 is repeated an octave higher, but on the tenth and thirteenth semiquavers a low C is added, changing to an F in bar 99 and a G in bar 100.

Example 4 Bars 98 – 101

Bars 108 – 113 again show the pattern derived from bar 31. Bar 114 to the end can be seen as a type of coda incorporating some of the various rhythmic patterns presented previously.

2.11.3 Grading

This work is prescribed for the UNISA Performer's Licentiate examination.
2.12 Robert Fokkens

_The True Confessions of Bonzo the Clown_ for Clarinet and Piano (1997)

2.12.1 Biography

Robert Fokkens was born in 1975 in Port Elizabeth. In 1995 he began studying at the University of Cape Town and completed a BMus (Honours) degree in 1999.¹

In 1997 he won the SAMRO Overseas Scholarship for composition, and furthered his studies at the Royal Academy of Music in London, where he was awarded his MMus with distinction. Whilst there, he attended workshops and masterclasses with a number of composers, including Sir Harrison Birtwistle, Thomas Ades, Mauricio Kagel and Dominic Muldowney.

In England his works have been performed in various venues including the Wigmore Hall, the Purcell Room, the Royal Festival Hall and the National Portrait Gallery. His choral works have been performed in churches in London and Oxford. His works have also been performed in South Africa, Germany, Japan and Australia.

Since 2002 Fokkens has been studying towards a PhD in Composition with Michael Finnissy at the University of Southampton.²

2.12.2 Analysis

I. Making-up: The Mirror
II. Dancing with the Elephant
III. Clowning
IV. Epilogue: The Elephant Remembers

¹ Robert Fokkens, Personal communication with the author, June 2005.
This work is dedicated to Warrick Moses. The first performance was given in 1997 at the UCT College of Music by Kathy Tagg (piano) and Warrick Moses (clarinet).  

"To act, with my heart maddened with sorrow....
...thou art not a man;
...Thou art but a clown...."

These words are taken from the opera "I Pagliacci" by R. Leoncavallo. The work is based on a phrase from this opera. The climax of the aria "Vesti la giubba" is sung by a clown in front of a mirror. The three-note fragment that starts this phrase is used as a motto throughout this piece and consists of a minor second down followed by a major second down, using the note values minim, dotted crotchet, followed by a quaver (see x in Example 1).

I. Making-up: The Mirror

This movement opens with a six-bar introduction, and begins with the pianist hitting the lower strings with the edge of the hand. The clarinet then begins to play a flutter-tongued low sounding D over which the motif from the opera, incorporating the three-note motto (x), is plucked with the nail on the strings of the piano. The clarinet then plays a rising arpeggio-type pattern built up of fourths, followed by a trill.

Example 1 Bars 1 – 6

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1 Robert Fokkens, Personal communication with the author, June 2005.
The first three notes of the opening theme are now written in the clarinet part in diminution (xl). The piano then states a retrograde form of xl (xl ret.) in the left hand almost as a reply. This can be seen as the first "mirror" which is introduced. Bar nine contains a version of xl in inversion, as well as an example of the retrograde inversion of xl. The right hand plays staccato chords built in intervals of fourths. This quartal harmony forms the basis for the material to follow.

Example 1  Bars 7 – 10

Bars 14 – 16 are based on the material used in bars 7 – 9. Now written in 2/4 instead of 4/4 time, the notes of the clarinet part remain unchanged, while that which was in the left hand of the piano (xl ret.) is written in the right hand. Where before (in bars 7 – 9) the retrograde version of xl was written as an answer-type statement - written a quaver after xl ends - now xl and xl ret. are heard almost simultaneously with xl ret. written a quaver after xl begins. An example of the retrograde inversion of xl occurs in the left hand in bar 16.

Example 3  Bars 14 – 17
A climax is reached in bar 36 where $x$ is stated beginning on sounding F6 in the clarinet part. This is accompanied by the piano playing fifths.

Bars 52 – 54 are based on material from bars 7 – 9, although written now in 5/8 time.

The last nine bars (bars 55 – 63), now in 6/8 time, are a retrograde version of the first six bars and form the last mirror. In terms of the dynamics it is interesting to note that what was forte before is now written as piano and vice versa.

Example 4 Bars 55 – 63.

II. Dancing with the Elephant

This movement is based on two main themes ($y$ and $z$). These two themes are often heard simultaneously where $z$ acts as a type of accompaniment to $y$. This occurs in bar 2 where the clarinet plays $y$ at the same time that the first version of $z$ appears in the piano part. Another example of this is stated in bars 17 – 18 where the clarinet plays $y$ then $z$, under which the piano plays $z$ followed by $y$.

Theme $y$ is made up of three distinct parts namely (a) the first four semiquavers – often using the interval of a fourth, (b) the dotted quaver, triplet figure and (c) the five-semiquaver figure.
Example 5  Bars 1 – 2

The material used in y is based on x from the first movement. Figure a can be seen as derived from the ascending quartal figure in bar 4 and the quartal harmony first heard in the first movement, in bar 7. The notes that make up b as well as the first note of c (namely E♭-D-E♭-D-C) can be seen as derived from the opening motto x – minor second down, major second down. The material which makes up c extends the pattern set up in b, and creates an expanding fan-shape.

These parts are often heard separately or combined in different ways.

Motif c is heard alone in bars 5 and 26 in the clarinet and in bar 11 in the piano.

A varied version of b, where the triplet is written as an upward scale, is seen in the piano part in bar 7. This is then followed by a statement of a.

Augmentation of a occurs in bars 31–2, 91–2, 101–2, and 21.

III. Clowning

This movement has a nine-bar introduction followed by a type of theme and variations structure with five variations and then a coda.

Each variation is written in a new ascending key for the clarinet. The first note of the theme is on D♭. The beginning notes from variation one through
five are as follows: D♭, E♭, F, G and A♭. The coda begins a semitone higher on A.

Each variation contains basically very similar melodic material. Throughout the variations the piano plays an accompaniment role, mostly through the use of chords.

IV. Epilogue: The Elephant Remembers

This movement is based on x from the first movement. The rhythm of the second and third notes is now in diminution, creating a minim-dotted quaver-semiquaver figure instead of a minim-dotted crotchet-quaver figure.

The first segment (a) of motif y in the second movement is again incorporated here, for example in bars 3–6, 4–6 and bar 9.

2.12.3 Grading

The first and third movements of this work are of a Grade 8 level, while the second movement is of a Grade 6 level. The final movement - because of the fact that all the notes are in the chalumeau register - could be played by a clarinettist on a Grade 2/3 level, although the key of E-flat major as well as the rhythms used may be considered advanced for Grade 2/3.
2.13 Peggy-Ann Haddon

2.13.1 Biography

Peggy-Ann Haddon was born in Johannesburg in 1931. Her mother and father were both amateur musicians and during her childhood she often accompanied them on the piano.

Among her teachers were Eileen Manners and Adolph Hallis. She won the UNISA Overseas Scholarship in 1953 and studied in both London and Munich, often giving recitals under the auspices of the British Council.

After her return to South Africa she became one of the leading pianists in Johannesburg. She has performed various concertos with the SABC Orchestra including Humphrey Searl’s Second Piano Concerto and Boris Blacher’s “Concerto in Variable Meters”.

Haddon has also played much chamber music, and has collaborated with various other musicians including Marion Lewin, Annie Kossman, Walter Mony, Gordon Beasly, Ralph Kastner and Tam McDonald.

2.13.2 Analysis

This work was written for and dedicated to the composer’s grandson, Jeremy, who is a keen sailor. His dream is to be a crew member on a yacht taking part in the Cape-to-Rio Race. This is a programmatic work which depicts such a journey. The work is in one movement, but has six short sections.

I. Bars 1–22  Preparations and farewell
II. Bars 23–38  Fair winds
III. Bars 39–45 Storm
IV. Bars 46–59 Storm dies down and crew celebrates
V. Bars 60–78 Rio

2 Peggy-Ann Haddon, Personal communication with the author, February 2002.
VI. Bars 79 - 86 Hymn of praise and thanksgiving for the safe completion of the journey

The first section describes the hustle and bustle of the preparations for the voyage, as well as the farewell at the start of the race. In bars 13 - 20 there is an allusion to "Daar kom die Alabama" in the clarinet part (bars 13 - 16) as well as in the piano part (bars 19 - 20). A section of 'Nkosi Sikelel' iAfrika' is also quoted in the piano part in bars 14 - 16.

Example 1 Bars 13 – 16

This is the farewell, which is followed by a loud low note on the clarinet, representing the starter's horn at the beginning of the race. This low note is not notated but the clarinettist is given the instruction at the end of bar 20 to play a "loud low note - improvised".3

Bars 23 - 30, marked "Meno mosso", describe the "fair winds" and good progress of the yacht. This is contrasted with the following section written in 5/8 which represents the storm, played in the chalumeau register of the clarinet. The storm dies down and the crew celebrate with a jazz interlude for solo clarinet (bar 47) using the whole-tone scale.

Bar 48 (in 3/4 time) depicts the yacht on its way again, until faintly in the distance, the sounds of Rio can be heard in the syncopated rhythm (bars 60 - 78).4

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3 Peggy-Ann Haddon, Notes from score, Cape to Rio (2000), unpublished.
4 Peggy-Ann Haddon, Personal communication with the author, February 2002.
The work ends with a hymn of praise for the safe completion of the journey. The hymn is written in the opening key of F minor and ends with a tierce de Picardie.

2.13.3 Grading

This piece is of a Grade 5 level, and contains nothing very challenging to a player of this level.
2.14 Allan Stephenson

*Little Piece for Rachel (2000)*

2.14.1 Biography

Allan Stephenson was born in 1949 in Cheshire, England. He began piano and cello lessons at the ages of seven and thirteen respectively. In 1968 he began studying at the Royal Manchester College of Music and in 1972 graduated with an ARMCM. In 1973 Stephenson took a position as sub-principal cellist with the Cape Town Symphony Orchestra.

Stephenson has conducted all the major symphony orchestras in South Africa, and has been responsible for a number of premieres in this country, including Nielsen's "Inextinguishable" and PDQ Bach's "1712 Overture".

Between 1978 and 1988 Stephenson directed the SACM Orchestra. He also founded the Cape Town Chamber Orchestra and ran | Musicanti - a String Chamber Orchestra - for a number of seasons.

Stephenson's catalogue of compositions consists of some ninety works in various genres, including orchestral, opera and chamber, as well as concerti for almost every orchestral instrument.¹

2.14.2 Analysis

The melodic line of the clarinet is fairly free in form. The opening melody is characterised by two main motifs: a pitch motif and a rhythmic motif.

The pitch motif consists of a falling third followed by a descending step. Examples are found in bars 3, 9, 10, 11, 13 and 14.

The rhythmic motif is made up of a dotted crotchet followed by a quaver. Examples are found in bars 1, 3, 5, 7 and 9. The melody incorporates shorter note values in the middle section. It is now characterised by a turning semiquaver figure often preceded by a tied note. Examples of this

¹ Allan Stephenson, Notes from *UCT Orchestra Concert Programme* (Cape Town, April 2005).
occur in bars 24, 25, 26, 27, 33 and 34. The piano accompaniment is quite simple and incorporates chords and broken-chord-type patterns.

There are only a few instances of imitation between the piano and the clarinet. One example occurs between bars 26 and 27 where the tied crotchet, four-semiquaver pattern is imitated between the two parts.

The work is tonal, beginning in F major, moving through various keys including C major, C minor, G major and G minor and ending in B-flat major. Modal inflections are frequent, for example in bars 5 – 7; the composer gradually flattens the key of F major by moving down the circle of fifths until he reaches F phrygian. A similar modal movement occurs in bars 33 – 36.

Example 1 Bars 5 – 8, the modal inflections of F mixolydian (a), F dorian (b), F aeolian (c), and F phrygian (d)

2.14.3 Grading

This work does not contain very difficult technical passages, except for the semiquavers in bars 32 and 34. The range is comfortable and the rhythms are uncomplicated (often being repeated). This could be considered a Grade 4/5 piece and would be a good exercise in legato playing.
2.15 Braam Du Toit
troetelwoorde vir ogilvie douglas (2001)

2.15.1 Biography

Braam Du Toit was born in 1981 in the Cape and attended school in Swellendam. He began piano lessons at the age of thirteen and composed his first works for piano and solo instruments at sixteen.

He has written many works for a capella choir such as “Mass for the Youth” and “The Morning Star”. Both of these works are based on poetry by Donald W. Riekert.

Du Toit has a great interest in works for theatre. In 1999 he created “Siklus” for shadow theatre and girls’ choir. The work was premiered at the Youth Festival in Montague where it received a gold medal.¹

In 2004 Braam completed a BMus degree at the South African College of Music in Cape Town. He plans to combine his musical activities with his interests in theatre and the film industry in the future.²

2.15.2 Analysis

This work, written in 2001, is scored for flute, clarinet in A and soprano, and uses words from “troetelwoorde vir ogilvie douglas” by Marlene van Niekerk.

\[\text{troetelwoorde vir ogilvie douglas} \]
\[\text{uit Sprokkelster} \]

’n bosbouer van ’n nederseitting by Grabouw het op ’n reêndag met sy munguïlding op sy skoot gesit

² Braam du Toit, Personal communication with the author, February 2002.
B functions as the main tonal and modal centre in this work, which is structured as follows:

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<td>IV.</td>
<td>Bars 49 – 77</td>
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<td>V.</td>
<td>Bars 78 – 86</td>
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The opening section, starting in E major, is a duet for flute and clarinet in which the overlapping main thematic cells are stated within the first three bars.

The flute melody opens with an upper auxiliary-note figure (E-F♯-E). This is the first basic cell (x) which is sometimes sounded as a semitone (xl), and sometimes in inversion (xl). Examples occur in the clarinet part in bars

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$2^2 - 3^1$ (xl) now as a semitone, bars $3^2$ - $4^1$ (x), bar $4^2-4^1$ (xll), bars $4^4$ - $5^1$, and bar $6^1-2$ (xl).

The second basic cell (y) is made up of a descending semitone followed by a descending fifth. The first interval of y is sometimes stated as a tone instead of a semitone, and the second interval is at times stated as a fourth or sixth instead of a fifth. This basic cell y is first stated in the clarinet part in bars $2^2$ - $3^3$. The notes here are written G F# B. This cell often overlaps with xl where the first interval of y is the last interval of xl. Often the last note of y is stated twice with the second note generally longer than the first.

Examples of y in the clarinet part occur in bars $3^4$ - $4^3$, appearing as descending tone, descending fourth. A version of the inversion of y (yI) occurs in bar $4^1-4^1$. In bar $5^3-5$ y occurs as an ascending semitone with a descending fifth. In the flute part ascending semitone, descending sixth occurs in bars $5^6$ - $6^4$. Another inverted version of y is stated in bar $7^1-3$ and y in its original form appears in bar $7^1-3$.

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**Example 1  Bars 1 - 5**

The opening flute melody also includes in bar 2 a major third followed by the "in-between" note, E G F#. This idea is further developed into statements of the first three notes of a major scale, which occur frequently in the opening bars. Examples of this scale pattern in the clarinet part occur in bars $5^3-3$, $6^1-3$ and $7^6-8$. This three-note scale pattern forms part of the main thematic cell in the voice later on in the work.
occur in bars 5\textsuperscript{1/3}, 6\textsuperscript{2/3} and 7\textsuperscript{6/9}. This three-note scale pattern forms part of the main thematic cell in the voice later on in the work.

The voice enters in bar 9 with the clarinet and the flute playing long notes as an accompaniment. A great deal of the counterpoint between the flute and clarinet is made up of thirds and sixths; for example, in bars 12 – 15 all the intervals are thirds.

Two very important melodic cells are introduced in the first few bars of the vocal line, based on the material used in the flute and clarinet introduction.

The first one (a) is to the words “jakkals trou”, and appears for the first time in bar thirteen. It consists of two descending tones and an ascending fifth. The notes here are D\# C\# B F\#. The first three notes are an inverted version of the three-note ascending scale pattern in the introduction. The ascending fifth is derived from yl.

The second (b) is to the words “wolf se vrou” in bar 16, which consists of an ascending fifth followed by a descending fourth.

The use of the falling fourth is to evoke the “feeling of raindrops”, whereas the rising fifth (which has become something of a trademark in Du Toit’s music) denotes “something good”.

\footnote{Braam du Toit, Personal communication with the author, February 2002}
The instrumental lines become more complex between bars 16 and 25, with more rhythmic and melodic variety. In bars 21 and 22 there is one phrase in stretto where the flute begins on D and the clarinet begins two crotchet beats later on a sounding A — again the semitone and the fourth are prominent in this melody.

The accompaniment from bars 26 - 34 can be considered a type of variation on the long-note idea from bars 9 - 14, although now the triplet is introduced and the note values used are shortened slightly, incorporating crotchets and minims and not mostly semibreves as in bars 9 - 14.

The stretto idea of bars 21 - 22 is developed further in bars 30 - 35 where a stretto occurs between all three lines. The flute begins in bar 30 on A. The voice begins a minim later on a D (a fifth lower) and the clarinet comes in (again a minim later) on a sounding G which is again a fifth lower.

Where the new voice enters, an interval of a semitone is formed with the previous voice.

The stretto theme is based on the melodic cells first stated in the vocal line in bars 13 - 15. The stretto theme includes:

1) The downward stepwise motion of the three-note melodic cell first heard in the introduction as an ascending three-note scale.

2) The inverted version of ascending fifth and descending fourth of bar 15 to the words “wolf se vrou”, which is now descending fifth and ascending fourth (b - inv).
The opening upper auxiliary-note figure of the flute in bar 1 is also seen here; for example, in bar 31\(^{\frac{1}{2}}\) in the voice a statement of \(x_l\) occurs. In the flute and clarinet \(x_l\) occurs in bars 30\(^{2}\) - 31\(^{2}\) and bars 31\(^{3}\) - 32\(^{1}\) respectively.

\(Y_t\) can be seen in bars 31\(^{2}\) - 32\(^{1}\) in the voice (using a tone as the first interval), and in bars 31\(^{1,2}\) and 32\(^{1,2}\) in the flute and clarinet parts respectively. The former incorporates a semitone as the first interval and the latter a tone.

Example 3  Bars 30 – 32

The next section (bars 35 - 47) contains free movement in the clarinet and flute, incorporating many runs, trills and tremolos.

From bar 35 bells with indefinite pitch (which have been distributed amongst the audience) are slowly played. They are to crescendo and then die away until they eventually stop at the beginning of the next section at bar 49.

From bar 49 onwards there are constant references made to what has come before. The vocal line is again based on fourths, fifths and semitones. Many of the melodic cells can also be recognised. Bars 68 - 72 are a repetition (although this time a fourth lower) of bars 9 - 11.

Bars 78 – 86 are an exact repetition of bars 9 - 15, and can be seen as a coda.
The use of semitones is very important in the melodic cells, but they also play a significant role in the structure of the work. Each new section begins a semitone higher than the last section ended.

Bar 8 ends on A# and bar 9 begins on B.
Bar 34 ends on D# and bar 35 begins on E.
Bar 47 ends on C and bar 49 (48 is a pause bar) begins on C and then moves onto C#.
Bar 77 ends on A# and bar 78 begins on B.
2.16 Paul Loeb van Zuilenburg
12 Tempos for Clarinet and Piano (2001)

2.16.1 Biography

Paul Loeb van Zuilenburg was born in Amsterdam in 1926. He began studying architecture before changing to music. He majored in piano and obtained a diploma from the Amsterdam Conservatoire in 1952.

After spending a year in Paris studying at the École Normale de Musique, he emigrated to South Africa in 1954.

In 1960 Van Zuilenburg was appointed by the Conservatoire in Pretoria as a lecturer, and from 1962 to 1969 he held the position of Assistant Director. During this time he completed a Doctorate which was awarded in 1970 by the University of the Witwatersrand.

In 1970 he took a post at the Conservatoire in Stellenbosch and was Senior Lecturer in Aural Training until his retirement in 1991.

Van Zuilenburg was one of the first musicians in South Africa to obtain a Teacher’s Licentiate in recorder from Trinity College, London. His series of educational recorder music, 12 Memos, 12 Notes, 36 Logos and Musica Variata are all included in the syllabus of the University of South Africa.1

2.16.2 Analysis

This work was published by A-Z Publishers, Stellenbosch in 2001. It consists of 12 short pieces of increasing difficulty, all of which have been prescribed for the UNISA examinations. In the following list, the grade is indicated in brackets after the title.

1. Andante, March of the Elephants (Grade 1). An easy melody in C major is presented in the chalumeau register, and then transposed

an octave higher, avoiding the notes on the break. The piece ends with a small coda. It includes very simple articulation marks, and the top note is written G above the break (G5).

II. Moderato, Bells (Grade 2). This piece is written in G major and again no notes on the break are used.

III. Larghetto, Procession (Grade 3). This piece is similar to a hymn tune. Dotted rhythms are now introduced, yet still no notes on the break are used. As pointed out in the composer's notes, this is a good piece for tone development.²

IV. Allegretto, Scottish Banter (Grade 4). This piece is written in G minor, but uses the dorian sixth (E natural). These modal inflections, combined with folksong-like rhythms, "seem to suggest two Scots having a witty conversation."³

V. Lento ma non troppo, Landscapes (Grade 5). The first section of this piece is built on a ground bass, and the second is based on a Seufzer figure. This is the first piece which contains notes on the break.

VI. Presto, Country Dance (Grade 6). Written in A minor, this work extends the range employed thus far to written top C (C6), and incorporates compound time for the first time.

VII. Comodo, Cinema Sounds (Grade 5). This piece is written in A major and incorporates changing metres, wider leaps and more chromaticism than previous pieces.

VIII. Andantino, In Bulgaria (Grade 6). The Bulgarian aspect of this piece is created by the 3+2+3 rhythm in an 8/8 metre together with the use of aeolian elements.

IX. Grave, Serious Matters (Grade 6). This piece is written in the typical style of a Baroque Grave.

² Paul Loeb van Zuilenburg, Notes from score, 12 Tempos for B♭ Clarinet and Piano (Stellenbosch: A-Z publishers, 2001).
³ Ibid.
X. Allegro con brio, *At the eisteddfod* (Grade 7). This is written as a "typical eisteddfod piece i.e. a bit noisy, fast and loud."^4

XI. Adagietto, *Little March* (Grade 7). In performance this work would act as a fine prelude to the following *Veloce*. It is written in A-flat major for the clarinet and reaches top D^b (D^b6).

XII. *Veloce*, *Miss Mississippi* (Grade 7). This last piece of the collection is in E major for the clarinet and is the longest of the set. There is much staccato used and "some allusions to Leroy Anderson are made with apology".^5

^4 Ibid.
^5 Ibid.
2.17 Isak Roux

*Kleine Chronik: Konzertstück* for Clarinet and Piano (2002)

2.17.1 Biography

Isak Roux was born in 1959 in Durban. He obtained his BMus (1982), Diploma in Higher Education (1983), and MMus in composition (1989, under the supervision of J. Bräuninger and K. Volans) from the University of Natal. From 1989-92 he studied composition with Ulrich Süsse at the Staatliche Hochschule für Musik in Stuttgart.

Between 1986 and 1988 Roux taught at Port Natal High School in Durban. It was during this time that he arranged and transcribed much South African folk music. Roux has toured South Africa as a pianist on numerous occasions playing his own works. In 2002 he performed two concerts with the penny whistler Jake Lerole.

Between 2004 and 2005 Roux worked in collaboration with Ladysmith Black Mambazo and the English Chamber Orchestra on a CD entitled “No Boundaries”, commissioned by the International Classical Music Festival. Roux’s “Tekweni Suite” for Saxophone Quartet was recorded by the German ensemble Saxofourte, and draws on local African influences, especially the township and pennywhistle styles of the 1950’s. Roux presently teaches at the Waldorf School in Stuttgart.²

2.17.2 Analysis

The first performance took place in the Festhalle of the Waldorfschule Uhlandshöhe, Stuttgart. The performers were Isak Roux on piano and Rainier Trapp on clarinet.

The form of this work, conceived as a “concert piece”, almost in the style of a duo concertante, is episodic. The work contains a mixture of

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² Isak Roux, Personal communication with the author, March 2005.
³ Ibid.
"Africanism", Jazz and Minimalism. The work can be divided into the following sections:

I. Introduction
II. Bars 16 – 24
III. Bars 25 – 43
IV. Bars 44 – 91
V. Bars 92 – 107
VI. Bars 108 – 123
VII. Bars 124 – 141
VIII. Bars 142 – 161
IX. Bars 162 – 174
X. Bars 175 – 189
XI. Bars 190 – 209
XII. Bars 210 – 241

The introduction for solo piano is written without a time signature. An indication is given that it should be played "almost without strict division of the bars".4

The introduction is made up of six small segments, each ending with a pause. The first motivic cell is made up of a rising perfect fourth B♭ – E♭ (x) which appears in the first segment. This interval of a perfect fourth is very prominent throughout this introduction and the work as a whole. It is repeated in segment 2.

The second motivic cell (x1) is found in segment 3. This motif, made up of a rising and falling perfect fourth, can be seen as an expansion of x. Within the third segment an inverted statement of expanded x occurs (x11). In the same segment a version of x1 made up of a rising perfect fourth followed by a descending octave (x2) occurs.

The fourth segment consists of a short motif in the right hand incorporating the pitches G♭ and A♭. This is seen again in the right hand of bar 161–2. The fifth segment is made up of two repeated notes followed by a rising fifth (x3). Segment six also uses x3.

These different motifs form the basis of the second section. The opening left-hand part in the first bar of B consists of $x_1$, $x_{11}$, $x_3$ and a contracted form of $x_2$, where the first interval is contracted to a second.

Above this the right hand plays a very percussive part which is mostly in octaves, but also incorporates fourths and fifths. Melodically the only intervals which are used are seconds, thirds, fourths and fifths. Both voices utilise the "black-note" pentatonic scale. Together these two voices create the sound of an African guitar.

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**Example 1 Bars 16 - 18**

Episode III is a solo cadenza for clarinet.

Episode IV is written in C major in 12/8 time, with "piano" the predominant dynamic marking. This section draws its inspiration from Zulu guitar music, of the so-called walking-song style. There is a pedal point on C throughout played in quavers. The right hand of the piano plays a melody built on fourths, fifths and octaves. The clarinet begins in bar 65 with the main intervals once more being fourths and fifths.

The melody in the right hand as well as the melody in the clarinet creates a sound of improvisatory singing over the pedal point. The third (E) and seventh (B) are often flattened, resulting in a dorian flavour.

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5 Isak Roux, Personal communication with the author, March 2005.
6 Ibid.
Episode V is in stark contrast to IV, with the dynamics marked "forte" for both instruments. Jazz-like qualities like strongly marked off-beats (especially in the piano part), and a clarinet part written in such a way as to sound improvised, are incorporated.

A Zulu children's song entitled "Thula 'Mntwanami" is cited in episode VI. The inside voice of the right hand of the piano plays an ostinato-type quaver figure throughout this episode. Accents are added on various different subdivisions of the beat in bars 116 – 123. The dotted quaver figure that is played in the top voice of the right hand in the piano part (bars 108 – 115) becomes the clarinet line in bars 116 – 122.

Example 2 Bars 108 – III of Episode VI

Episode VII is reminiscent of the jazz nature of the material of episode V. Again the strong rhythmic character of the piano accompaniment emphasises the off-beats.

Episode VIII shows the influence of minimalism, and features the insistent repetition of a two-quaver, quaver rest figure, beginning with the right

7 Ibid.
hand of the piano, followed at the distance of a quaver by the left hand and then by the clarinet. The dynamic and texture remain constant in bars 147 - 156, adding to the minimalist effect.

Example 3  Bars 147 - 148 of Episode VIII

Episode IX is a varied reprise of episode VI. The Zulu song is sounded again, doubled by the piano, which plays the melody in fifths in the right hand while playing an ostinato figure in quadruplets in the left hand.

Episode X is a repeat of the type of ostinato figure used in episode IV, but now, above this, portions of the children’s song are heard.

The second cadenza for the clarinet constitutes episode XI. The motif which made up segment 4 in episode I is again quoted here in bar 194. A large portion of this cadenza is based on the idea of one instrument playing two melodic lines where the two lines are in different tessitura or registers resulting in the use of many large leaps. This is a technique that is incorporated into a lot of Roux’s flute music, notably in the movement “Pipe-Dance” from his composition “Sketches” for flute and marimba.8

XII is the most jazz-like episode. The material relates to that which was heard in episode VII. The piano plays mostly a rhythmic and accompanying role while the clarinet part is written in such a way that it sounds almost improvisatory (as in episode V). Subtle hints of the Jewish Klezmer style can also be heard.

8 Ibid.
2.17.3 Grading

This work is of a Performer's Licentiate level, although it is somewhat shorter than the typical works prescribed for this examination.
2.18 James Wilding
*Crazy Jane* for Clarinet, Piano and Soprano
(2002)

2.18.1 Biography

James Wilding was born in Johannesburg in 1973. He obtained a BMus in Performance and an MMus in composition, both with distinction, from UCT in 1995 and 1998 respectively.

His teachers include Neil Solomon (piano) and Peter Klatzow (composition). Wilding has attended masterclasses with George Crumb, and has taken lessons from Vladimir Viardo and Lamar Crowson.

His output includes many compositions for solo piano, of which his “Etude” was prescribed for the 1996 UNISA Transnet International Piano Competition. Other works include “Barbaric Dances” for orchestra, “Greek Goddesses” for piano and symphonic wind ensemble, a chamber cantata entitled “Lot’s Wife”, a wind quintet, two string quartets, piano duos for piano with violin, cello and double bass, as well as chamber music for vocal and instrumental ensembles.

Wilding’s compositions have been performed in many countries, including South Africa, Germany, Holland, France, Britain and the USA. Broadcasts have been made on Fine Music Radio (Cape Town), SAFM (Johannesburg), and KKGO (Los Angeles).¹

Wilding is currently an adjunct faculty member of the University of Akron (USA), where he teaches music theory and aural training. He also teaches at Kent State University (USA), and is studying towards a PhD.²

² James Wilding, Personal communication with the author, June 2005.
2.18.2 Analysis

This work was first performed in 2002 by Misook Yun (soprano), James Boyd (clarinet) and Wilding's wife Caroline Oltmanns (piano).

The words Wilding selected are taken from Yeats' collection of poetry "Words for Music Perhaps". By his own admission, Wilding, having always liked this collection of poetry, found it impossible to resist setting 'lyrics' with such a title to music.\(^3\)

There are three movements:

I. **Crazy Jane and the Bishop**
II. **Crazy Jane Reproved**
III. **Crazy Jane on the Day of Judgment**

This analysis will deal only with the first movement.

I. **Crazy Jane and the Bishop**

Words for Music Perhaps: Crazy Jane and the Bishop

Bring me to the blasted oak
That I, midnight upon the stroke,
(All find safety in the tomb.)
May call down curses on his head
Because of my dear Jack that's dead.
Coxcomb was the least he said:
The solid man and the coxcomb.

Nor was he Bishop when his ban
Banished Jack the Journeyman,
(All find safety in the tomb.)
Nor so much as parish priest,
Yet he, an old book in his fist,
Cried that we lived like beast and beast:
The solid man and the coxcomb.

The Bishop has a skin, God knows,
Wrinkled like the foot of a goose,
(All find safety in the tomb.)
Nor can he hide in holy black
The heron's hunch upon his back,
But a birch-tree stood my Jack:
The solid man and the coxcomb.

\(^3\)Ibid.
Jack had my virginity,
And bids me to the oak, for he
(All find safety in the tomb.)
Wanders out into the night
And there is shelter under it,
But should that other come, I spit:
The solid man and the coxcomb.

W.B. Yeats

The opening bars of this movement present the main themes incorporated throughout. The main characteristics of the clarinet line include:

1) Long notes. These appear either plain or embellished with trills or the indication to use flutter-tongue. These long notes often accompany the soprano voice. Rather than writing long, extended melodic lines for the voice, Wilding writes short, fragmented, often monotone phrases. Examples of this can be heard in bars 11 – 13, 15 – 17, and 20 – 26.

Example: Bars 20 – 22, the use of long notes in the clarinet and the monotone style of the soprano part

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2) The theme below is used extensively. The last interval of this motif is sometimes changed. In bars 50 – 53 it is a perfect fourth, and in bars 54 – 55 a minor third. In bars 94\textsuperscript{4} – 95\textsuperscript{4} the first note is omitted. In bars 182\textsuperscript{4} – 183\textsuperscript{4} a rhythmic alteration is made (although the pitches remain the same), as the time signature is changed to 5/8 and a semiquaver triplet figure is incorporated. This triplet figure occurs again in bars 185\textsuperscript{4} – 185\textsuperscript{5}. The use of this theme is not restricted to the clarinet but also occurs in the piano part. An example of this occurs in bars 93\textsuperscript{3} – 96.

\begin{center}
\textbf{Example 2} The opening four bars of the clarinet part, incorporating the theme which is used extensively in this movement
\end{center}

\begin{center}
\textbf{Example 3} Bars 182 – 183
\end{center}

3) Scales (often incorporating augmented seconds and diminished thirds), are sometimes repeated to form pitch class set “pedals”. Examples of these occur in:

\begin{enumerate}
\item I. Bars 106 – 108 with the notes E F G\textsuperscript{#} A B C D = 1-1-3-2-1-2
\item II. Bars 109 – 111 with the notes D\textsuperscript{#} E F A\textsuperscript{#} B C = 1-1-3-3-1
\item III. Bars 134 – 140 with the notes C\textsuperscript{#} D E\textsuperscript{#} G A\textsuperscript{#} = 1-1-4-1
\item IV. Bars 147 – 149 with the notes F G\textsuperscript{#} A B D = 1-3-2-3
\end{enumerate}
Example 4  Bars 106 - 111

Within the soprano line, a limited set of durations (crotchets, quavers and dotted-quaver plus semiquavers) are employed (sometimes with ties), to form an often monotone line. Examples include the following:

Example 5  Examples of the rhythmic and melodic style of the soprano line
Tone-clusters are also a feature of this movement. The work opens with a compound incorporating the following cluster: C C♯ D D♯ E. Gapped clusters occur in bar 8 with the notes E♭ E F A♭ B♭ C, bar 47 with B D E♭ E F, and bar 125 with D D♯ G and A♭.
2.19 David Kosviner

*Untitled (Étude 1) (2004)*

2.19.1 Biography

David Kosviner was born in Johannesburg in 1957 and studied music at the University of Cape Town (BMus 1979, MMus 1986), the Musikhochschule Stuttgart (graduating in 1989) and Keele University (PhD 1999).

He worked as an orchestral percussionist in Cape Town and Stuttgart and has lectured in composition, orchestration and arrangement at the University of Cape Town and the Hochschule für Künste Bremen (Germany). Kosviner currently teaches percussion and composition at the Freie Musikschule in Stuttgart and is a member of the early music ensemble “La Douchaine”. His compositions have been performed and broadcast in Europe, South Africa, North America, the Far East and Australia.¹

2.19.2 Analysis

This one-movement work is dedicated to Jill Richards and Robert Pickup.

The compositional technique of mirroring is used extensively throughout the work in the macro- and micro-form. The overall form itself can be seen as a free mirror consisting of ABCB'I:

A Bars 1 - 67  
B Bars 68 - 90  
C Bars 91 - 106  
B' Bars 107 - 133  
A' Bars 134 - 216

Within the micro-form, mirrors occur in various forms including:

¹ David Kosviner, Personal communication with the author, September 2005.
1) Passages where the second half is a retrograde version of the first half. The first example of this is in the sixth line of bar 1 (see Example 1). This example also includes overlapping major triads (on D♭, B♭ and G, and on E, G, and D♭), within an octatonic scale.

Another example occurs at the end of the same line, where the four descending notes A G♯ E D♯ are followed by the retrograde version beginning on C to form the ascending passage C D♭ F G♯.

This same technique of mirroring is incorporated in lines 8 and 9 of bar 1.

Example 1  Line 6 of bar 1, mirrors and the intervallic set 1-4-1

2) The use of the fan in the A sections. This can be clearly seen in the clarinet line in bar 4 (an example of an opening and closing fan) and in bar 13 which is an example of an opening fan.

3) Chords in the piano part (often based on the intervallic set 1-4-7), are often mirrored between the left and right hand, either simultaneously as in bars 68 – 69 (see Example 2), and throughout both B sections, or alternately between the two hands, for example in bar 202, as well as between bars 214 and 215.
Examle 2  Bars 68 – 69

4) Freely-mirrored slow tremolos, which occur in section C. These are mirrored either between the two hands of the piano or between the piano and the clarinet.

Example 3  Mirrored tremolos in bars 159 and 160

Other aspects of the composition include:

1) The use of wedges in the A sections, for example in line 3 and 4 of bar 1, and bar 173.

2) The emphasis on certain intervallic sets and intervals. The intervallic set 1-4-1, first seen in the clarinet line (line 4 of bar 1, see example 1), is a very important element. Between lines 4 and 8 of bar 1, this particular intervallic set is seen eleven times. From bar 68 onwards 1-4-1 is incorporated in the piano as part of the harmonic pedal used throughout sections B and B1.
The intervallic set 1-5-1 is also frequently used in the clarinet line. Seen clearly in bars 74, 78 and 81, this figure creates yet another mirror, being the retrograde inversion of itself.

3) Melodic chains of fourths or fifths which play an important role in terms of the intervallic make-up of the work. A chain of ascending fourths first occurs in bar 3 in the clarinet line as the notes B♭ E♭ A♭ D♭. Another ascending passage of fourths occurs in bar 9. Used much more extensively, though, are chains of fifths. These are first sounded in bar 18 in the clarinet line, but become an important feature of the piano part later on in the work, especially between bars 39 and 50.

2.19.3 Grading

This work is of a Performer's Licentiate level, and requires the clarinettist to have mastered techniques such as multiphonics and flutter-tonguing.
3. Conclusion

It has been the aim of this dissertation to introduce teachers, students and performers to some of the many works by South African composers that feature the clarinet. This repertoire has not been the subject of much research, and it is my hope that this dissertation will give greater prominence and exposure to these works, and that they will in future be utilized to a greater extent by the clarinet fraternity.
Addendum A: List of Works

This list of works featuring the clarinet was compiled from various sources, including the South African Music Rights Organisation (SAMRO), the Internet, and personal communication with certain composers. The entries all adhere to the following format:

Composer. Title [Instrumentation] (Date of completion), Publisher and date.

Where the instrumentation is mentioned in the title, it is not stated again. Unknown dates of completion will be represented by (n.d.). Unknown dates of publication will be left out. The number before the abbreviated instrumentation indicates the number scored for; e.g. 2Cl indicates two clarinets. A forward slash between instruments indicates that the part is scored for either of the instruments shown. An asterisk after the title indicates that the work is available in the archives of the South African Music Rights Organisation (SAMRO): PO Box 31609, Braamfontein 2017, South Africa. Tel: +27(0)11489-5000, E-mail: serious.music@samro.org.za.

Abbreviations are used as follows:

- A: alto
- B: bass
- Bsn: bassoon
- C - Ang: cor anglais
- Cl: clarinet (B - bass)
- Db: double bass
- Elec Org: electronic organ
- Fl: flute
- Guit: guitar
- Harpsc: harpsichord
- Hrp: harp
- Hrn: horn
- Mar: marimba
- Ob: oboe
- Org: organ
- Perc: percussion
- Pf: pianoforte
- Pic: piccolo
- Quart: quartet
- Rec: recorder
- S: soprano
- Sax: saxophone
- Str: strings
- T: tenor
- Tbn: trombone
- Timp: timpani
Contents:

1. Clarinet and orchestra
2. Clarinet and strings
3. Wind quintet (Fl, Ob, Cl, Hrn, Bsn)
4. Trios
5. Other chamber works
6. Clarinet and piano
7. Solo clarinet

1. Clarinet and orchestra


2. Clarinet and strings


3. Wind quintet

Amon, Peter. *Jazz for Wind 1* (n.d.).

Amon, Peter. *SA Fantasy for Wind* (n.d.).


Scherzinger, Martin. *Zomar 1* (n.d.).


Stelzner, Becky. *Kwela for Wind Quintet* (n.d.).


4. Trios

Bon, Gerrit. *Reed Trio on Hansie Slim* [Ob, Cl, Bsn] (n.d.).


Cloete, Johan. *Let them Guess if they can - Tchaikovsky Tribute* [Cl, Hrn, Pf] (1993).


De Bliquy, Marc. *Divertimento for Three Woodwinds* [Fl, Cl, Bsn] (n.d.).

De Bliquy, Marc. *Small Piece for Flute, Clarinet and Harp* (n.d.).


Holm, Albrecht. *Clarinet Trio 1* [Cl, Vln, Vla] (n.d.).

Holm, Albrecht. *Clarinet Trio 2* [Cl, Vln, Vla] (n.d.).

James, Chris. *Three Short Pieces for Oboe, Flute and one Percussionist* (n.d.).


Van der Mark, Maria. *Drie Danse* [Fl, Cl, Hrp/Pf] (n.d.).

Van der Mark, Maria. *Parallel Motion* [Fl, Cl, Bsn] (n.d.).

Van der Mark, Maria. *Technique Pieces for Educational Use* [Fl, Cl, Bsn] (n.d.).


Van Zuilenburg, Paul Loeb. *Consonances* [Fl, Cl, Vla] (n.d.).


5. Other chamber works

Blake, Michael. *Quintet for Basset Clarinet or Clarinet in A and String Quartet* (1990), Bardic, 1995.

Bon, Gerrit. In Memoriam - Willem Pijper [Cl, Bsn, Vcl, Db, Pf] (n.d.).


Chisholm, Erik. Double Trio (1930) [Vln, Vlc, Db, Cl, Bsn, Tpt] (1930).


Cloete, Johan. Indra [Electronic Tape, Synclavier] (n.d.).

Cloete, Johan. Nostalgia for Space [Cl, Hrn, Pf, Perc, Guit, Vcl] (n.d.).


Coulter, John. Fancy That* [4Fl, 4Cl, 2Ob, 2Bsn, Hrn] (1982).

De Bliquy, Marc. Canon at Higher Second* [Cl, Vcl] (n.d.).

De Bliquy, Marc. Small Piece for Clarinet Quartet* [Cl, Vln, Vla, Vcl] (n.d.).


Du Plessis, Hubert. Suite for two Clarinets (n.d.).

Els, Anton. Divertimento [Cl, Hrn, Vcl, Pf] (n.d.).


Grove, Stefans. *Wind Quartette* [Fl, Ob, Cl, Db] (n.d.).


Honey, Albert. *Viva Ao Brazil* [Fl, Cl, Sax, Bsn] (n.d.).


Slater, Joseph. *Three Pieces* [Fl, Cl, Vln, Vcl, Pf] (n.d.).


Temmingh, Roelof. *Orlofonie* [3Fl, 4Cl, Pf] (1972).


Van der Tas, Guurt. *My hulp kom van die Here, Opus 230 - Psalm 121* [SATB, Cl] (n.d.).


6. Clarinet and piano

Adams, R. *Clarinet Sonata in D major* (n.d.).


Lykiardopoulos, Peri. *Sonata for Clarinet and Piano - Beyond Good and Evil* (n.d.).
McLea, Peter. *Four Studies for Clarinet* (n.d.).


Nxumalo, Gideon. *Little Song for Clarinet* (n.d.).

O'Reilly, Stephen. *Colloquy* (n.d.).


Van Rensburg, Étienne. *Fragment I for Clarinet and Piano* (n.d.).


7. Solo clarinet


Holm, Albrecht. *Clarinet Solo Series* (n.d.).

Honey, Albert. *Brave Banner* (n.d.).

Klatzow, Peter. *Variations on a Theme of Bartók* (n.d.).


Addendum C: List of Examples

Priaulx Rainier, Suite for Clarinet and Piano

I. Vivace
1. Bars 1 - 6
2. Bars 166 - 167, black keys against white keys
3. Bars 23 - 24
4. Bars 6 - 13
5. Bars 95 - 97, pedal point and ostinato figure

II. Andante come da lontano
6. Bars 1 - 3

III. Spiritoso
7. Bars 5 - 7, crushed grace notes and the use of fifths
8. Bar 35

Ian Holloway, Die Kunst der Klarinette

1. Tango, Bars 23 - 26
2. Rondo, Bars 102 - 107 with reference to Mozart’s Marriage of Figaro
3. Bars 1 - 3 of Variation 2 which includes the first two tone rows

Stefans Grové, Kronkelsleepsels in die Sand

1. Bars 1 - 3
2. Bar 5, motif x with the octave displacement
3. Bars 18 - 19², motif x inverted with the octave displacement and added acciaccaturas

Hendrik Hofmeyr, Partita canonica for solo clarinet

1. The opening bars of the Entrata, where the standard notation is used to show the dux and the triangle-shaped note heads the comes
2. The opening bars of the Sarabanda
3. The first four bars (top line) and the last four bars (bottom line) of the Canzonetta
4. The first four bars of the Badinerie

Peri Lykiardopulos, Homage to Alban Berg

1. Bars 1 - 21
**Peter Klatzow**, Concerto for Clarinet and Small Orchestra

I. Allegretto
   1. The opening melodic theme x
   2. Theme z

II. Presto
   3. The opening of the second movement
   4. The intervallic set 1-5-1

IV. Allegretto
   5. The opening solo violin theme with horn accompaniment
   6. The theme beginning in bar 26

**Étienne van Rensburg**, Fantasy for solo clarinet

1. Bars 1 – 15

**Ashley Ross**, Phantasmagoria Op. 1 for Clarinet Quartet

I. First Movement
   1. Bars 1 – 5

III. Third Movement
   2. Bars 17 – 22, canonic interaction between clarinets 2 and 3

**Michael Blake**, Whistle Duet (Hindewhu)

1. Bars 1 – 4
2. The first bar of each new rhythmic idea in Sections I and II, and below that the rhythmic profiles resulting from the superimposition of the attacks in the two voices
3. The new rhythmic patterns and the resultant rhythms in section V
4. The new rhythmic patterns of section VI and the resultant rhythms

**Alexander Johnson**, Jazz Sonatina for clarinet and piano

1. Moderately slow and with feeling
   1. Bars 1 – 2, motif 1
   2. Bars 8 – 9, motif 2

**Surendran Reddy**, Game 1 for Lila

1. Bars 31 – 36
2. Bars 50 – 56
3. Bars 93 – 94
4. Bars 98 – 101

Robert Fokkens, The True Confessions of Bonzo the Clown for clarinet and piano

I. Making-up: The Mirror
1. Bars 1 – 6
2. Bars 7 – 10
3. Bars 14 – 17
4. Bars 55 – 63

II. Dancing with the Elephant
5. Bars 1 – 2

Peggy-Ann Haddon, Cape to Rio – a journey for Clarinet and Piano

1. Bars 13 – 16

Allan Stephenson, Little Piece for Rachel

1. Bars 5 – 8, the modal inflections of F mixolydian (a), F dorian (b), F aeolian (c), and F phrygian (d)

Braam du Toit, troetelwoorde vir ogilvie douglas

1. Bars 1 – 5
2. Bars 12 – 15
3. Bars 30 – 32

Isak Roux, Kleine Chronik: Konzertstück

1. Bars 16 – 18
2. Bars 108 – 111 of Episode VI
3. Bars 147 – 148 of Episode VIII

James Wilding, Crazy Jane

1. Bars 20 – 22, the use of long notes in the clarinet and the monotone style of the soprano part
2. The opening four bars of the clarinet part, incorporating the theme which is used extensively in this movement

3. Bars 182 – 183

4. Bars 106 – 111

5. Examples of the rhythmic and melodic style of the soprano line

David Kosviner, Untitled (Étude 1)

1. Line 6 of bar 1, mirrors and the intervallic set 1-4-1

2. Bars 68 – 69

3. Mirrored tremolos in bars 159 and 160
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