

The South African Clarinet Concerto

An Examination of the Clarinet Concerto Genre
within the South African Context

BY

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DECLARATION

I, **Justin Munro Carter**, hereby certify that this dissertation is my own work; that all references are accurately reported and that this dissertation has not been previously submitted in whole, or in part, for the award of any degree.

Justin Munro Carter
JANUARY 2014

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ABSTRACT

In exploring the South African Clarinet Concerto, this discourse focusses on nine pieces that have been written within this genre and within the South African context. With this in mind, the aim is to look at each of these works, and then examine them from their points of origin, through to their stylistic conception and their musical characterisation.

Up to this point, there has been very little discourse, almost none in fact, that has focussed on this genre within the South African Classical music domain, and as such this research hopes to break some ground by taking this broad look at the clarinet concerto genre from a local standpoint. While at the same time bringing insights and reflections upon these pieces from the composer's points of view, and then commenting and analysing the formal structure and harmonic language they contain.

Ultimately, by examining all the sides of this musical story, and by keeping in mind the historical context and more in-depth examinations of the solo clarinet parts, this aspiringly ground-breaking discussion looks towards highlighting what amounts to a much undervalued genre within South African Music.

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I. INTRODUCTION

There is very little research done on any of the works being investigated here in any previous theses done to date. Of the nineteen South African clarinet works Clare Louise Webb deals with in her thesis,¹ only one is a concerto, that of Peter Klatzow. Likewise, of the twenty-four works researched in Leon Hartshorne's thesis,² only the Newcater Clarinet Concerto was included.

Even the seminal book on South African composition: *Composers in South Africa Today*³ makes mention of only four of the South African composers who have written works within this genre, and even in the case where the composers are mentioned (one of whom is the editor of the book), only once is there a small mention made of one of their clarinet concertos.

Luckily recordings of three of the works have been released to date, all with the solo part played by the clarinetist who premiered the piece. Furthermore the author was present at the premiere of Hendrik Hofmeyr's Clarinet Concerto in 2013 and was able to get hold of the recording of the premiere of the David Earl Clarinet Concerto from the composer himself.

In this thesis the formal and harmonic analysis does not profess to be exhaustive, due to the variety of information included on each composer, but allows for a clear understanding of the pieces in question. The works are discussed in chronological order, with the unpremiered works dealt with separately in Chapter 8.

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

Unless otherwise stated, any information attributed to the composer is taken from personal communications with the author, either from interviews or emails.

¹ Claire Louise Webb, "An Annotated Catalogue of Selected Works for Clarinet by South African Composers" (MMus thesis, University of Cape Town, 2005).

² Leon André Hartshorne, "Die Komposisies vir Klarinet van Suid-Afrikaanse Komponiste" (MMus thesis, Stellenbosch University, 1989).

³ *Composers in South Africa Today*, ed. Peter Klatzow (Cape Town: Oxford University Press, 1987).

2. ALLAN STEPHENSON

Concertino Pastorale for Clarinet and Small Orchestra

2.1 DETAILS

DURATION	25 minutes
SCORE DETAILS	43 pages, transposing score
CLARINET RANGE	Clarinet in B $\flat$: D ₃ – A ₆
COMMISSION	Requested by Olivier de Groote
DEDICATION	“For Olivier de Groote, in friendship and admiration”
COMPOSED IN	1983
PUBLISHER	Accolade Musikverlag
PREMIERE	Olivier de Groote (clarinet), Cape Town Symphony Orchestra conducted by Allan Stephenson – 13 April 1986 in the Cape Town City Hall
RECORDING	Olivier de Groote (clarinet), Claremont Chamber Orchestra conducted by Allan Stephenson – GSE Claremont, CD GSE 1504

2.2 BIOGRAPHY

Allan Stephenson was born in 1949 in Wallasey, near Liverpool in the United Kingdom. He began piano lessons at the age of seven and took up the cello at the age of thirteen. At school he also sang in the choir and learnt to play the trombone and tuba.⁴ Stephenson completed his studies at the Royal Manchester College of Music in 1972, graduating with an ARMCM.

It was the following year that he relocated to Cape Town, to take up the post of sub-principal cellist in the Cape Town Symphony Orchestra (CTSO).⁵ He also lectured in cello as well as composition, on a part-time basis, at the South African College of Music (SACM), at the University of Cape Town (UCT).⁶

⁴ “Allan Stephenson, composer” Last.fm music, <http://www.last.fm/music/Allan+Stephenson> (accessed 11 December 2013).

⁵ Webb, 61.

⁶ Avril Kinsey, “Music for classical guitar by South African composers” (MMus Thesis, University of Cape Town, 2009), 147.

He has conducted the UCT Symphony Orchestra extensively and has worked with all the professional orchestras in South Africa, most notably the CTSO, and its successor the Cape Philharmonic Orchestra (CPO).

Stephenson has always maintained that music should entertain and communicate with the average music-lover. Stylistically his compositions belong to the English late-romantic school, with more modern rhythms and harmonies incorporated. His greatest influences include the music of Nielsen, Walton, Sibelius, Shostakovich and Rachmaninov.⁷

Even with these echoes of other composers in his music, Stephenson has developed an instantly recognisable voice and has built up a large catalogue of works.⁸ The majority of Stephenson's oeuvre of over a hundred works have been published by Bodo Koenigsbeck and his publishing firm Accolade Musikverlag in Germany. His oeuvre includes 19 concertos, three ballets, two symphonies, as well as many solo and chamber works.⁹

He still lives in Cape Town working as cellist, conductor and composer. It was here, in his adopted country, that he has produced all his mature compositions. It is for this reason that he is considered a South African composer, despite being born overseas.

2.3 HISTORY AND GENESIS OF THE WORK

2.3.1 BACKGROUND HISTORY

Prior to this work, Stephenson had already written concertos for piano (1977), oboe (1978), piccolo (1979) and tuba (1982). His catalogue now lists some 25 works in the concerto genre, including concertos for every standard orchestral instrument as well as works for instruments as diverse as the soprano saxophone, cor anglais and flugelhorn.

The *Concertino Pastorale* was written in 1983 at the request of Olivier de Groote, a long-time friend and colleague. A highly regarded instrumentalist in South Africa, de Groote was for many years the principal clarinettist of the CTSO. He gave many concerto performances with

⁷ Penny Clough, "A Survey of the Younger Generation of South African Composers" *Composers in South Africa Today*, ed. Peter Klatzow (Cape Town: Oxford University Press, 1987), 212.

⁸ R. James Tayler, "Review of Allan Stephenson: Piano Concerto, Oboe Concerto, Toccata Festiva", Classical music on the web: Reviews, ed. Rob Barnett, <http://www.musicweb-international.com/classRev/2000/july00/stephenson1.htm> (accessed 13 December 2013).

⁹ Composer's work list as supplied by the composer.

the CTSO and other South African orchestras, performing works by Mozart, Copland, Weber, Lutoslawski, Bruch, and Spohr among others.¹⁰

Shortly before requesting this concerto, de Groote acquired a basset clarinet and had performed the Mozart Clarinet Concerto on it with the CTSO. Having focused so much attention on this project and especially the extended low register, he was interested in working on something different and as such asked Stephenson to write this new concerto to exploit the higher range of the clarinet.

As a side note, the basset clarinet is essentially a clarinet in A with a downward extension of four notes, descending to sounding A₂. This is now accepted as the sort of instrument Anton Stadler had played, and for which Mozart had actually composed his concerto.¹¹ It is therefore easy to understand de Groote's motivation in wanting something far removed from the low register of the instrument. Stephenson succeeds in this regard, as the clarinet tessitura is generally high, but always lyrical or brilliant in quality. He never uses the clarinet to shriek in the higher register, unlike many composers of the twentieth century who do exploit this technique.

Stephenson also used this clarinet concerto as a prototype for techniques he would employ in later compositions. These include the choice of instrumentation in the accompaniment, ideas on the formal structure of concertos and the use of accompanied cadenzas.

The designation as concertino in the title has nothing to do with the size or length of the work, instead it describes the use of a small orchestra.

Another key feature of this piece is its highly pastoral and serene mood, being very much in the "English style". This was very deliberately done by the composer as his music was being criticised as being overly pastoral and "English-sounding" at the time. In retaliation he chose to write this piece to sound as pastoral and "English" as could possibly be.¹² It also creates associations with the lush film-score style of the 1970s and 1980s.

¹⁰ Allan Stephenson, personal communication with the author, 29 September 2012.

¹¹ Eric Hoeprich, *The Clarinet - The Yale Musical Instrument Series* (New Haven: Yale University Press, 2008), 116.

¹² Allan Stephenson, personal communication with the author, 29 September 2012.

The work is published by Accolade Musikverlag in Germany, and is also available for clarinet with piano accompaniment, with the reduction done by the composer himself.¹³

2.3.2 PREMIERE PERFORMANCE AND RECORDING

Concertino Pastorale was premiered by Olivier de Groote with the CTSO conducted by the composer himself on 13 April 1986 at one of the orchestra's Sunday concerts in the Cape Town City Hall. These Sunday concerts were generally of a lighter and more popular nature and were aimed at entertaining the general public.

The recording of *Concertino Pastorale* on the Claremont GSE label was recorded the week after the premiere, making use of the fine acoustics of the Cape Town City Hall. The recording lists the concerto as being performed with the Claremont Chamber Orchestra. This was however the same group of players from the CTSO who premiered the work the week before. This change of name was done due to the fact that the recording was produced by the Claremont GSE company and only a portion of the CTSO was required.

The work received another public performance at the Nassau Centre in Newlands, Cape Town, the week after the recording session. Once again de Groote was soloist and Stephenson conducted, however this time the orchestra was the Cape Sinfonia, an adult amateur orchestra run through the Beau Soleil Music Centre.¹⁴

2.4 INSTRUMENTATION

Stephenson had used the string orchestra to accompany two of his previous concertos, namely the Oboe Concerto (1978) and Piccolo Concertino (1979). The strings alone allow for much easier balancing and transparency of texture, often a problem in concertos for single line instruments. However, the lack of wind instruments reduces many possible sound colours and orchestral effects as well as making climatic peaks and musical tension more difficult to achieve or sustain.

The *Concertino Pastorale* was used as an orchestration prototype, combining the strings with the instruments found in a standard wind quintet (flute, oboe, clarinet, bassoon and French horn). Stephenson found this combination to be highly pleasing for accompanying a soloist and used it for several further works. These include the Concerto for Soprano Saxophone (1996), the Double Concertino for Bassoon and Guitar (1996), the Concerto for two Bassoons

¹³ Scores available online at <http://www.accolade.de>

¹⁴ Allan Stephenson, personal communication with the author, 29 September 2012.

(1999) and the Concerto for Double Bass (2005). The composer also indicated that he would likely use this same instrumentation for any further concertos he wrote.

The winds in the orchestra are integral to the overall pastoral character of the piece. They are often used to echo the soloist or provide counter melodies. It is naturally easy for the clarinet to blend well with the woodwinds and the horn provides weight and further variety to the overall sound. Indeed, the horn has several key moments in the piece, most notably at the climax of the slow second movement, where it shares a highly charged duet with the clarinet, both written very high in their respective ranges.

The image displays a page of a musical score for an orchestra. The score is for bars 104 to 109 of the second movement of a Concertino Pastorale. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Solo Clarinet (S. Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings like 'ff' and 'fff'. A box labeled '10' is present above the Flute part at bar 108.

Example 1 – Stephenson: *Concertino Pastorale*, Second Movement, Bars 104 – 109

The strings are divided into the usual groups of first and second violins, violas, cellos and double basses. The double basses are fully emancipated from the cellos and function as a completely separate section for the most part. Stephenson requires double basses with the extended range down to low C1. His broad knowledge of the strings, being a professional cellist, is evident in his highly skilled use throughout.

2.5 ANALYSIS OF THE WORK

Concertino Pastorale is set in the standard three movement fast – slow – fast order. Thematically the movements are all linked and share melodic ideas. Stephenson does not allow any one of the movements to dominate the overall work. The respective track lengths of the above mentioned recording are listed as *Allegro Pastorale* 8'17, *Poco Adagio* 8'01 and *Poco Allegro* 8'43. While the last movement is slightly longer; it contains a written-out cadenza with material from all three movements.

2.5.1 FIRST MOVEMENT

The first movement, *Allegro Pastorale*, makes free use of sonata form. Stephenson maintains a freer concept of key relations and makes use of progressive tonality. He also chooses to write the second subject in two sub-sections, a feature which he feels is very much moulded on Beethoven.

The work opens in a very assured F major, with the strings providing a sturdy springboard of sound before the soloist's early entrance. It is not the norm to have the soloist enter so near the beginning of a concerto, yet countless romantic and twentieth-century composers have used this technique (such as Mendelssohn, Saint-Saëns, Sibelius and Bartók). Even the very popular clarinet concerto by Aaron Copland uses this idea.

The purpose for introducing the soloist so early is usually to deny the orchestra the chance to fully present the first theme. This technique instantly places the soloist in pole position and it structurally makes sense, especially when working in sonata form as the main theme is not repeated at the outset.

Stephenson is very particular that the strings (excluding double basses) slur two quavers per bow whenever they have this opening accompanimental texture. As noted earlier the double basses are fully emancipated and in this opening passage the basses are used rather to support the harmony with pizzicato notes.

Allegro Pastorale (♩=c.104)

The musical score is for a full orchestra and solo instruments. The instruments listed are Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F, Solo Clarinet in B♭, Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is Allegro Pastorale (♩=c.104). The key signature has one flat (B♭ major or D minor). The time signature is 4/4. The score shows the first six bars of the piece. The solo clarinet enters in bar 1 with a rising octave leap. The orchestral winds enter in bar 2. The strings provide a rhythmic accompaniment of quavers. Dynamics include mf (mezzo-forte) and mp (mezzo-piano).

Example 2 – Stephenson: Concertino Pastorale, First Movement, Bars 1-6

The soloist enters with a rising octave leap on the dominant degree, echoed by the orchestral clarinet two beats later, but an octave lower. The clarinet melody features the melodic use of triads and scale patterns, remaining pastoral in character by both the rhythms and legato articulation used. The orchestral winds are used to add their distinctive colour to the score, either alone, as the horn does in bars 5-6 and 9-10, or together as the flute and clarinet do in bars 12-15, playing in octaves. This all leads to a definitive cadence point at rehearsal number 2 (bar 17), where the rising octave theme is treated canonically, with the violas joining the cellos in double-stop quavers to fill out the texture of the accompaniment.

By the soloist's next entrance, bar 24, the music is modulating to the parallel minor. The accompaniment moves away from the quaver texture to notes of longer value giving a more settled atmosphere. The strings alone accompany these four bars that act as an introduction to the next theme.

Rehearsal number 4 (bar 29), accompanied now by winds alone, is the beginning of second subject A, with a further addition following later. This wind accompaniment (without flute) is scored in a distinctive way. The instruments are placed as closely together as possible, with

the bassoon rather high in its range, while the oboe is in its low register, and the lowest voice taken by the horn.

By rehearsal number 5 (bar 36) the music has moved back to an optimistic F major, with the clarinet playing in a rather flashy manner. At bar 38 the violins introduce a playful dotted quaver rhythm, derived from bar 12, which distinguishes this section. Due to the key and high tessitura used, the clarinet part from bar 40 onwards can be challenging to perform smoothly. Stephenson showcases the full range of the clarinet here, ending the passage with a descent down to the lowest note of the instrument (D₃) at rehearsal number 6 (bar 46). This is the only occurrence of that low note in this piece.

6

Example 3 – Stephenson: *Concertino Pastorale*, First Movement, Bars 42-46

The flute introduces a melody at the end of bar 47, derived from the few bars preceding, which the solo clarinet takes up at bar 51, embellishing it with sextuplets. This leads directly into second subject B (in C major) at rehearsal number 8 (bar 56), where the rising octave motif makes a reappearance. The parallel triadic nature of the string accompaniment here gives the music a very noble character. The changing time signatures from bar 58 keep the music feeling spontaneous, adding a sense of freedom. Here, the clarinet material is still largely based on the melodic use of triads and scales.

The accompanying passage for winds alone at bars 65-69 shows the composer's understanding of the internal balancing required to allow the flute to lead here even when written in its lowest octave. Thus the flute is marked to play *forte* while, on the other extreme, the horn is marked *pianissimo*. The solo clarinet's tessitura is again high in this section, demanding a sweet sound and true legato, especially in bars 72-73.

The *Meno mosso* section, from bar 76, acts as a codetta for the second subject before the development commences at rehearsal number 11 (bar 79). The simple rising figure the horn and oboe play in the codetta, which owes much to the rising octave figure, features prominently in the development.

The development is cast in the expected dominant key of C major. The section opens with a springboard of repeated string quavers, allowing the flute, clarinet and bassoon to play their sprightly melody scored octaves apart. The oboe and horn provide the countermelody, again scored in octaves. Note the meticulous details to the articulation of this melody, almost every note has a marking (tenuto, staccato, accent) or is placed under a slur.

11 Tempo I (♩=116)

The musical score for Example 4, showing bars 77-83, is presented in a standard orchestral format. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part has a 'Solo' marking and a 'p' dynamic. The Oboe part has a 'p' dynamic. The Clarinet part has a 'f' dynamic. The Bassoon part has a 'f' dynamic. The Horn part has a 'f' dynamic. The Violin I and II parts have 'f' and 'mf' dynamics. The Viola part has 'f' and 'mf' dynamics. The Violoncello part has 'mf' and 'f' dynamics. The Double Bass part has 'f' and 'pizz.' dynamics.

Example 4 – Stephenson: *Concertino Pastorale*, First Movement, Bars 77-83

The strings and winds are combined most effectively, especially from rehearsal number 12 (bar 91) where the bassoon is coupled with violas, the oboe and clarinet with second violins, and flute with first violins, allowing for a constantly evolving timbre. Note the dotted quaver rhythm from second subject A is combined with the rising octave motif.

The solo clarinet enters at rehearsal number 13 (bar 99) taking up the wind melody and developing it. By rehearsal number 14 (bar 106) the music has shifted to D major where fast ascending runs drive the music forward. The syncopated rhythm of the first violins and violas at bar 120, taken up by the solo clarinet in bar 122, is highly characteristic of Stephenson's style.

Rehearsal number 18 (bar 142) is essentially a link to the recapitulation which commences six bars later at rehearsal number 19 (bar 148). The recapitulation features the main theme in augmentation, with the strings providing a rustling semiquaver accompaniment. The horn interjection at rehearsal number 20 (bar 162) is derived from the wind melody in the development. The main theme is later treated canonically from rehearsal number 21 (bar 171).

Second subject A reappears, now in d minor, at rehearsal number 22 (bar 179), followed by the horn leading the music into the coda beginning at rehearsal number 24 (bar 197). By this stage D major is well established and the movement ends serenely, complemented by two solo violins playing artificial harmonics. This progressive tonality is done in preparation for the d minor slow movement that follows.

2.5.2 SECOND MOVEMENT

The second movement (*Poco Adagio*) is introduced by soft chordal writing in the strings, heralding the main theme (bar 7) which undergoes continuous development. Most of the movement is derived from the four-note motif found at the beginning of this theme.

The orchestral clarinet introduces an alternating quaver pattern in bar 5 which passes to the strings, forming the underlying murmurous texture that follows. The inclusion of orchestral clarinet and low flute throughout this theme adds to the yearning quality while the sparing use of any bassline allows the music to float unfettered.

II.

I Poco Adagio (♩=69)

Example 5 – Stephenson: Concertino Pastorale, Second Movement, Bars 1-10

The passionate orchestral restatement at rehearsal number 2 (bar 23) is fully scored with violins and cellos playing the melody, aided by a busy inner texture supported by a constant bass line. This is followed by imitation (one bar apart) in the oboe, horn and violins at rehearsal number 3 (bar 31), while the cellos now provide an accompaniment incorporating larger intervals.

The alternating quaver accompaniment returns at rehearsal number 4 (bar 45), with horn and oboe used as dialogue partners to the soloist from bar 48. Note the four-note motif present in the horn and flute from rehearsal number 5 (bar 61).

The music modulates to distant A^b major at rehearsal number 7 (bar 73). The accompanying texture consists of low register held chords with bass support throughout. The soloist rhapsodically references the first movement's main motif, complete with rising octave, at rehearsal number 8 (bar 84), supported by held string chords.

The horn presents the main theme at rehearsal number 9 (bar 93), now in C[#] minor. Note the reference to the rising octave at end of bar 96, and to second subject A of the first movement in bar 102. The horn remains co-soloist alongside the clarinet while the music constantly intensifies, building up to the climax of rehearsal number 10 (bar 107). As stated earlier the clarinet and horn tessitura of this passage is very high and demanding, and thus very effective in bringing about a sense of arrival. The full orchestra provides great intensity at this D major climax, indeed notice the busy orchestral clarinet part.

This leads into the accompanied clarinet cadenza at bar 118. Here, a sense of isolation and loneliness is created, ushering the movement to end with the strings restating the chordal introduction, with the clarinet playing the main motif in augmentation.

2.5.3 THIRD MOVEMENT

The finale opens in a sprightly manner, back in the key the work started in (F major) and with the lilting quality often associated with 6/8 time. The clarinet entrance at bar 4 immediately references the rising octave motif, with an accompaniment that remains short and light throughout.

III.

The musical score for the Third Movement of Concertino Pastorale, Bars 1-8, is presented in 6/8 time with a tempo marking of 'Poco Allegro (♩=88)'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Solo Clarinet (S. Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings enter at bar 1 with a forte (f) dynamic. The Solo Clarinet enters at bar 4 with a rising octave motif, marked with a forte (f) dynamic. The strings play a rhythmic accompaniment, with the Double Bass part marked 'arco' and 'pizz' (pizzicato) at different points. The score concludes at bar 8.

Example 6 – Stephenson: Concertino Pastorale, Third Movement, Bars 1-8

The movement is cast in Stephenson's adaptation of rondo form. The opening acts as the principal theme (A) that returns, with several alternating episodes. The first episode (B), in G major, begins at rehearsal number 6 (bar 48), and is cast in simple 2/4 time. Here, the music takes on a more march-like quality, although several further time signature changes keep displacing the beat.

Example 7 – Stephenson: Concertino Pastorale, Third Movement, Bars 47-55

The violas introduce a rising fugato theme at rehearsal letter 8 (bar 62) taken up by the soloist at rehearsal number 10 (bar 79). To allow for a true pianissimo, Stephenson adjusts the balance at rehearsal number 13 (bar 104) to use solo strings. The clarinet sings freely from bar 116 in a broad melody relying heavily on the melodic use of triads.

An altered version of the principal rondo theme (A) emerges at rehearsal number 16 (bar 141), back in F major, and now featuring the clarinet's low register. The solo part is particularly striking from bar 169 onwards, requiring agility and smoothness.

At rehearsal number 21 (bar 189) the soloist presents a broad melody, loosely based on the second movement main theme, while underneath the orchestra accompanies using the principal rondo theme material.

The next episode (C) commences at rehearsal number 22 (bar 201), infused with a variety of time signatures, 3/8, 6/8, 7/8, 9/8 and 3/4, creating a playful stretch of music. This episode leads directly into the main cadenza of the concerto, this time in the usual unaccompanied manner.

This written-out cadenza is cyclical, and weaves material from all three movements in an inventive way to bring all the related themes together and to re-establish the first-movement material. The cadenza was originally longer, with the current version being settled on in consultation with de Groote.¹⁵ The end of the cadenza flows straight into the coda at rehearsal number 26 (bar 300) and is all derived from the first movement material. The cadenza is thus used to conclude the musical ideas of the rondo, while the return of the first movement material amplifies the connection between all of the movements.

An interesting tone colour effect is achieved at rehearsal number 27 (bar 308) where the main motif is passed around the high winds from oboe to clarinet to flute. The work ends with aplomb in a series of fast runs leading to a final reference of the main motto.

2.6 TECHNICAL OBSERVATIONS

A thorough control of the altissimo range and knowledge of various alternative fingerings is required in this concerto. Suggested finger for the written high B₆ in the second movement is RT 12 | 12 Eb. Many times it is advantageous to use RT 1 | 12 Eb or just RT 1 | Eb for written high G₆ in fast passages, but awareness of both intonation and the matching of timbre is essential. Careful tuning of octaves, especially on notes D (opening notes) and F, is required as high D₆ can be unstable and high F₆ is almost always flat.

As the long nature of many of the phrases demand careful placement of any break, careful breath planning is recommended. Maintaining a sense of phrase structure requires special thought as to where the long legato phrases are moving.

The most technically challenging sections of the work are the climatic middle section of the second movement and the latter half of the third movement. Metronome work is required to not slow down in the third movement between rehearsal numbers 18-20 (bars 161-181) and 23-25 (bars 213-234).

2.7 OTHER SIGNIFICANT WORKS FEATURING THE CLARINET

There are four other significant works by Stephenson that feature the clarinet. One of which, *The Youth Concertino for Clarinet and Small Orchestra* written in 2001, also falls within the concerto genre and as such is discussed more fully in Chapter 5.

¹⁵ Allan Stephenson, personal communication with the author, 29 September 2012.

2.7.1 DIVERTIMENTO

The early *Divertimento* for wind quintet (flute, oboe, clarinet, bassoon and French horn) dates from 1977. The work is set in three movements, namely:

Allegro pastorale

Scherzo – Trio

Allegro molto vivace.

The score features the clarinet prominently, especially in the trio of the second movement and sections of the third movement. A typical performance of this work lasts approximately 15 minutes.

2.7.2 LITTLE PIECE FOR RACHEL

“Little Piece for Rachel” was written in 2000 for the composer’s niece. It is characterised by its simple, flowing melodies and legato line. The work revolves around easy keys and is of a Grade 4/5 level, with a duration of around four minutes.

2.7.3 MINIATURE QUARTET

Miniature Quartet for clarinet, violin, viola and cello dates from 2000. This work belongs to a set of Miniature Quartets for various solo wind instruments with strings. This quartet was also reworked for clarinet and piano, and later also for clarinet, two violins, viola and cello so that it could be performed alongside the famous clarinet quintet repertoire (Mozart/Weber/Brahms). The work is full of Stephenson’s usual charm and is as fun to play as it is to hear. The three movements are:

Introduction and Allegro

Slow Waltz

Racy Finale.

3. PETER KLATZOW

Concerto for Clarinet and Small Orchestra

3.1 DETAILS

DURATION	21 minutes
SCORE DETAILS	44 pages, in concert pitch
CLARINET RANGE	Clarinet in B $\flat$: D $_3$ – G $_6$
COMMISSION	Professor John Reid for his son Matthew
DEDICATION	To Matthew Reid
COMPOSED IN	1986-1990
PUBLISHER	Self Published
PREMIERE	Matthew Reid (clarinet), Cape Town Symphony Orchestra conducted by Omri Hadari – 5 May 1991 in the Cape Town City Hall
RECORDING	Matthew Reid (clarinet), Claremont Chamber Orchestra conducted by Peter Klatzow – GSE Claremont, CD GSE 1524

3.2 BIOGRAPHY

Peter Klatzow was born in Springs, near Johannesburg, on 14 July 1945. He began his musical education with piano lessons at the age of four. It was later after receiving the SAMRO Overseas Scholarship for Composers in 1964 that he embarked on studies at the Royal College of Music (RCM), where he studied composition under Bernhard Stevens.¹⁶

During his year at the RCM, Klatzow received several of the composition prizes, including the Royal Philharmonic Prize for his Variations for Orchestra. In 1965-1966 he spent time in Italy and in Paris, where he studied with Nadia Boulanger.¹⁷

Klatzow has written in many diverse styles, having completed several serial works in the 1960s, though several have since been lost. He also completed a few aleatoric works in the 1970s.¹⁸ It was his time at the RCM that reinforced this shift away from Classical and

¹⁶ James May, "Klatzow, Peter", *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15099> (accessed 15 December 2013).

¹⁷ Webb, 24.

¹⁸ James May, "Klatzow, Peter (James Leonard)" *Contemporary Composers*, ed. Brian Morton and Pamela Collins (Chicago: St. James Press, 1992), 494.

Romantic models towards the avant-garde, and he was particularly drawn to the music of Olivier Messiaen, as well as Pierre Boulez and Karlheinz Stockhausen.¹⁹ Klatzow has also stated, in an interview with Albi Odendaal, that his early influences also included Paul Hindemith and Alban Berg.²⁰

It was in the 1980s that his return to tonality occurred, bringing his music into a more accessible style once more. This mature style of his is characterised by tonal elements that are often included in a predominantly atonal framework.²¹

When asked about his view of the clarinet, Klatzow immediately declared it to be a favourite instrument of his and that it has always played an important role in his music. He finds the low register especially pleasing, due to its unique timbre and versatility, and he learnt several of the standard repertoire pieces for clarinet and piano, accompanying Julian Farrell while still a student at RCM.

3.3 HISTORY AND GENESIS OF THE WORK

Klatzow began writing the Concerto for Clarinet and Small Orchestra in 1986 and it was a commission from Professor John Reid for his son Matthew, who is now established as a well-known freelance clarinettist in Cape Town.

Prior to this commission, Klatzow had written several works in the concerto genre. His most notable works include “The Temptation of St. Anthony” (1972), for cello and orchestra and which won him the Pablo Casals composition prize in 1978, as well as concertos for horn (1978), organ (1981), and marimba (1985).

The Clarinet Concerto was written while Klatzow was on sabbatical on the island of Santorini, in Greece. There was no piano where he was residing, making his composition time less productive. Luckily though he stumbled upon a bar, perched on one of the many cliffs overlooking the Aegean Sea, which had a surprisingly decent piano in it. An agreement with the owner was struck: he could use the piano in the mornings as he wished, as long as he

¹⁹ Robert Fokkens, “Peter Klatzow: Perspectives on Context and Identity”, *South African Journal of Musicology* 24 (2004): 99.

²⁰ Albi Odendaal, “Interview with Peter Klatzow”, *South African Journal of Musicology* 24 (2004): 147.

²¹ James May, “Peter Klatzow”, *Composers in South Africa Today*, 154.

came back and played at the bar in the evening, thus providing some entertainment for the locals.

It was there overlooking the Aegean Sea that he composed the work in piano score. He indicated during our interview that he did not have any musical influences whilst composing this work and that it flowed effortlessly.

The work, however, was not orchestrated or presented to Reid for several years after returning from sabbatical leave. During our discussions he was uncertain as to why it was not completed sooner, even though it was a commissioned work. It is likely other large scale works, such as the Mass (1988) and “A Chrysalis in Flames” (1989), commissioned and written for the 75th anniversary of the CTSO, simply took precedence.

Klatzow did find time for the concerto in 1989-1990, when he was able to orchestrate the piano score and polish the work. The full score was completed on 17 January 1990 but only received its premiere the following year, with the CTSO and conductor Omri Hadari.

The recording was made a short while afterwards, with Klatzow as conductor. As with the Stephenson *Concertino Pastorale* recording, the CD lists the Claremont Chamber Orchestra as playing, which again was just the CTSO under a different name. Since the premiere and recording by Reid, the concerto has only received one other performance, by the American Douglas Masek, also in Cape Town.

3.4 INSTRUMENTATION

The scoring for this concerto is both interesting and unique, as it combines the many sound possibilities of a string orchestra with the power and weight of a pair of French horns. The horns were added to enrich the inner voices and to provide some further timbral variety. No other wind instruments, neither woodwind nor brass, are included in the score leaving much room for the clarinet to shine as the star wind instrument. Furthermore no percussion was felt necessary. Klatzow wished to place the clarinet soloist in full spotlight.

The string instruments are grouped in the usual manner of first and second violins, violas, violoncellos and double basses. The string sections play *divisi* on many occasions, dividing into two, sometimes three, smaller sub-groups. This has the effect of spreading the texture and making the harmony more rich and delineated. On several occasions solo string passages occur, such as the viola solo at the outset of the fourth movement. The composer also indicates at times the exact number of players from each section, especially in the third

movement, essentially fashioning a chamber ensemble out of the orchestra to accompany the soloist. He feels he may have over-orchestrated a few sections in the work and has had the idea of possibly making some small revisions if he finds the time.

Another feature of the scoring in this concerto is that the double basses are fully emancipated and often treated separately from the cellos. The double basses need to play down to low C, requiring either five string instruments or basses fitted with a low C extension.

Of all the other wind instruments, the choice of including horns allowed for the greatest tonal possibilities. At several occasions the composer calls for either stopped notes on the horns, or other times muted notes (*con sordini*). This then allows for three different brass textures to be added to the body of sound created by the strings. Furthermore the horn is a mid-range instrument, as Klatzow did not want any instrument competing with the solo clarinet.

The clarinet part shows a clear understanding of the various ranges of the instrument and what their strengths are. In more climatic or energetic passages the clarion or altissimo registers are favoured, while the chalumeau tends to be used more when the mood is darker.

3.5 ANALYSIS OF THE WORK

The concerto is divided into four movements, allowing for greater variety of mood, tempo and display of both virtuosity and musicality. The second is the only really fast movement, while the slow movement is placed third, leading straight into the fourth. The idea is that of an Ouroboros, with the last movement returning to the same moderate tempo as the opening, representing cyclicity and unity.

The tempo indications of the four movements are as follows:

I *Allegretto* – quarter note = 72 beats per minute

II *Presto* – quarter note = 138 beats per minute

III *Adagio, intenso* – quarter note = 56 beats per minute

IV *Allegretto* – half note = 72 beats per minute.

3.5.1 FIRST MOVEMENT

From the outset, one is aware that rhythm holds an important role in this concerto. Indeed, by the time the soloist enters, 12 time signature changes have occurred. The most prominent rhythmical feature is that of juxtaposing simple time (3/4 and 4/4) with compound time (6/8

and 9/8) and irregular time (5/8 and 7/8). This results in a great variety of rhythmic inflections and contrast as the emphasis is constantly obscured.

Not only is the rhythmic sense unsettled, the tonality is also blurred. In addition, the harmonic language makes frequent use of the octatonic scale, as well as bitonality. The structure of this movement is fairly classical though, following the precepts of sonata form.

The work begins with *ostinato* accompaniment led by *divisi* second violins in thirds on top of which the first violins present the main theme. The first part of this theme uses five notes from the diminished (or hexatonic) scale, constructed as an interlocking combination of two augmented triads, namely E (F) G[#] A B[#] C[#]. This four-bar theme (bars 2-5), is then used to create most of the movement. It recurs often, but the last two bars are frequently altered in rhythmic or melodic construction. Furthermore, some restatements only include the first bar or first two bars.

I

Allegretto ♩ = 72

Clarinet

Horn I

Horn II

Violin I

Violin II

Viola

Cello

Double bass

mp

espr.

p

div.

pizz.

p

arco

Example 8 - Klatzow: Concerto, First Movement, Bars 1-5

The mood is contemplative yet uncertain, akin to being lost in a daydream, and the theme has a certain lilt to it, adding to the mood. Though not clearly indicated in the score, the 9/8 time often incorporates a hemiola, grouped as 2-2-2-3 (3/4 plus 3/8), rather than the customary division of 3-3-3.

After its first appearance, the theme is restated in bars 6-9 a semitone lower, followed by a restatement in bars 10-13 a full tone higher than the original. Bars 14-15 contain the opening bar of the theme, starting on C[#], while bar 16 is an exact restatement at the octave. The two horns enter in bar 8, adding weight to the middle voices, as the music grows more pressing.

Out of this the violas introduce a rhythmically sharp melody at bar 17, with dotted and double-dotted quavers used extensively. The theme receives another restatement at bar 22 before the orchestra quietens down in preparation for the soloist's entry at bar 27. The clarinet's semiquaver patterns, all based on the octatonic scale (D E F G G[#] B^b B C[#]), act as an introduction to the clarinet's statement of the main theme in bar 31. The theme is here a minor third higher, with the first violins playing the *ostinato* accompaniment. Various restatements follow, each time more elaborate, although the original structure remains. The restatement in bar 35 begins on A^b, while that of bar 43 begins on B and bar 47 begins again on A^b.

The music flows straight into the second subject occurring at bar 54. This theme is derived from the viola melody of bar 17 and again incorporates the octatonic scale. The mood is short and spiky, in strong contrast to the main theme. Note the impressive three octave octatonic scale in bars 61-62, displaying the full range of the clarinet.



Example 9 - Klatzow: Concerto, First Movement, Bars 54-55 (clarinet)

The development section begins at bar 83 now featuring the low register of the clarinet. Here the clarinet presents the first theme material in diminution, whereas the solo viola and cello parts are derived from the ending of the second theme. The recapitulation, or in the composer's words "the reprise gesture", occurs at bar 107.

3.5.2 SECOND MOVEMENT

The second movement, *Presto*, acts as a scampering scherzo. The asymmetrical rhythm is carried over from the previous movement, with 9/8 time grouped as 3/4 plus 3/8. Several time signature changes occur all through this movement as well.

The main theme is sounded in the clarinet at the outset. This seven-bar theme is largely derived from overlapping major and minor thirds taken from the octatonic scale, A B^b C C[#] E^b E F[#] G. An altered restatement of this theme occurs in the strings at bar 8, followed by further development of the material.

II

The musical score for the second movement of Klatzow's Concerto, bars 1-4, is presented. The tempo is Presto, 138 bpm. The time signature is 9/8, which changes to 7/8 and then 4/4. The clarinet (Cl.) plays a seven-bar theme starting in bar 1. The horns (Hm.) and violins (Vln I, Vln II) are silent in the first four bars. The viola (Vla.) and violoncello (Vlc.) play a rhythmic pattern. The double bass (D.b.) plays a bass line. The score includes various dynamics such as f, p, mf, and markings like 'div. (arco)' and 'pizz.'.

Example 10 - Klatzow: Concerto, Second Movement, Bars 1-4

A steady 4/4 pulse is set up from bar 25, in preparation for the new section starting at bar 28. The theme consists largely of interlocking fifths, showing off the range of the clarinet. The high tessitura in this section adds to the mocking and crafty nature of the music and is in part reminiscent of Richard Strauss' use of the shrill D clarinet in his tone poem *Till Eulenspiegels lustige Streiche*, Op.28.

Example 11 - Klatzow: Concerto, Second Movement, Bars 27-34

A solo violin joins in a canon, at the half-bar, with the clarinet at bar 48. This is followed shortly afterwards by the solo violin's version of the theme (bar 53), allowing the clarinet some respite as well as a change in timbre.

A reprise of the opening section occurs at bar 75, lasting until bar 98 where the music develops freely. The remainder of the movement is largely built on the octatonic scale of earlier and grows more intense, including some rather technically challenging writing for the soloist.

3.5.3 THIRD MOVEMENT

The first 19 bars of the *Adagio, intenso* movement is for the soloist alone. This soliloquy features many major and minor third intervals, mainly scored in the clarinet's clarion allowing the soloist to soar rhapsodically. Klatzow indicated he was trying to depict the sun rising over the vast Aegean Sea, a sight he saw often at Santorini.

Example 12 - Klatzow: Concerto, Third Movement, Bars 1-7

3.5.4 FOURTH MOVEMENT

By the end of the previous movement the clarinet descends down to its lowest note (D₃), heralding in the fourth movement, which follows on without a break. Structurally this movement is very free, containing two themes that are developed and intertwined. Several small accompanied cadenza-like passages occur as well.

A solo viola plays the main theme, again based on the octatonic scale, in bars 1-3.²² This theme is employed in several ways, including the clarinet's first statement at bar 8, and a solo violin version at bar 40, both a tritone higher than the original. The staccato quaver horn accompaniment is featured extensively throughout the movement.

The musical score is for the Fourth Movement of Klatzow's Concerto. It begins with a tempo marking of 'Allegretto' and a quarter note equal to 72 beats. The time signature is 3/4, which changes to 4/4 at bar 8 and back to 3/4 at bar 16. The score is for a full orchestra, including Clarinet (Cl.), Horns (Hm. I and II), Violins I and II (Vln I, Vln II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.b.). The clarinet's first statement is at bar 8. The solo viola theme is at bar 1. The solo violin theme is at bar 40. Dynamics include ppp, pp, mf, and p. The score also includes markings for '3 soli' and 'solo'.

Example 13 - Klatzow: Concerto, Third Movement into Fourth Movement

²² Webb's analysis incorrectly places this movement in 3/4 time, throwing off all bar number references; furthermore the viola solo is erroneously called a violin solo.



3.7.1 CHAMBER CONCERTO FOR 7

Chamber Concerto for 7 was commissioned by Norman Nossel for Rio Ethicals – a division of Adcock Ingram in 1979. The work is scored for the peculiar combination of flute, clarinet, horn, guitar, percussion, piano and electric organ. It is in three movements with a duration of 20 minutes. The Chamber Concerto was premiered in the Baxter Concert Hall, Cape Town on 20 October 1979 as part of the 150th Anniversary celebrations of UCT. The recording, coupled on the same CD as the Clarinet Concerto, was made soon afterwards with the same group who premiered the work, namely Beat Wenger (flute), Jimmy Reinders (clarinet), Robert Grishkoff (horn), Uliano Marchio (guitar), Peter Hamblin (percussion), Lamar Crowson (piano), Barry Jordan (electric organ) and Peter Klatzow (conductor).

3.7.2 VARIATIONS ON A THEME OF BELA BARTÓK

Variations on a Theme of Bela Bartók, for solo clarinet, was originally written in 1983 during one of his composition classes at UCT. He wanted to show the budding composers how one can take a theme and create endless variations on it. The theme chosen was Bartók's "An evening in the village", upon which he fashioned eight contrasting variations. The work was revised and dedicated to Warrick Moses in 2000. A performance lasts roughly five minutes.

3.7.3 TRIO FOR CLARINET, VIOLONCELLO AND PIANO

The Trio for clarinet, violoncello and piano was composed in 2002 and dedicated to the pianist Albi Odendaal. Odendaal had requested the work for his trio that was going to Holland for chamber music master classes.

The work was originally scored for clarinet in B $\flat$, but when the author performed the work in 2009 the option of rather playing it on clarinet in A was discussed with the composer. The composer thought that it should be played on whichever clarinet would be most comfortable thus it is now available to play on either clarinet in B $\flat$ or A.

The work is cast in three movements, first an *Allegretto* in 3/8 + 3/4 time with a gentle lilting feeling, created by the irregular metre. The *Vivace assai* which follows, cast in 7/8 time, contains the technical display in the trio. The mood is light and playful, a perfect contrast to the last movement. The *Adagio* third movement is the heart of the trio and contains the most musical weight, opening with a solo clarinet plea. The work ends quietly and subdued.

3.7.4 SONATA FOR CLARINET AND PIANO

Sonata for clarinet and piano was written in 2007, without being requested or commissioned, as Klatzow just felt the work needed to be written. It received its first performance by Matthew Reid and Pieter van Zyl the following year. Reid and van Zyl also made a recording of the work, but it has not been released on CD as yet. It is a substantial work of around 20 minutes, also constructed in three movements. In a similar vein to the trio, the standard fast-slow-fast format is replaced and instead the first movement is a flowing *Andante* in irregular time. The 10/8 time signature is essentially two 5/8 bars joined, yet several other time signatures are also introduced. The second movement is the liveliest (*Vivace con fuoco*), while the slow third movement is titled “Like light at the edge of a shadow”.

4. THOMAS RAJNA

Rhapsody for Clarinet and Orchestra

4.1 DETAILS

DURATION	30 minutes
SCORE DETAILS	170 pages, transposing score
CLARINET RANGE	Clarinet in B $\flat$: D $_3$ – A $\flat_6$
COMMISSION	The Foundation for the Creative Arts
COMPOSED IN	1995
PUBLISHER	Self Published
PREMIERE	Robert Pickup (clarinet), SABC Orchestra conducted by Richard Cock, on 21 August 1996 at the Linder Auditorium, Johannesburg
RECORDING	Live recording of the premiere, Amarantha Records AR 013

4.2 BIOGRAPHY

Thomas Rajna was born in 1928 and raised in Budapest, Hungary. He studied with Zoltán Kodály, Sándor Veress and Leo Weiner at the Liszt Academy of Music during 1944–1947. In 1947 he was awarded the Liszt Prize, and moved to London, where he continued his studies at the RCM. There he studied under Herbert Howells (composition) and Angus Morrison (piano), beginning a blossoming career as performer, composer and teacher.²³

He made several appearances at the Proms and became a frequent broadcaster for the BBC. Then in 1963 he was appointed as a piano lecturer at the Guildhall School of Music, and at the University of Surrey from 1967.

In 1970 he settled with his family in Cape Town to take up an appointment at UCT as lecturer in music. Four years later he was promoted to senior lecturer, and from 1989 until his retirement in 1993 he worked as an associate professor. In 1985 he also received his doctorate in composition from UCT.

²³ James May, "Rajna, Thomas", *Grove Music Online*. *Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50142>. (accessed 4 November 2013).

His compositions are distinguished by a firm tonal feeling, a keen ear for tone colour and a strong lyrical quality. In his early works the influence of Bartók is easily discernable. His oeuvre includes two operas, two piano concertos, a harp concerto, a violin concerto, as well as several piano, vocal and chamber works. He made many highly regarded commercial recordings of piano works by Stravinsky, Messiaen, Scriabin, Granados, Liszt and Schumann.²⁴

4.3 HISTORY AND GENESIS OF THE WORK

Rhapsody for clarinet and orchestra was written between June 1995 and January 1996. Rajna had for a long time envisioned creating a large-scale work for solo clarinet and orchestra, showcasing the versatility and power of the instrument.

He had always been captivated by the clarinet and had attempted such a work intermittently between 1948 and 1950. This was written in short score, with none of it fully orchestrated. Rajna wanted to create a sophisticated, highly colourful orchestration, but did not feel able yet to fully realise his dreams for the piece. He thus filed away the draft for it to be revisited at a later time.

This early attempt would become the backbone of this new work started in 1995. Naturally the composer had grown extensively in the 45 years since the early attempt, and was now equipped with years of experience and technical knowledge, especially in orchestration and thematic development. The old short score, which was last worked on in 1950, was resurrected and significantly tightened up and reworked. It was essentially the same material but now realised in its full potential, and finely polished.

The Foundation for the Creative Arts commissioned Rajna to complete the new work after he had already started on the reworking and composition of the piece. Over six months of intense work between June 1995 and January 1996 was necessary for Rajna to complete the score and create the colourful orchestration he had always dreamed of.

Richard Cock was contacted regarding the work's possible premiere. It was decided that the work should be premiered in Johannesburg with the National Symphony Orchestra under his direction, and with Robert Pickup as the soloist. Pickup was still an up-and-coming clarinetist at that point, and was soon to be relocating to Europe to study in Switzerland

²⁴ Jacques P. Malan, ed. *South African Music Encyclopedia* (Cape Town: Oxford University Press, 1984), s.v. "Rajna, Thomas", by James May.

where he ultimately made his career. The premiere performance on 21 August 1996 was Pickup's farewell performance before his departure to Switzerland.

Rajna stated that the dreamy and enchanting *Première rhapsodie* by Claude Debussy, a firm favourite that holds a special place for him, influenced his decision to write a rhapsody for clarinet and orchestra rather than a standard concerto. During our interview he even started playing sections of this work at the piano, from memory, with clear delight. He did not, however, expect the work to grow into such a large structure, taking a full 30 minutes to perform.²⁵

4.4 INSTRUMENTATION

Rhapsody is scored for large symphony orchestra, including several percussion parts. The full orchestration calls for:

Solo Clarinet in B^b
3 Flutes (3rd Flute doubling Piccolo)
2 Oboes (2nd Oboe doubling Cor Anglais)
2 Clarinets in B^b
2 Bassoons
4 Horns in F
3 Trumpets in B^b
3 Trombones
Timpani
2 Percussion players: Cymbals (pair)
Cymbal (suspended)
Tambourine
Glockenspiel
Side Drum
Bass Drum
Piano/Celeste
Harp
First Violins
Second Violins

²⁵ Thomas Rajna, personal communication with the author, 15 October 2012.

Violas
Cellos
Double Basses

The use of a full orchestra allows the composer to work with and create a myriad of colours and tonal textures. This variety of sounds and colours is of great importance in creating the rhapsodic atmosphere in this piece. In his use of the woodwind section, the piccolo is used quite extensively, both in tutti and soloistic passages. Rajna creates technically demanding passages for the flute, including fast runs in the highest range, even demanding a high C[#]₇, a semitone above the standard range of the flute.

Likewise the cor anglais (played by the second oboist) is of great importance in several sections of the work. The composer was very specific and attentive in his use of two orchestral clarinets, which are used together with the soloist to create a wash of clarinet sound at times. Like the flutes, the two orchestral clarinets often appear together playing the same material in parallel harmony, however at times they are set against each other, passing phrases between each other, to sound like one never-ending part.

The use of a full complement of brass instruments creates huge textural and dynamic variety in the piece. Great care has been taken in the orchestration that the brass section is almost never used in its entirety while the soloist is playing and as such they do not run the risk of overpowering the clarinet. If they are playing while the soloist is as well, their function is more for sound colour, specifically the horns, playing held chords. Otherwise members of the brass are used to provide melody or countermelody during tutti passages. For effect, the horns are sometimes muted, or stopped as in bar 81. In bar 335 the indication *cuivre* (brassy sound) is added to the stopped notes. The absence of a tuba is of little importance.

The percussion section adds handsomely to the overall effect of the Rhapsody. Naturally cymbal crashes occur in climatic sections, and the tambourine is used for its exotic colouring.

The harp is mainly present in more pensive sections where the music is softer and slower. The very useful glissando effects of the harp are used in louder and more dramatic sections of music. The *Molto tranquillo* at rehearsal number 24 relies heavily on the mood created by the arpeggiated harp chords.

With the composer also being a highly skilled pianist, it comes as no surprise that the piano part is highly elaborate and of absolute necessity in the piece. The part calls for many glissandos and fast runs. The pianist is also responsible for the brief celeste parts.

The strings are divided, as usual, into first violins, second violins, violas, cellos and double basses. String solos and soli sections occur several times, as do *divisi*. The double bass range is down to the low C, requiring either five-string instruments or instruments otherwise capable of playing down to C. This is especially important for the very opening of the work where the cellos and double basses create the very foundation for the whole piece.

4.5 ANALYSIS OF STRUCTURE, HARMONY AND MOTIFS

The composer envisioned the work as being essentially in ten sections, all related and interwoven.²⁶ The interplay and development of a handful of ideas is constant, creating an overall organic unity. In terms of structural form, the piece is very free and follows no convention. Simply, music is presented and then developed followed by new, yet related, music which also undergoes its own transformation.

4.5.1 SECTION ONE

The *Maestoso* beginning of Rhapsody is primal in its conception, like the awakening of some or other imposing creature. The rumbling of low piano, cellos and double basses joined by timpani, tambourine with a surging harp and piano glissando propel the work into a huge excitement of sound. The work is tonal, yet heavily dissonant in places with very free movement through keys and key relations, emphasising the rhapsodic nature of the work. Importantly though the work begins on the pitch of C with those low rumblings and will indeed conclude, some 30 minutes later, with the piano and lower strings sliding back down to this resounding low C. Note Rajna's frequent use of the octatonic scale throughout the work.

²⁶ In the introductory notes to the published solo clarinet part, Rajna describes the work as being in six sections while in the CD recording liner notes, he states the work is in nine sections (not counting the introduction as one), but then omits to indicate the sixth section, resulting in confusion. For this thesis, the author has chosen to see the lengthy introduction as the first section, followed by nine further sections.

RHAPSODY FOR CLARINET AND ORCHESTRA
THOMAS RAJNA 1995

Maestoso
♩ = 88 *Piccato*

The score is written on a single page with multiple staves. The top section includes woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) and strings (Horn, Trumpet, Trombone, Timpani, Percussion). The bottom section includes piano (Piano, Celeste) and double bass. The score shows a key signature of one sharp (F#) and a time signature of 4/4. Bar 1 is marked 'Maestoso' and 'Piccato' with a tempo of 88. Bar 2 features a 'tr' (tremolo) marking over the strings and 'pp' (pianissimo) for the piano. Bar 3 includes 'ff' (fortissimo) markings for several instruments. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Example 15 - Rajna: Rhapsody, Bars 1-3

In bar 2 the use of tremolo strings adds intensity to the sound driving the music on with harsh accents in the bass instruments until finally resting back on the pitch of C at bar 6. Here the clarinet soloist enters, in the altissimo register, soaring high. Indeed this entry is bold, a

statement of independence and of the decisive arrival of the soloist. As if startled by this defiant shriek, the orchestra abandons the soloist to descend down the range of the instrument unaccompanied until finally settling on F[#]₃ at bar 12.



Example 16 – Rajna: Rhapsody, Bars 6-12 (clarinet)

Aurally the listener is now set up to expect a main theme of some sort to be introduced and indeed the cantabile clarinet line presented at bars 14-17 could trick one. This is nonetheless still part of the introductory material, which serves a subsidiary role.

Waves of sound swell up and down at bar 24 (all “white note”), ushering in a further subsidiary theme at bar 26 played by the first violins. This is followed immediately by the orchestral clarinets in their first real appearance, with a brief, mainly octatonic, solo in thirds. The brief violin theme of bars 26-27 is recycled in all manner of ways appearing in various transpositions, including the solo clarinet’s version at bar 33. At rehearsal number 3 (bar 46) solo violin and oboe share the spotlight, with the music dying down in preparation for something new.

4.5.2 SECTION TWO

The appearance of the principal theme (section two) occurs at the *Andante* in bar 61 which also concludes the extended introduction. The clarinet sings a delicate melody of almost naïve and pastoral quality. It is important to note the small range used, only just over an octave, as if mimicking a folk pipe. Rajna states it has the outline of an ancient Hungarian folk song. The repeated note motif (bar 61), first presented here in the theme, will be of much importance throughout the work. The accompaniment is kept to a bare minimum adding to the hushed and pastoral mood.



Example 17 – Rajna: Rhapsody, Bars 61-64 (clarinet)

4.5.3 SECTION THREE

The orchestra calms from rehearsal number 9 (bar 134), attaining a stunned languor. The use of glockenspiel, harp harmonics and strings is most effective. The first violins pass the adjacent-note chant on firstly to muted trumpet, then flutes, before the solo clarinet takes it up at bar 143. The music from rehearsal number 10 (bar 154) is used as a bridge in anticipation of the fourth section. Rajna develops the repeated-note motif in this bridge, as well as a subsidiary idea of a chain of ascending and descending semitones, derived mainly from the octatonic scale. The clarinet presents a brief *marcato* tune at bar 163, but it is not long before the repeated note idea takes precedence again at rehearsal number 11 (bar 169).

The bridge leads neatly into the fourth section at rehearsal number 12 (bar 181). *Allegro energico* is based on a brisk, strident dance tune with the four repeated-note idea as the basis of this section. Canonic treatment between solo clarinet and first violins occurs at bar 185, and between first violins and flutes at bar 195. A rhythmically altered reappearance of the subsidiary semitone chain occurs at bar 189.

Example 18 - Rajna, Rhapsody: Bars 181-184 (clarinet)

The clarinet alters the theme from rehearsal number 13 (bar 199), later at bar 207 taking up material related to the subsidiary chain of semitones. The music builds at rehearsal number 14 (bar 219) reaching a *Vivo* at rehearsal number 15 (bar 230), involving all three clarinets and the two flutes. This leads to a further canonic section from bar 238, with the material in augmentation.

Example 19 - *Rajna, Rhapsody: Bars 230-233*

4.5.5 SECTION FIVE

The dance gradually gives way to an expansive and lyrical melody (*Andante con moto*). This, now at rehearsal number 16 (bar 246), is the fifth section and is scored for solo clarinet and flutes. The clarinet is placed lowest, an octave below the first flute. It is clear how this material is still related to the undulating two-note chant from earlier. This material is expanded on by the winds from bar 256 before the soloist initiates a boisterous tutti variation of it at the upbeat to bar 262. The solo clarinet is joined by the second violins, third flute, and second clarinet in mainly chromatic runs while the main melody is presented in first violins, horns (1 and 2) and flutes (1 and 2). The music continues to be developed but notice how the trumpet harks back to the four-note repeated theme at rehearsal number 18 (bar 274), yet one of the repeated notes is now omitted. The music progresses until the excitement subsides and the section ends withdrawn.

Andante con moto $\text{♩} = 80$

Flutes

Clarinets in Bb

Horn in F

Solo Clarinet

mf dolce e cantabile

Violin 1

Violin 2

Viola

Violoncello

Example 20 - *Rajna, Rhapsody*: Bars 246-249

4.5.6 SECTION SIX

The following (sixth) section, at rehearsal number 19 (bar 286), is a further variant of the strident dance tune found in the fourth section. The brass are featured prominently in this section, especially high trumpet. The dance tune is restated at rehearsal number 20 (bar 300), though a tone lower than before. After a brief canonic section at bar 304 the orchestral clarinets embellish above the melody in the solo clarinet. This material is derived from the very opening shriek at bar 6. This idea forms the basis of what follows, until bar 335 when the music is redirected, in preparation for something new at rehearsal number 23 (bar 339).

4.5.7 SECTION SEVEN

This new section, marked *Molto sostenuto*, is the still centre of the rhapsody (section seven), introduced by soft string chords. This prepares the clarinet cadenza, which swells until leading into a lament, marked *Molto tranquillo*, at rehearsal number 24 (bar 363). The arpeggiated harp chords support the clarinet beautifully. The cor anglais solo at bar 375 is the augmentation of the fifth-section theme. The texture changes to rolling piano and cello accompaniment at rehearsal number 25 (bar 379), with tension ever-growing in the music. The texture changes again, to shimmering piano and strings now, at rehearsal number 26

(bar 395), allowing the clarinet to sing freely. The orchestral clarinets take over the solo at bar 408 before the music gets restless at rehearsal number 27 (bar 415).

4.5.8 SECTION EIGHT

The eighth section emerges out of this restlessness at rehearsal number 29 (bar 433). This is a contrapuntal transformation of the principal theme, now mysterious and distant. The *poco meno mosso* at bar 437 is derived from the material at bar 65 and culminates in a transformed recapitulation from bar 444 (*Più tranquillo -Vivo*), with the theme played on the horn, then passed to the trumpet. The simple accompaniment has been exchanged for shimmering *tremolando* violins, pizzicato cellos and bass and most importantly the celeste to create this mystifying mood.

4.5.9 SECTION NINE

The music erupts at rehearsal number 30 (bar 452), growing restless until ushering in the penultimate section at rehearsal number 31 (bar 459). This brazen section includes a piccolo solo later taken up canonically by the solo clarinet and oboe. The music has grown so untamed by bar 479 that whole passages are played in parallel major seconds, yet again canonically. Rajna has an over-fondness of writing many sections canonically in this work, which tends to dilute the effect of the themes.

Notice by bar 492 how the flutes now get to play in more pleasing parallel minor thirds. Yet again this is treated canonically, with the clarinets and bassoons joining in and the music constantly driving ahead and growing.

4.5.10 SECTION TEN

At the height of all this tension the material from the stormy introduction returns at rehearsal number 38 (bar 522), complete with trumpet outbursts of the strident dance tune, indicating we have arrived at the final section. This is a summation of the main musical events heard earlier, including the clarinet shriek from the very opening of the work, the strident dance tune, the primary theme and subsidiary themes. The rhapsody is concluded with a brief yet spirited “running” coda from rehearsal number 42 (bar 575), descending back down to low C with which the work began.

4.6 TECHNICAL OBSERVATIONS

Rhapsody, above all calls for stamina and the ability to change character and timbre often. The opening shriek is demanding, requiring a written high B $\flat$ 6 and smooth intervals, otherwise technically the work is of a moderately challenging level. The passagework is very idiomatically written and care has been taken to allow the soloist even time to rest in between several of the sections.

4.7 OTHER SIGNIFICANT WORKS FEATURING THE CLARINET

4.7.1 DIALOGUES

Rajna composed *Dialogues* for Clarinet and Piano in 1947; this was later published by the publishing firm Leduc in 1970. This work was part of the portfolio of compositions submitted in fulfilment of a doctorate of music which was awarded to him by UCT in 1985. It is a brief one-movement work of roughly six minutes, full of contrasts and interplay between the two instruments.

4.7.2 PIPING DOWN THE VALLEYS WILD

The clarinet has a very prominent role in the song “Piping Down the Valleys Wild” (text by William Blake) for soprano, clarinet obbligato and piano from 1948. The song belongs to a cycle of four early songs which were composed between 1948 and 1949. The use of the clarinet in this song is ingenious as the poem deals with a child communicating to a person playing on his reeded pipe. With the clarinet having a long and renowned place in Hungarian music, it was no doubt a natural choice for Rajna to use the clarinet.

The clarinet part is highly influenced by Bartók, and is reminiscent of his *Contrasts* for clarinet, violin and piano (1938), which Rajna knew well and had already performed by the time he wrote this song. The writer had the honour of performing this song with Golda Schultz (soprano) and the composer (piano) for the composer’s eightieth birthday celebration concert held in the Baxter Concert Hall in 2008.

5. ALLAN STEPHENSON

Youth Concertino for Clarinet and Small Orchestra

5.1 DETAILS

DURATION	Approximately 12 minutes
SCORE DETAILS	60 pages, transposing score
CLARINET RANGE	Clarinet in B $\flat$: F $_3$ – D $_6$
COMMISSION	SAMRO Endowment for The National Arts
COMPOSED IN	2001
PREMIERE	Phillip Coetzee, Pro Musica Orchestra conducted by Weiss Doubell

5.2 HISTORY AND GENESIS OF THE WORK INCLUDING INSTRUMENTATION

Youth Concertino for Clarinet and Small Orchestra was commissioned by SAMRO, as they wanted a set of works that talented youth could easily play as soloist with orchestra. Stephenson composed three such works, namely the Youth Concertino (1999) for piano and small orchestra, Youth Concertino (2001) for clarinet and small orchestra and Youth Concerto (2003) for trombone and string orchestra.

SAMRO requested the instrumentation for the orchestra, in the hope it might be playable by well-trained youth orchestras. The work calls for a small orchestra, including only single winds. Apart from the timpani, only one percussion player is required. The full orchestration calls for:

Solo Clarinet in B $\flat$
Flute
Oboe
Clarinet in B $\flat$
Bassoon
Horn in F
Trumpet in C
Trombone
Timpani
1 Percussion player: Side Drum
Cymbal (suspended)
Whip

First Violins
Second Violins
Violas
Cellos
Double Basses

The bulk of the percussion part is scored for side drum, with only cymbal and whip required in the first movement. There is no percussion required in the second movement.

SAMRO initially requested a work that could be played on the clarinet with an alternative version for alto saxophone. The composer advised them against that, and rather composed the work that it could also be playable on the soprano saxophone instead.

The work was premiered by Phillip Coetzee (clarinet), and the Pro Musica Orchestra conducted by Weiss Doubell. The work has not been performed on soprano saxophone with orchestra as yet. The composer has also made a wind band version, to widen its appeal, and broaden the possibility of future performances.

5.3 ANALYSIS OF THE WORK

The work is cast in three movements, namely:

Allegro giocoso

Lento

Fast and Jazzy.

The first movement opens with an orchestral introduction, setting the mood of the work. The soloist enters at rehearsal number 1 (bar 11), presenting the main theme, underscored by light accompaniment, adding to the playful character. The choice of B^b major is most sympathetic to the technical capabilities of a young clarinetist.

11 **1**

Ob. *p*

Cl. *p*

Bsn. *p*

Tbn. *p*

Timp. *⇒p*

Cl. *p*

1

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Example 21 – Stephensson: Youth Concertino, Bars 11-20

The second subject, in the first violins, starts at bar 62. In contrast this theme is more lyrical. Note the great amount of interplay between the winds and soloist from bar 71, all playing off each other, like a game of tag. The brief development section starts a rehearsal number 7 (bar 99).

60

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

mp

p

p

arco cant.

mf

arco

mp

arco

mp

arco

mp

pizz.

p < mp

5

5

Example 22 – Stephenson: Youth Concertino, Bars 60-69

At rehearsal number 9 (bar 134) the soloist starts a short accompanied cadenza. The orchestra cuts out at rehearsal number 10 (bar 146), allowing the clarinet to finish the cadenza unaccompanied.

The orchestra is then reintroduced at rehearsal number 11 (bar 164), initiating the recapitulation. The main theme is now scored in the high woodwinds (bar 168), allowing the soloist a respite. The movement is concluded with a short coda starting at rehearsal number 15 (bar 228).

The second movement consists of a lyrical melody, presented by the soloist at the outset, which undergoes continuous development.

1 Lento (♩=50)

Hn.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Example 23 - Stephenson - Youth Concertino: Second Movement, Bars 1 -6

From rehearsal number 4 (bar 36) the soloist initiates a quasi-accompanied cadenza, with the strings playing a single chord every two bars, during which the soloist can take a short rest, and on re-entering the strings then die away. The orchestra is reintroduced at rehearsal number 5 (bar 45), setting the foundation for the soloist to conclude the movement introspectively.

37

Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Example 24 - Stephenson - Youth Concertino: Second Movement, Bars 37-40

The brief third movement, sees the composer writing in a light-hearted “jazzy” style, making frequent use of swing rhythm. The movement consists of two themes that are freely interspersed and developed.

During the main theme, at rehearsal number 1 (bar 9), the soloist initiates an interplay with flute and oboe, sharing the melodic material (see example 25), while at rehearsal number 2 (bar 24) the high woodwinds (flute, oboe and clarinet) restate the main theme.

Example 25 - Stephenson - Youth Concertino: Third Movement, Bars 12-16

The contrasting theme is first stated at rehearsal number 3 (bar 30). This lyrical theme is played by the first violins and cellos (in octaves), with a counter-melody provided by the horn.

Example 26- Stephenson - Youth Concertino: Third Movement, Bars 30-37 (first violins)

The contrasting material makes two further appearances in the piece. First, at rehearsal number 5 (bar 59), which is a development of the contrasting theme, with the soloist once again resting, and at rehearsal number 10 (bar 124), finally allowing the soloist to present this theme.

The main theme material makes several further appearances including a short fugal section at rehearsal number 7 (bar 79). Stephenson pairs winds and strings together here, starting with cellos, double basses and bassoon, followed by violas and orchestral clarinet, second violins and horn, and then first violins and oboe. The remaining appearances occur at

rehearsal number 8 (bar 90), with the soloist, at rehearsal number 9 (bar 114), without the soloist, and the final reprise at rehearsal number 12 (bar 161), with the soloist.

5.4 TECHNICAL OBSERVATIONS

The work is perfectly suited as a first foray into concerto playing for a talented high school player, or anyone of a similar or higher level. UNISA has included the work in their Grade 8 syllabus. The range is comfortable, the choice of keys is sympathetic and the music is entertaining for both the performers and the audience.

6. HENDRIK HOFMEYR

Concerto for Clarinet and Orchestra

6.1 DETAILS

DURATION	23-26 minutes
SCORE DETAILS	72 pages, in concert pitch
CLARINET RANGE	Clarinet in A: C [#] ₃ – G ₆
COMMISSION	Hugo Lambrechts Music Centre for Danielle Rossouw
COMPOSED IN	2012
PUBLISHER	Self Published
PREMIERE	Becky Steltzner (clarinet), UCT Symphony Orchestra conducted by Bernhard Gueller on 20 May 2013 in the Cape Town City Hall
RECORDING	Non-commercial live recording of the premiere, SACM

6.2 BIOGRAPHY

Hendrik Hofmeyr was born in 1957 in Cape Town. At the age of seven he learnt to play the piano and took music as a matric subject. After matriculating in 1975, as one of the top three candidates in the Cape Province, he elected to study musicology at UCT from 1976-1979 on an academic scholarship.²⁷

Hofmeyr completed an MMus degree there from 1980-1981, before leaving for Europe. As a conscientious objector and to avoid army conscription, Hofmeyr used an overseas scholarship to study in Italy from September 1981. This self-imposed exile lasted ten years during which time he studied piano with Alessandro Specchi (the husband of renowned pianist Maria Tipo), composition with Ivan Vador and conducting with Alessandro Pinzauti. He also studied singing and was active as an accompanist and vocal coach during that time.²⁸

Hofmeyr returned to South Africa in 1992 to take up a position as lecturer at the University of Stellenbosch. In 1998 he was appointed senior lecturer at UCT, followed by

²⁷ James May, "Hendrik Hofmeyr at fifty: A short biography with a worklist and discography", *Musicus*, 35. 2 (2007): 7–8.

²⁸ Ibid.

a promotion to associate professor in 2000. He received his doctorate from UCT in 1999.²⁹ He was further promoted to professor and is currently head of composition and theory at UCT.

Hofmeyr eschews atonality, aleatoric techniques and several other modernist traits in music. When asked to describe his compositional ethos in an interview, Hofmeyr responded: “For me, the important qualities in music are the ones that the modernists strove hard to make us renounce: expressiveness, beauty, melody, harmony, and, most fundamentally, tonality...”³⁰ During a different interview Hofmeyr stated that, as a composer, he shares Busoni’s belief that melody “...is the first and most immediate level at which music appeals to most of us”.³¹

He has won numerous national and international competitions, including the Queen Elisabeth Composition Competition in 1997 for *Raptus* for violin and orchestra, and the Nederburg Opera Prize for *The Fall of the House of Usher* in 1988.³²

6.3 HISTORY AND GENESIS OF THE WORK

The clarinet concerto is the ninth instrumental work in the concerto genre by Hofmeyr. The set starts with his *Raptus* for violin and orchestra which won him the 1997 Queen Elisabeth Competition in Brussels. This was followed by concertos for piano (1998), flute (1999), flute and violin with strings (2002), two pianos (2004), cello (2005), alto saxophone (2007), baritone saxophone (2010) and the clarinet concerto of 2012. Since the completion of the clarinet concerto Hofmeyr has written a concerto for flute and harp with strings, and a recorder concerto with strings and harpsichord, both from 2012. And he is currently in the process of writing a bassoon concerto.

Hofmeyr started work on this clarinet concerto in December 2011, managing to finish the first movement that year still. The work was completed early in 2012.

²⁹ Dan Albertson and Ron Hannah, “Hendrik Hofmeyr”, The Living Composers Project, <http://www.composers21.com/compdocs/hofmeyrh.htm> (accessed 22 October 2013).

³⁰ Morné Bezuidenhout, “An interview with Hendrik Hofmeyr”, *Musicus*, 35. 2 (2007): 19.

³¹ Veronica Mary Franke, “Structure and context in the orchestral compositions of Hendrik Hofmeyr”, *Musicus*, 35. 2 (2007): 57.

³² James May, “Hofmeyr, Hendrik Pienaar”, *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45094> (accessed 23 October 2013).

The concerto was commissioned by the Hugo Lambrechts Music Centre for their promising clarinet student Danielle Rossouw. There is no doubt this had some impact on the sort of work Hofmeyr would write as he knew it was not meant for a seasoned virtuoso, yet it still needed to be challenging and highly effective. Indeed, the work does include many sections of passagework which are awkward to read, in challenging key signatures with many accidentals. It, nonetheless, fits securely under the fingers once the initial reading difficulties have been overcome. Prior to this, he had been commissioned to write a short work for clarinet and piano for Rossouw, the *Canto notturno* of 2010.

Hofmeyr chose to write a work of typical proportion for a woodwind concerto, lasting around 25 minutes to perform and set in three movements in the standard fast-slow-fast order. The work is without any startling idiosyncrasies and allows the clarinet to demonstrate all its best qualities. He describes the work as “a celebration of the instrument’s chameleon-like ability to change colour in different harmonic and timbral contexts.”³³ Indeed, he is fascinated by the way different harmonies can reinforce different colours in the clarinet’s sound, and similarly how the clarinet takes on different colours depending on which instruments it is paired with. This idea is central to unifying the work as a whole.

Furthermore, the chromatic relations between triads a third apart and interlocking major and minor thirds are important in establishing harmonic contrast and unifying the work, as is the thematic cross-referencing found in all three movements. The work is indeed very theme-based, and composed with a very clear structure throughout. The movements are titled:

I *Allegro tenebroso – Un po’ meno mosso – Tempo primo – Un po’ meno mosso*

II *Larghetto meditabondo*

III *Allegro con brio – Cupo e minaccioso – Allegro con brio.*

The death of Leon Hartshorne, the former director of the Hugo Lambrechts Music Centre and teacher of Danielle Rossouw, prevented the work from being premiered by her in 2012. The concerto received its first performance the following year on Monday 20 May, with Becky Steltzner as soloist together with the UCT Symphony Orchestra, conducted by Bernhard Gueller. Steltzner also performed the slow movement only at the SACS Concerto Festival on 18 September 2013. Rossouw has studied the work and had prepared the first movement for

³³ Composer’s Notes to the full score.

the 2013 Artscape Competition. She did not reach the finals and was thus not granted the opportunity to perform the movement with orchestra.

6.4 INSTRUMENTATION

The Clarinet Concerto is reliant on many changes in timbre; thus Hofmeyr chose to use an orchestration with many colouristic possibilities. It is essentially a modification of the standard orchestral instrumentation, but excludes orchestral clarinets, and includes piccolo, cor anglais and a wide variety of pitched and unpitched percussion instruments.

The full orchestration is:

Solo Clarinet in A
2 Flutes (2nd Flute doubling Piccolo)
Oboe
Cor Anglais³⁴
2 Bassoons
2 French horns in F
2 Trumpets in B^b
Bass Trombone
Timpani
2 Players: Snare Drum
Tenor Drum
Bass Drum
Suspended Cymbal
Tam-tam
Chinese temple blocks (5)
Bell
Vibraphone
Marimba

Piano
First Violins
Second Violins
Violas
Cellos
Double Basses

³⁴ The Composer's Notes to the full score erroneously indicate "2 Oboes (2nd doubling Cor Anglais), when in fact there is one Oboe part and one Cor Anglais part.

The choice to include a piano is most decisive, adding greatly to the timbral possibilities throughout the whole concerto. At times it functions as an ersatz harp, yet the part is thoroughly pianistic. Hofmeyr indicated his appreciation of having a piano in orchestral settings, and how using the piano does away with the sound balancing problems encountered when rather scoring for the harp. Furthermore, we both agreed that the combination of piano and clarinet is very desirable, mostly because both instruments have very focused and defined sounds which work well together.³⁵ By contrast, the often used combination of flute and harp relies on both of these instruments' diaphanous sound possibilities.

Hofmeyr is equally fond of including significant tuned percussion parts in his orchestra. Here both the vibraphone and marimba are used. The percussion parts are busy at times requiring the percussionists to play a host of various instruments with only very short intervals between changes.

The clarinet in A, as opposed to the much more common clarinet in B^b, was chosen for several reasons. Firstly the clarinet in A has a more enveloped and darker sound and can play an extra semitone lower (sounding C[#]₃) than the standard B^b instrument. Hofmeyr is very fond of the dark and mysterious sound of the lower register of the clarinet and wrote the main theme of the opening movement to incorporate that additional lower note. This extra note is featured many times in the rest of the work. Furthermore the clarinet in A facilitates the long legato lines in the second movement, due to the choice of key signatures employed.

The full range of the clarinet is exploited throughout the work, and many challenging passages incorporate large leaps. Hofmeyr is not afraid of modelling whole sections around the lowest notes of the instrument, relying on thinner orchestration to allow the soloist to remain at the forefront. Note though that the very end of the work (especially from rehearsal letter X onwards) is scored in the high register, with a tricky chromatic run up to G₆ (written B^b₆) at rehearsal letter Y.

In keeping with Hofmeyr's penchant for darker sonorities, the score includes a separate cor anglais part which adds greatly to the mood, and is offered several solos throughout the work. The oboe part, while integral, is of lesser importance in this score. The flute and piccolo have several important passages, most notably in the second movement.

³⁵ Hendrik Hofmeyr, personal communication with the author, 26 November 2013.

The score includes a single trombone part, which descends down to B1 thus requiring a bass trombone. The brass section is completed by two trumpets and two French horns. Brass mutes and stopped horn notes are used extensively.

Hofmeyr divides the string groups frequently, diluting their strength at times to be able to make greater varieties of texture. It is also used as an intelligent way to keep interest in the orchestral writing while the soloist is playing, without the fear of causing balance issues. The score is also spattered with several very short string solos to add further variation in sonority. String effects, such as high harmonic glissandos up and down, are a hallmark of Hofmeyr's use of strings and are present throughout the score. Double basses down to the low C are required for this work.

6.5 ANALYSIS OF THE WORK

6.5.1 FIRST MOVEMENT

The first movement is put in motion by an eleven-bar orchestral introduction where the four-note main motif of the work is presented from the first bar. This motif is further developed in the cadenza (bar 13) before the widely arched principal theme is presented at rehearsal letter A (bar 24). The key of g minor is firmly established as the tonic. The theme features the melodic use of triads and highlights the instrument's lowest note (C[#]₃). The accompaniment contains a semitone auxiliary-note figure, also derived from the opening bar (in the trumpets). An orchestral restatement of the theme occurs at rehearsal letter B (bar 40). This theme acts as a motto and reappears in both the other movements.

Example 27 - Hofmeyr: Concerto, First Movement, Bars 24-31

The music at rehearsal letter D (bar 54) uses the idea of the semitone accompanimental figure, now presented as semitone appoggiaturas. The strings take over this idea at bar 58 allowing the clarinet to display passagework based on arpeggios and enhanced by chromatic non-chord notes. The clarinet finds itself at a brief quasi-cadenza in bar 64. Note the snap pizzicato and nail pizzicato called for in bars 68-69.

The calmer second theme, marked *Un poco meno mosso*, appears at rehearsal letter F (bar 71). This theme is distinguished by its fairly static melodic line of repeated notes heard against an accompaniment of changing harmonies and timbres. The vibraphone and winds are mainly used for this accompaniment, including horns (stopped and open notes) and muted trumpets. This theme is also developed from the semitone auxiliary-note figure, and is placed in B^b major, the relative major.

Example 28 - Hofmeyr: Concerto, First Movement, Bars 71-74 (reduction)

Rehearsal letter G (bar 87) sees the static melody entrusted to the orchestra, with the clarinet embellishing the music in sweeping runs up and down its entire range. The orchestration of the melody is ever-changing, creating great contrast.

The third theme is suddenly arrived upon at rehearsal letter H (bar 103), which sees the orchestral texture become very transparent and light. This theme is playful in nature and is also based on the semitone auxiliary-note figure, and interlocking thirds. While the accompaniment is very light, Hofmeyr seeks to allow the maximum amount of variety in timbre, constantly changing the instrumentation. The tonality has firmly shifted to B minor for this theme.

Example 29 - Hofmeyr: Concerto, First Movement, Bars 103-106

The development section starts in the dominant key (D minor) at rehearsal letter J (bar 121). The principal theme, entrusted to the solo clarinet, now undergoes several alterations. The auxiliary-note accompanimental figure is now altered to include an additional note. The theme modulates to B^b minor, receiving another altered restatement by the solo clarinet at rehearsal letter K (bar 133). Here the accompanimental figure is no longer used. Instead Hofmeyr uses the theme canonically, three bars apart. The imitation starts with bassoon (bar 136), followed by flute (bar 139), cellos (bar 142), second violins with oboe and cor anglais (bar 145), and then with horns and violas (bar 148).

The canon leads directly into rehearsal letter L (bar 150) with the third theme material being developed. The expanded auxiliary-note figure reappears in bar 154, thus combining

elements of the first and third themes. The second theme material is brought back at rehearsal letter M (bar 158), with the expanded auxiliary-note figure still present in the accompaniment. Hofmeyr takes advantage of the clarinet's high register here, allowing the soloist to sing out the long line effortlessly.

The second theme material is entrusted mainly to the strings between rehearsal letter N (bar 165) and rehearsal letter O (bar 174), allowing for a satisfying change in timbre. Thereafter the entire orchestra steadily builds up the music until the arrival of a clarinet cadenza. This cadenza displays the clarinet's dexterity and shows off its entire range. The second half of the cadenza contains two references to the introduction, reminding the listener of the very building blocks used to create all the music so far.

The abbreviated recapitulation follows at rehearsal letter P (bar 194). Here the main theme is shared between the solo clarinet and strings. Notice the canon between the solo clarinet and double reed instruments from rehearsal letter Q (bar 210), allowing for comparison of the different timbres of the various orchestral reed instruments.

The recapitulation continues with the second theme (now in G major) appearing at rehearsal letter S (bar 228), and the third theme following at rehearsal letter T (bar 244). During this third theme recapitulation, second theme material still gets tossed around the orchestra, in both the winds and strings. Hofmeyr guides the tonality from G[#] minor in this third theme back to g minor to end the movement decisively.

6.5.2 SECOND MOVEMENT

For the second movement, *Larghetto meditabondo*, Hofmeyr indicated that he drew inspiration from the famous *Adagio* movement from the Clarinet Concerto K.622 by W.A. Mozart. His other inspiration came from the *Elegie* BV 286 for clarinet and piano by Ferruccio Busoni, an elegant and understated melody for clarinet with simple quaver accompaniment for the most part. It should be noted that Hofmeyr played the clarinet as a second instrument, while a student at UCT, and had performed both these works during his studies.³⁶

This movement, set in ternary form, relies less on timbral variation than the first. The mood is reflective in nature and the effect is meditative. Great serenity is achieved both by the melodic construction and the sumptuous orchestration. Bassoon, horns and trombone

³⁶ Ibid.

provide a carpet of sustained harmony upon which pizzicato strings are added. The soloist is provided with a four-bar introduction, firmly establishing the tonality of B major, before presenting the main theme at bar 5. Long legato phrases show off the clarinet's true character as an essentially lyrical instrument. The solo part demands good breath control, smooth sound throughout the range of the instrument and the ability to bring the simplicity of this melody to life. The link between this theme and the second theme from the first movement is obvious, both in the mood and construction (repeated notes against shifting harmonies).

Example 30 - Hofmeyr: Concerto, Second Movement, Bars 1-10

Hofmeyr keeps that same formula until rehearsal letter B (bar 21), at which point the winds cut out and the texture changes. A solo viola and flute (in unison) present the main theme (with changed ending), with support from syncopated string chords. This now allows the clarinet to spin a counter-melody of equal tenderness, again requiring long lines and effortless sound production.

The melody reappears in the solo clarinet at rehearsal letter D (bar 37), having modulated to G[#] (A^b) major and now undergoes development. The middle section occurs at rehearsal letter G (bar 69), and consists of a citation of the motto theme from the first movement. The

orchestration is highly original and creates a sense of fantasy and wonder.³⁷ The brief chirps from piccolo with solo string harmonics are rounded off by the harmony provided in vibraphone and violas. This altered citation sits high in the clarinet's range, roughly two octaves higher than it did in the first movement.



Example 31 - Hofmeyr: *Concerto*, Second Movement, Bars 69-71 (reduction)

The theme is treated canonically at rehearsal letter I (bar 86), first sounded by piccolo and solo violin (in octaves), answered by cor anglais and solo second violin (in unison) one bar later. The marimba now provides the chirps in the accompaniment, with vibraphone and violas still generating the harmony. Notice that when the ranges go too low, the flute replaces the piccolo, the bassoon the cor anglais, and a solo cello the solo second violin.

The abbreviated reprise of the main theme occurs at rehearsal letter K (bar 99), with horn and first violins in octaves. A startling change in texture occurs at rehearsal letter M (bar 119); where low register clarinet is supported by oboe and *divisi* violas only. The movement ends with a brief reference to the head motif of the motto theme.

³⁷ Images of Alice going down the rabbit hole ran through the author's mind while hearing this section.

Example 32- Hofmeyr: Concerto, Second Movement, Bars 119-126

6.5.3 THIRD MOVEMENT

The third movement is a free adaption of sonata rondo form. This lively finale starts with a six-bar orchestral motif (x), which Hofmeyr uses as a *ritornello*. The time signature changes frequently between 1/4 and 3/8, often creating a 5/8 feeling. This motif has the entire orchestra playing, including, most importantly, Chinese blocks, marimba, timpani and piano.

Example 33 - Hofmeyr: Concerto, Second Movement, Bars 1-6 (reduction)

Similarly to the first movement, Hofmeyr relies largely on the melodic use of triads and interlocking thirds against a background of changing timbres to construct the main theme (A). The second (B) and fourth (D) themes are similarly constructed and are all related. A contrasting theme (C) features the alternation between high chromatic fragments and large leaps.



Example 34 - Hofmeyr: Concerto, Second Movement, Bars 7-12 (reduction)

The first theme (A) is playful in nature, containing many acciaccaturas and rhythmic nuances. The accompaniment here is almost bare. Bar 22 sees a much abbreviated restatement of the *ritonello* (x_1), before continuing with an altered restatement of the theme (A_1), which now contains several big leaps. The *ritornello* (x_2) is restated in full at bar 35 before the emergence of the second theme (B) at rehearsal letter C (bar 41). This theme consists of a steady stream of quavers, adorned with grace notes to emphasise the changing rhythmic inflections. This proves to be technically demanding, especially to remain rhythmically accurate while going over many register breaks.



Example 35 - Hofmeyr: Concerto, Second Movement, Bars 41-47 (reduction)

The *ritornello* (z_3) at rehearsal letter D (bar 63) pre-empts the arrival of the contrasting (third) theme (C). This theme, starting at rehearsal letter E (bar 71), offers many challenges for the soloist. The alternation between the high chromatic fragments and large intervals has to be smooth and be delivered with aplomb, the breath support has to be maintained throughout and the choice of fingering has to be well thought through. Furthermore the accompanying fragments are so light and fleeting that everything is painfully transparent.

71 E

f *mf* *f* *mf* *f* *mf* *sempre sim.*

p

Example 36 - Hofmeyr: Concerto, Second Movement, Bars 71-45 (reduction)

The fourth theme (D), starting bar 87, runs straight on from the third theme without a *ritornello*. This theme is related, by the melodic use of triads and interlocking thirds, to the first and second themes. Unlike those themes though, the mood is less sprightly and the music is without grace notes. This theme is further distinguished by its consistent use of 6/8 time and its more legato character.

85

Fl. Solo *mp* *mf* *mp*

Ob. Solo *p* *mf* *p*

Ct. Ing. Solo *p* *mf* *p*

Bs. Lo solo *p* *mp* *mf* *mp* *p* *mp*

PI.

CL in Bb *mp* *cresc.* *f* *dim.* *mp* *cresc.*

♩ = c. 88-96

Vn. I La metà (1st half) *p* *cresc.* *mf* *dim.* *p* *cresc.*

Vn. I Ha metà (2nd half) *p* *cresc.* *mf* *dim.* *p* *cresc.*

Vn. II La metà (1st half) *p* *cresc.* *mf* *dim.* *p* *cresc.*

Vn. II Ha metà (2nd half) *p* *cresc.* *mf* *dim.* *p* *cresc.*

VL. *pizz.* *p* *cresc.* *mf* *dim.* *p* *cresc.*

Vc. *p* *cresc.* *mf* *dim.* *p* *cresc.*

Ch. *p* *cresc.* *mf* *dim.* *p* *cresc.*

Example 37 - Hofmeyr: Concerto, Second Movement, Bars 85-92

The middle section of this movement consists of a brooding theme (E) set in d minor, marked *Cupo e minaccioso* (dark and threatening), beginning at rehearsal letter H (bar 112). This music has ties to the development of the second theme from the first movement. Hofmeyr takes full advantage of the chalumeau (lowest) register of the clarinet here, with all its woefully ominous possibilities. The accompaniment is aptly scored for the darkest instruments of the orchestra: low bassoons, timpani, cellos and double basses. Two variations of this theme (E1 and E2) follow on at rehearsal letter I (bar 130) and rehearsal letter J (bar 152) respectively.

Example 38 - Hofmeyr: Concerto, Second Movement, Bars 112-119

In the first variation (E₁), modulated to f minor, the brooding theme is shared between cor anglais, bassoon and horn. Violas, cellos and double basses now provide support while the clarinet develops a counter melody against the theme. In the second variation (E₂), the fourth theme (D) is developed against the brooding theme. The music has returned to d minor here, with the theme now set two octaves higher and shared equally between the solo clarinet and first violins.

In the free reprise of the first section, which follows at rehearsal letter L (bar 169), the order of *ritornello* (x), main theme (A), abbreviated *ritornello* (x₁), altered restatement (A₁) and further *ritornello* (x₂) is identical. However, the second (B) and third (C) themes which follow are swapped around.

The third theme (C) reprise happens at rehearsal letter N (bar 209), notice the high chromatic fragments have now been expanded upon. Hofmeyr now allows the soloist a respite by having an orchestral restatement of the main theme (A), abbreviated *ritornello* (x₁), altered

restatement (A_1) and further *ritornello* (x_2)³⁸, with the second theme (B) only following on at rehearsal letter Q (bar 259).

The fourth theme (D) does not yet get reprised, instead there is an orchestral citation of the motto theme at rehearsal letter S (bar 281), with the solo clarinet developing music based on the auxiliary note figure. The orchestra then provides a free development of the fourth theme material (D_2) at rehearsal letter U (bar 313).³⁹

This in turn initiates the coda at rehearsal letter V (bar 319) and heralds the conclusion of the concerto. The coda consists of a development of a motive from the main theme (A), a final reference to the orchestral motif or *ritornello* (x) as well as the head motif of the motto theme, which ultimately concludes the work.

The overall form of the movement is thus:

$$x.A.x_1.A_1.x_2.B.x_3.C.D - E.E_1.E_2.+D_1 - x.A.x_1.A_1.x_2.C (A.x_1.A_1.x_2).B.(D_2).Coda$$

6.6 TECHNICAL OBSERVATIONS

This concerto makes the best use of the tonal possibilities of the clarinet. Indeed, Hofmeyr shows a clear understanding of the instrument and how to draw the best out of it. The solo part, while challenging, is idiomatic and falls well under the fingers once the notes are learnt.

The use of the A clarinet is most welcome, this being the only concerto requiring an A clarinet in this thesis, for its richer more mellifluous sound and darker low notes. Care should be taken though with regards to balance as the A clarinet tends to penetrate less. The solo part is full of nuances and deserves a thorough study if this work is attempted.

6.7 OTHER SIGNIFICANT WORKS FEATURING THE CLARINET

6.7.1 PARTITA CANONICA

Hofmeyr's first composition for clarinet is the early *Partita canonica* of 1983 for solo clarinet. Set in four short movements, the work attempts to use a single-line instrument in a canonic fashion. The opening movement (*Entrata*) is set as a canon in unison, while the *Sarabanda* is a canon at the third. For the *Canzonetta* the canon is in retrograde (canone cancrizans),

³⁸ This section ($A.x_1.A_1.x_2$) is not included in Hofmeyr's formal scheme in the Composer's Notes.

³⁹ This section (D_2) is also not included in Hofmeyr's formal scheme in the Composer's Notes.

finishing with the *Badinerie* in a canon by inversion (canone a moto contrario). The work takes around six minutes to perform.

6.7.2 THE DEATH OF CLEOPATRA

The Death of Cleopatra exists in two versions, initially scored for soprano, flute, alto flute, bass clarinet, horn, vibraphone, harp, viola and double bass. The main section (from “Give me my robe” – bar 103) was written during Hofmeyr’s student days at the Bologna Conservatoire. It was performed there in 1985, and was selected to represent the Bologna Conservatoire at the Festival of European Conservatories at Rimini that same year. The earlier part was added in 1993 for a performance in the Endler Hall, Stellenbosch.

The second version of the work is for soprano, clarinet, viola and piano and was made in December 2004. The premiere of this new version featured Zanne Stapelberg (soprano), Matthew Reid (clarinet), Xandi van Dijk (viola) and Hendrik Hofmeyr (piano), presented at the Songmakers’ Guild, Nassau Centre, Cape Town on 7 August 2005.

6.7.3 CANTO NOTTURNO

Canto notturno, just like the clarinet concerto, was commissioned by the Hugo Lambrechts Music Centre for Danielle Rossouw. The work was composed in 2010 and received its premiere that same year. The piece is sombre in nature and exploits the clarinet’s dark timbre, especially in the use of the low register. The work is very lyrical and demands great legato playing and stamina to maintain the continuous clarinet line. The work has been recorded by Maria du Toit (clarinet) and Nina Schumann (piano) on a CD entitled “Luminous Shade” on the TwoPianists label. The work appears on the UNISA Grade 7 syllabus, and lasts four to five minutes.

6.7.4 TRIO FOR FLUTE, CLARINET AND PIANO

The Trio for Flute, Clarinet and Piano (2010) was a commissioned work by the SAMRO Endowment for the National Arts. It was intended for and premiered by the Taffanel Trio, consisting of Marietjie Pauw (flute), Annamarie Bam (clarinet) and Benjamin van Eeden (piano). SAMRO subsequently commissioned Hofmeyr to arrange the flute and clarinet parts for string instruments, allowing the work greater freedom in instrumentation. The work can now be performed in any combination with flute or violin playing the one part and clarinet or viola or cello playing the other. The work is in three movements and lasts some 15 minutes.

6.7.5 DIPTYCH

Diptych was commissioned in 2011 by the Faculty of Humanities, UCT, in celebration of the eightieth birthday of former vice-chancellor Dr Stuart Saunders. It was premiered at a special concert in his honour on 30 November 2011 in the Chisholm Recital Room, UCT. Performing was Janelle Visagie (soprano), Bridget Rennie-Salonen (flute), Becky Steltzner (clarinet), Farida Bacharova (violin), Patrick Goodwin (violin), Paula Fourie (viola), Kristiyan Chernev (cello), Francois du Toit (piano) and Hendrik Hofmeyr (conductor).

6.7.6 SONATA FOR CLARINET AND PIANO

Hofmeyr began writing the sonata for clarinet and piano at the end of 2012 and had completed the work by 25 February 2013. It is a substantial work, set in three movements and lasting in the region of 20 minutes. As in the concerto, Hofmeyr takes full advantage of the wide clarinet range in this work, including passagework with many big leaps. The work was requested by Becky Steltzner and is still to be premiered.

7. DAVID EARL

Clarinet Concerto

7.1 DETAILS

DURATION	22 minutes
SCORE DETAILS	95 pages, in concert pitch
CLARINET RANGE	Clarinet in B $\flat$: D $_3$ – G $\flat_6$
DEDICATION	To Maria du Toit
COMPOSED IN	2012
PUBLISHER	Self Published
PREMIERE	Maria du Toit (clarinet), KZN Philharmonic Orchestra conducted by Arjan Tien in the Durban City Hall
RECORDING	Non-commercial live recording of the premiere, SABC

7.2 BIOGRAPHY

David Earl was born in Stellenbosch, in 1951 and moved with his family to Cape Town at the age of six. He took up the piano at primary school and made his professional debut aged sixteen, broadcasting a programme of Bach, Chopin and Chabrier for the SABC. A year later he appeared with the Cape Town Symphony Orchestra playing Mendelssohn's Piano Concerto No. 1. It was then in 1971, after having performed additional broadcast recitals and concertos by Tchaikovsky and Rachmaninov, that he moved to London.⁴⁰

He pursued a music degree at Trinity College of Music, studying piano with Jacob Kaletsky and composition with Richard Arnell. Whilst studying Earl gave his first Wigmore Hall recital and broadcast a live lunchtime recital on BBC Radio 3. His career was further bolstered by winning first prize in the 1976 SABC Piano Competition.⁴¹

In 1977 he premiered his own Piano Suite No. 1, “Mosaics”, at Wigmore Hall, launching his career as a composer. In 1980 he gave the first performance of his Piano Concerto No 1 with the Cape Town Symphony Orchestra under Christian Badea. Important commissions

⁴⁰ David Earl, “David Earl- Concert Pianist Biography”
<http://www.davidearl-pianist.net/performer.html> (accessed 23 October 2013).

⁴¹ David C.F. Wright, “David Earl”
<http://www.wrightmusic.net/pdfs/david-earl.pdf> (accessed 23 October 2013).

followed, including two ballets scores for CAPAB Ballet.⁴² Numerous other important opportunities allowed him to present performances of his own compositions. He currently divides his time between composing, as well as playing and teaching piano at Cambridge University.⁴³

7.3 HISTORY AND GENESIS OF THE WORK

Earl has written a wide variety of concertos to date, including concertos for violin, cello, trumpet, two piano concertos, a double piano concerto and a double violin concerto. The clarinet concerto is the latest work in this genre.

Earl was well acquainted with Maria du Toit, the principal clarinettist of the Cape Philharmonic Orchestra, and had performed his trio for clarinet, cello and piano with her and Peter Martens in 2011. At that time he conveyed to her his desire to write a clarinet concerto for her, and duly went about composing the work once he found adequate time to do so. There was no commission involved; rather Earl wished to write a work to display du Toit's exemplary playing and to exploit her ability at maintaining long, lyrical melodic lines.

By December 2012 Earl had completed a piano reduction of the work, moving on to orchestrate it later. No specific technical requests were received from du Toit and the composer and soloist did not collaborate on any of the work's details. Indeed, Earl remarked that the compositional process went very smoothly and that the work almost wrote itself.

Earl's music has been criticized by some for being over-long or rambling. Comparatively the two concertos composed prior to this, the second piano concerto (2006) and double violin concerto (2011), are both over 40 minutes. Earl was very careful about that in this piece, as he did not want to make it over-long or outstay its welcome. This concerto takes a modest 22 minutes to perform, and is very well timed as not to strain the audience or overtax the lips of the soloist.

The work was premiered on 10 October 2013 in the Durban City Hall, with Maria du Toit as soloist and Arjan Tien conducting the KwaZulu-Natal Philharmonic Orchestra. As Tien was to conduct two of the orchestra's symphony season concerts in October 2013, he used the opportunity to invite du Toit to premiere the work as soloist with the Durban based orchestra.

⁴² David Earl, "David Earl- Composer Biography"
<http://www.davidearl-pianist.net/composer.html> (accessed 23 October 2013).

⁴³ David Earl, personal communication with the author, 23 October 2013.

By all accounts the work was extremely well received, and glowing reviews followed in the local papers. Critic Michael Green summarised it as such: “A world premiere is a distinctly unusual event on the Durban musical scene, and the latest concert of the KZN Philharmonic Orchestra in the Durban City Hall was therefore a special occasion. And indeed it turned out to be a triumph for the orchestra, the soloist and the composer, who was in the audience.”⁴⁴

At the time of writing the concerto, Earl was also busy working on an opera based on the play “Mary and the Conqueror” which he had seen in Cape Town. This play, by Juliet Jenkin, revolves around Alexander the Great’s encounter with Mary Reynolds in limbo. Earl found the clarinet concerto to be a most pleasant diversion while working on this huge operatic project.⁴⁵

7.4 INSTRUMENTATION

Earl chose to score the work for clarinet with full orchestra, including percussion, full brass and orchestral clarinets. This was done to allow for the widest possibilities in colour and variation. Indeed, in the finale, the percussion section adds greatly to the overall effect and chivalrous mood of the music. The full orchestration includes:

Solo Clarinet in B $\flat$
2 Flutes and 1 Piccolo
2 Oboes
2 Clarinets in B $\flat$
2 Bassoons
4 Horns in F
2 Trumpets in B $\flat$
2 Tenor and 1 Bass Trombones
Tuba
Three Percussion Players: Snare drum
 Triangle
 Cymbals
 Tambourine

⁴⁴ Michael Green, “Clarinet concerto premiere a triumph”
<http://www.iol.co.za/tonight/what-s-on/kwazulu-natal/clarinet-concerto-premiere-a-triumph-1.1592035> (accessed 23 October 2013).

⁴⁵ David Earl, personal communication with the author, 23 October 2013.

Bell tree
Glockenspiel

Timpani
Celesta
Harp
First Violins
Second Violins
Violas
Cellos
Double Basses

To create extra power and characterisation, the percussion section is reserved mainly for the finale of the work. In the first movement the only percussion required is timpani and celesta, however the celesta only plays a few occasional notes here. Earl indicated that this was the first score where he has made use of the celesta, and to very good effect.

In the second movement the timpani rests. However near the end of the movement the glockenspiel and celesta share an imaginative little six-bar countermelody over the solo clarinet. The finale sees the return of the timpani, bolstered by the snare drum, cymbals, triangle and tambourine. Note that in the finale, as in the second movement, the celesta and glockenspiel are often used together: being very similar in timbre, they strengthen each other's sound. The bell tree is used to create colour in bar 146, and to herald the eleventh variation.

The harp is used mainly to strengthen and glue the ensemble together. Earl combines it with strings at times, but also with the woodwinds or celesta and glockenspiel. He chose not to over-use it or make it stick out of the texture very much. Indeed, in this context, it functions as a musical emulsifier of sorts.

The use of a full brass section of 4 horns, 2 trumpets, 3 trombones and a tuba is often avoided in concertos for single-line instruments, as great care needs to be taken as to not overpower the soloist. Here, Earl works around this by almost always reserving the brass for tutti passages where the soloist is not playing. In the few instances where there is brass playing with the soloist, it tends to be soft, reinforcing notes or short staccato notes. Indeed, in the second movement the trumpets and tuba are completely silent, while the horns and trombones are only used between rehearsal number 22 and 24 (bars 58-82), providing *pianissimo* syncopation underneath the soloist's melody.

In several of the variations of the finale the brass are avoided altogether. The horns, together with oboe, play the melody in variation two with reinforcement by the trombones. The most notable use of the brass is in the seventh variation, where they are imperative in creating the chivalrous mood.

Mention must be made of Earl's handling of the solo clarinet's range: in an attempt to use the soloist in the most ringing and easily carrying range of the instrument, he mostly avoids using the clarinet's characteristic low chalumeau register. While this does make balancing easier, the author feels it's a pity not to incorporate and exploit the wealth of colour and expression possible in that register. Certainly, in the second movement and in cadenza passages there would be no threat of overpowering the soloist if the music incorporated more of the lower range. Otherwise Earl's scoring of the clarinet is very sensible and he allows the soloist to show off many of the best aspects of the instrument.

7.5 ANALYSIS OF THE WORK

In terms of structure the work follows the conventional three movement - fast, slow, fast - structure. The first movement though, as is often the case in Earl's concertos, is more moderately paced than is customary. In this case the tempo is a flowing *Andante con poco mosso*. This movement is in fairly standard sonata form, but with three subjects. Interestingly though the first movement is the shortest of the three, while the second and third movements are very even, each taking around 9 minutes. The finale, in this case, is a set of variations on the famous French Renaissance tune *L'homme armé* (The armed man).

7.5.1 FIRST MOVEMENT

The concerto begins with an air of mystery - with a rather shadowy and brooding atmosphere aided by the soloist's line not taking centre stage from the outset. Instead the canonic intermingling of the solo clarinet with the principal oboe and principal flute brings about a feeling of ambiguity and enigma, highlighted by the clarinet being scored lowest of the three. The mixing of both *pizzicato* and *arco* string parts reinforces this hazy impression as does the alternating time signatures of 5/4 and 4/4. Note Earl's use of the infrequent key of A^b major, a key not often used in symphonic settings. This opening motif (D^b C E^b), which looks much like an *échappée*, is the basis of the whole main theme.

Example 40 - Earl: Concerto, First Movement, Bars 24-30

The mood deepens at rehearsal number 4 (bar 37), aided by the flutes and oboe reintroducing the sighing figure from the earlier transitional section (bar 17). Earl then develops the music until the arrival of the third theme, marked *Allegro*, at rehearsal number 6 (bar 50). The trumpets and horns introduce an insistent staccato motif interspersed with flowing clarinet runs. Oddly, this section has a slightly jazzy feel about it, again bringing in maximum contrast. This is achieved by the off-beat entries of the soloist, the choice of orchestration (clarinets, trumpets and pizzicato lower strings) and the use of syncopation. Earl develops this idea, changing the instrumentation to woodwind accompaniment at rehearsal number 8 (bar 66), and integrating new ideas into the music.

Bar 71 onwards cleverly combines the piccolo, oboe and solo clarinet in similar material with various accompaniment. Yet more contrast is achieved, this time by introducing the celesta at rehearsal number 9 (bar 75) playing in octaves, at first on the beat and then with syncopated rhythm. The busyness (alternating semiquavers) of the violin and viola parts underscores the celesta beautifully. Greater rhythmic intricacy occurs from bar 79, with the soloist taking up the alternating semiquaver idea, with string and harp accompaniment. An explosive tutti occurs at rehearsal number 10 (bar 87).

A fully scored tutti recapitulation occurs at bar 105, with original tempo and alternating time signatures. The music is now more ornamented and filled out, especially in the trumpet and trombone parts. The music eases up for the soloist's entry at rehearsal number 13 (bar 113)

which is again canonically answered by the flute, piccolo and oboe. The second subject is recapitulated at rehearsal number 14 (bar 121), now in the much gloomier key of c minor making it a mere shadow of its once radiant self in the exposition.

The bassoons clear the sound palette at bar 136-137, allowing the soloist to come in afresh at bar 138, now with material from the third theme. Rehearsal number 16 (bar 144) canonically sets a solo violin against the soloist. This brief change of colour is highly effective, after which the solo line is answered canonically by *echappée* motifs in flute, horn, trumpet and oboe. The movement ends withdrawn and emotionally drained, in the key of e minor.

7.5.2 SECOND MOVEMENT

The second movement (*Adagio*) is introduced by seven bars of gloomy and hesitant resolutions growing from the bass up, after which the soloist enters with music that feels trapped in a distant land of fantasy, despite it being set in rather ordinary surroundings. Earl manages to create great atmosphere with minimal means here, setting this long arching theme (A) of the solo clarinet against the gentle syncopated support of the strings.

Adagio
♩ = 60

poco rit. . .

Picc.

Fl.

Ob.

Cl.

Bsn.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

p

div

pp

Example 41 - Earl: Concerto, Second Movement, Bars 1-7

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p un poco lamentoso

pp

sempre pp

Example 42 - Earl: Concerto, Second Movement, Bars 8-15

The orchestral winds only enter again at bar 26, with the flute adorning the clarinet line. This leads the bassoon and oboe to answer the clarinet's quavers, resulting in a brief climax at rehearsal number 19 (bar 33). The orchestra dies away entirely at bar 36, allowing the principal bassoon a brief solo.

At rehearsal number 20 (bar 40) the mood becomes more anxious and restless in the contrasting section (B). The harp enters here, spinning arching quavers which help to join the solo clarinet with the violin and flute line.

The main theme (A₁) returns at rehearsal number 22 (bar 58), in a rather different setting. The gentle syncopated string accompaniment has now been transferred to the horns, trombones and later also clarinets.

The flutes and piccolo are integral to building up tension by providing countermelodies from rehearsal number 23 (bar 69) onwards. The music presses forward, accelerating and ascending higher until a cadenza passage is reached at rehearsal number 24 (bar 82). The clarinettist now has the chance to display mastery in breath control and dexterity.

A two-bar bridge in the strings prepares the reprise of the main theme (A₂) at rehearsal number 25 (bar 92). Notice here how Earl scores the flutes and first violins in octaves creating an almost glassy or hollow effect which the clarinet later transmutes with its fuller sound, richer in overtones.

For the coda at rehearsal number 26 (bar 108), the music takes on a fairyland atmosphere by the use of triplet figures scored for flutes, clarinet and celesta with the support of the harp and glockenspiel. Soaring above this texture one hears the first violins and oboes scored in octaves, with the solo clarinet displaced by a beat. The music winds down to a peaceful conclusion, getting ever quieter until concluding with four very hushed C major chords.

The structure is thus A.B.A₁. Cadenza A₂. Coda.

7.5.3 THIRD MOVEMENT

The third movement is set as a theme and variations, with the famous French Renaissance tune *L'homme armé* (The armed man) as the theme. The idea of using this tune as the theme for a set of variations was transferred from elsewhere, as Earl had initially thought to set the variations for cor anglais and string quartet. He decided rather to transfer it to the clarinet concerto, where the music could be more fully conceived and could be developed to greater

proportions, and ultimately better expressed. He had given this movement quite a lot of thought, but there was no transference of material from one manuscript to another as such.

L'hom-me, l'hom-me, l'hom-me ar-mé, l'hom-me ar-mé, L'hom-me ar-mé doibt
 8 on doub-ter, doibt on doub-ter, On a fait par-tout cri-er, Que chas-
 17 cun se viengne ar-mer d'un hau-bre-gon de fer L'hom-me, l'hom-me,
 26 l'hom-me ar-mé, l'hom-me ar-mé, L'hom-me ar-mé doibt on doub-ter.

Example 43 - *L'homme armé* (in g minor)⁴⁶

Great mystery surrounds this theme and its possible origins. Some have suggested that the 'armed man' represents St Michael the Archangel, while others think it merely represents the name of a popular tavern. Nonetheless it works exceptionally well as the basis for this finale, with Earl fashioning twelve variations on the theme.

A single bar's introduction sets the mood, after which the solo clarinet presents the theme (in f minor) supported solely by cellos and basses. This accompaniment is scored in unison throughout, with the cellos marked *arco* and basses *pizzicato*.

The variations run straight into each other, allowing for a smooth progression of ideas and intensity. The first variation is scored for piccolo and celesta playing the theme, underscored by the two flutes sharing a countermelody. The piccolo part is written in its low and middle register meaning the whole solo could easily be played rather on a flute, but it is the timbre that Earl was after. The association of fife and drum bands are the obvious implication. Once again Earl uses the glockenspiel to strengthen the celesta, highlighting the main notes of the melody. Triangle, cymbal and harp complete the instrumentation.

⁴⁶ Willi Apel, ed. *Harvard Dictionary of Music*, 2nd ed. (London: Heinemann Educational, 1976), s.v. "L'homme Arme".

Variation 1

11

29

Picc. *solo*
p delicato

Fl. *p non legato*
p non legato

Cym. *mf*

Tri. *mf*

Glock. *p*
p

Cel. *p delicato*

Hp. *p non legato*
non legato
mf

Example 44 - Earl: Concerto, Third Movement, Bars 11-15

The second variation is far more fully scored. The theme is still quoted unaltered and the clarinet is mostly used as decoration. The clarinet takes more of a lead in the third variation, where only the outline of the theme is present. This flows seamlessly into the fourth variation, with winds mainly supporting the theme now.

The fifth variation is far more expansive, with the strings presenting the theme in augmentation. Furthermore, the metre has now changed to common time. This frees the clarinet to display scalic passagework instead. The theme is less obviously stated at the outset of this variation due to the lower range employed, yet with the higher range from bar 60, it becomes aurally clear that the theme is actually entirely presented in the strings.

The key changes in the sixth variation as does the whole mood and pacing. The frolicsome chatter is replaced with deeper feelings of nostalgia. The harmonic surroundings are also distinctly more “modern” sounding. The theme is not quoted but the intervals are used in the construction of the melodic content.

The seventh variation carries the most characterisation, painting the sound picture of an armoured knight on horseback. The use of all the brass, especially the four muted horns, and numerous percussion parts is paramount in creating this sound world. The clarinet, cascading and trilling, revels in the knightly spotlight. The double dotted argument of bars 101-2 lead directly to the brief cadenza.

con sordini *sf*
P

con sordini *sf*
P

con sordini *sf*
P

pp *sf*

pp

pp

pp

suspended cymbal, with timpani sticks
pp

pp

P

f

Variation 7
Molto piu lento
♩ = 60

f

pp cresc

mf

mf

pizz
P marcato *sf*

pizz
P marcato *sf*

pizz
P marcato *sf*

pizz
P marcato *sf*

Example 45 - Earl: Concerto, Third Movement, Bars 92-95

The eighth variation is purely orchestral, allowing the soloist a brief respite. The theme is restated in tutti orchestration. The ninth and tenth variations develop the music even further, building and growing the stature, with an ever-present forward drive. The culmination of the entire piece is reached with the eleventh variation, where the piccolo draws open the curtain on this warm and triumphant variation. Scored most majestically for all winds and strings, the soloist is offered another breather.

Variation 11

85

146 -

Meno mosso
♩ = 104

Picc. *f cresc e allargando*

Fl. *f cresc e allargando*

Ob. *f cresc e allargando*

Cl. *f cresc e allargando*

Bsn. *f cresc e allargando*

Hr. *f cresc e allargando*

Hr. *f cresc e allargando*

Tpt. *f cresc e allargando*

Tbn. *f cresc e allargando*

B. Tbn. *f cresc e allargando*

Tba. *f cresc e allargando*

Timp. *pp poco cresc*

Tri. *Bell tree*

Variation 11
Meno mosso
♩ = 104

Cl. *ff*

Vln. I *f maestoso*

Vln. II *f maestoso*

Vla. *f maestoso*

Vc. *f maestoso*

Cb. *f maestoso*

Example 46 - Earl: Concerto, Third Movement, Bars 146-152

The twelfth variation is used to set up the coda in anticipation of the work's conclusion. The music is still under the spell of the previous variation's grandeur and only returns to reality for the coda. The coda is brief and allows the soloist a last chance to display some dexterity. Both the author and composer agreed that the coda needs possible expanding and remodelling, to allow for more clarinet display and a greater build-up.⁴⁷ At present, the ending is thoroughly feasible, yet a longer final flourish could only enhance the work.

7.6 TECHNICAL OBSERVATIONS

This concerto makes excellent use of the clarinet's singing qualities. A full, ringing tone is required to cut through the large orchestra, yet sensitivity is also required to bring out the many nuances. The work is moderately technically challenging and should be manageable by a good undergraduate performance student. The work is full of beautiful melodies and the finale alone will ensure that this work receives many more performances.

7.7 OTHER SIGNIFICANT WORKS FEATURING THE CLARINET

7.7.1 TRIO FOR CLARINET, CELLO AND PIANO

The Trio for clarinet, cello and piano (2008) was a commissioned work for the amateur German clarinettist and neuroscientist Christoph von der Malsburg. The work received its first performance at the Aberystwyth Festival on 27 July 2009, with David Campbell (clarinet), Nicholas Jones (cello) and Simon Lane (piano). The work received its South African premiere at a private party to celebrate the composer's sixtieth birthday in October 2011, with Maria du Toit (clarinet), Peter Martens (cello) and the composer as pianist. As stated earlier, it was this encounter that inspired Earl to write this clarinet concerto expressly for Maria du Toit.

7.7.2 SHORT BALLETS

The two works *Wind and Wings* for flute, oboe, clarinet and harp (2009) and *Ode to Memory* for string quartet, clarinet, flute and harp (2009) can be dealt with together as they are both short ballets written for Cambridge University events in 2009.

In April 2009 Robinson College hosted the event *Experience Dante*, a 7-hour site-specific commissioned performance involving composers, artists, actors, singers and dancers in excerpts from Dante's *Divine Comedy*. *Wind and Wings* was choreographed by Vanessa

⁴⁷ David Earl, personal communication with the author, 23 October 2013.

Fenton (then a member of The Royal Ballet) and performed in the College chapel during the final evening stage of the proceedings.

Ode to Memory was part of a dance event called *light matter* created as part of the celebrations to mark the 800th anniversary of Cambridge University, and performed at two evenings in December 2009. The title was taken from Tennyson's "Ode to Memory", as Tennyson was a past student, and the lines were appropriate given the occasion. The choreographer was again Vanessa Fenton.

The dancers in both ballets were from Cambridge Contemporary Dance. *Wind and Wings* lasts around 12 minutes, while *Ode to Memory* lasts about 15 minutes and was scored for the same forces used by Maurice Ravel in his *Introduction et Allegro*.

8. UNPREMIERED WORKS

The earliest work dealt with in this thesis, the Clarinet Concerto by Graham Newcater, was written over 30 years ago but has yet to be premiered. The Matthijs van Dijk concerto, however, could possibly receive its premiere this year, as the dedicatee has learnt it and the work requires only a small string orchestra. Likewise, Maria du Toit⁴⁸ indicated her desire to get the Roelof Temmingh concerto, which is dedicated to her, premiered at the earliest available opportunity.

8.1 GRAHAM NEWCATER – CLARINET CONCERTO

8.1.1 DETAILS

DURATION approximately 30 minutes
SCORE DETAILS 128 pages, transposing score
CLARINET RANGE Clarinet in B $\flat$: D₃ – F₆
COMPOSED IN 1982

8.1.2 BIOGRAPHY

Graham Newcater was born on 3 September 1941 in Johannesburg. In his youth, he learnt to play the piano, clarinet and trumpet. While still at school, Newcater sent his early attempts at composing to Erik Chisholm, then the dean of music at UCT, for comment. In turn Chisholm forwarded them to Arnold van Wyk, initiating a fruitful period of correspondence tuition.⁴⁹

Newcater later received composition lessons from Gideon Fagan, before being awarded a SAMRO scholarship which enabled him to study with Peter Racine Fricker at the RCM. During his time in London he completed his First Symphony.⁵⁰

On his return to South Africa in 1964, Newcater worked as a musical assistant at the SABC. He was able to return to England in 1966, studying privately with Humphrey Searle and won

⁴⁸ Maria du Toit, personal communication with the author, 11 December 2013.

⁴⁹ Jacques P. Malan, ed. *South African Music Encyclopedia* (Cape Town: Oxford University Press, 1984) s.v. "Newcater, Graham".

⁵⁰ James May, "Newcater, Graham", *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45097> (accessed 3 December 2013).

the Vaughan Williams Award. He was offered a post as senior lecturer in composition at the RCM, but was unable to accept it due to work permit problems.⁵¹

He subsequently worked as a freelance composer and conductor in Johannesburg. His oeuvre includes three symphonies, four ballets, and concertos for violin, trombone and clarinet. His compositions are characterised by a very personal sound-world and his use of serial techniques is highly individual, often using sets by Webern.⁵²

8.1.3 INSTRUMENTATION

The concerto calls for a moderate sized orchestra, excluding orchestral clarinets, trumpets and trombones. The only percussion required are timpani. The full list of instruments required is thus:

Solo Clarinet in B^b
2 Flutes
2 Oboes
2 Bassoons
4 Horns in F
Tuba
Timpani
First Violins
Second Violins
Violas
Cellos
Double Basses

8.1.4 ANALYSIS OF THE WORK

For this work Newcater uses the set of Anton Webern's Variations for Orchestra, opus 30. The setform employed is that of the retrograde, transposed at the R-3 level, of Webern's P-O.⁵³

⁵¹ Mary Rörich, "Graham Newcater", *Composers in South Africa Today*, 103-104.

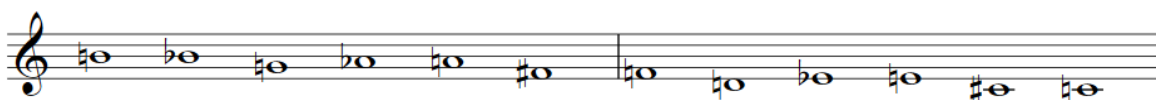
⁵² Ibid.

⁵³ For the purposes of this study, the first melodic statement of the set, starting in the solo clarinet part in bar 3, will be considered Newcater's P-O. Newcater used the same set for his Songs of the Inner Worlds of 1991. See May, "Newcater, Graham".

The following set is used by Webern as his P-o. The set is symmetrical; its second half is the retrograde inversion of its first hexachord.⁵⁴ There are therefore only 24 possible permutations of the set; P-o equals RI-1, and I-o is the same as R-11.



Example 47 - Webern P-o



Example 48 - Newcater P-o

Hartshorne, who interviewed the composer in April 1985, gives a mainly formal analysis of the work.⁵⁵ He does not comment on specific serial usages, and does not identify the series as one by Webern. This research will therefore concentrate briefly on a serial analysis of parts of the work, in order to illustrate the composer's approach to serialism here.

In the introductory *Andante* of the first movement, the clarinet solo states P-o from bar 3 until bar 18 as follows: notes 1-4 (bars 3-6), then notes 1-7 (bars 7-10) and giving the complete set in bars 11-18.

At the beginning of Webern's opus 30, the composer grouped the set in four-note segments.⁵⁶ Newcater uses this segmentation in the accompaniment by first and second violins in *divisi*. The setform used is I-1. This is exposed as follows: second violins (second desk) repeats notes 1-2; against this the first desk states 2-1. First violins have 3-4 in the first desk and 4-3 in the second desk. These are stated in repeated quaver dyads from bars 1-10, emphasising minor seconds. This technique is used for the following four pitches (notes 5-8 of I-1), in bars 11-16, now emphasising thirds. The last four pitches are used in bars 17-18, again emphasising minor seconds.

⁵⁴ For a discussion of this see Walter Kolneder, *Anton Webern: An Introduction to His Works*, trans. Humphrey Searle (London: Faber and Faber, 1968), 156, and Friedrich Wildgans, *Anton Webern*, trans. Edith Temple Roberts and Humphrey Searle (London: Calder and Boyars, 1966), 154-155.

⁵⁵ Hartshorne, 91-99.

⁵⁶ See Anton Webern, *Variationen*, op. 30 (Vienna: Universal Edition, 1956), bars 1-12.

The same technique is employed in bars 19-34. The solo clarinet now states I-O in the following order: notes 1-4, 1-7 and 1-12. First and second violins state I-2. Bars 19-26 use notes 1-4; bars 27-34 notes 5-8, and bars 35-36 notes 9-12. Although not exact, the distribution of the pitches recalls that of bars 1-18.

The texture gradually becomes denser, with cellos and double basses added from bar 35. The clarinet now uses P-11 (the equivalent of RI-O) until bar 46. The pitches are stated as follows: 1-4; 1-7; 1-12, and 1-12 again. First and second violins continue as before in groups of four pitches, using I-2. The distribution is: notes 1-4, bars 35-38; notes 5-8, bars 39-46, and in bars 47-54, notes 9-12. At bar 47 this overlaps with a new setform in the clarinet. From bar 35 the cellos and double basses employ P-1. The distribution copies that of the violins, but in augmentation. Bars 35-38 use notes 1 and 2; bars 39-46 notes 3 and 4, and bars 47 to middle 53, notes 5 and 6. From here notes 7-12 are completed in bars 53 and 54.

Against this, from bar 47, the solo clarinet states P-6 in the following order: notes 1-7, bars 47-48; notes 1-8, bar 48 to beginning 50, and notes 1-7 from there until the end of the *Andante* in bar 54. Notes 9-12 are shared by the violins; the pitches are the same as 9-12 of I-O.

There is an *accelerando* from bar 47, leading into the *Allegro* starting in bar 55. The use of the twelve-tone technique is fairly basic; here it becomes even more so.

At bar 55 P-7 is stated between flutes and oboes (in octaves) and first violins (divided in octaves) in the order of 1-7 (bars 55-56); 2-7 (bars 57-58) and 1-12 from bar 59 to bar 61. From the middle of bar 59 first violins play in unison. Second violins join with notes 1-12 in bar 59 (in unison) an octave below.

Flutes and oboes play notes 1 and 2 at the beginning of bar 62. First and second violins have a complete statement (in octaves) in bars 62-64.

Against these statements pitches 1-7 from P-O are stated by other instruments. Horns state notes 1-4 harmonically from bar 55. After bar 61 until bar 63 notes 1 and 2 only are held. Notes 1-7 are also shared between second violins, violas, cellos, double basses, timpani and bassoons from bar 55 until bar 64. The repeated orchestral chords in bars 65-67 state notes 7-12; E^b (note 9) is missing. From bar 68 there is a straight statement of P-5 in the solo clarinet.

In the second movement, marked *Larghetto*, the use of serial technique is more interesting. Notes 1-3 of P-8 are played by second flute in bar 1; from bars 2-4 the two flutes and oboes play notes 4-6 harmonically. Against this, first violins play notes 7-12 (bars 2-4). This is followed, in bars 5-8, by a statement of I-8; notes 1-6 are now played by the two bassoons with first violins playing notes 7-12. Horns and tuba have harmonic statements in bars 9-12; this starts with I-7 and then becomes freer. The texture continues like this in four-bar phrases until bar 21. For the next 9 bars the clarinet solo continues with two statements of I-2. The pitches of the first statement appear in the order of 3, 1, 2, 3, 1, 2, 3, and then 4-12. The second statement is similarly mixed. In the pulsating string accompaniment I-7 gradually evolves with two statements.

The third movement, *Ritmico con fuoco*, with the indication “Riff”, starts with virtuoso flourishes in the clarinet. “Riff” probably refers to the slow-moving figures in the rest of the instruments. Setforms in the clarinet part follow one another in quick succession. There are six such statements, not a single one complete. The other instruments highlight certain of the pitches, in most cases the missing notes can be found there. Bar 1 starts with P-9 in the clarinet; A^b is missing, but is present in second bassoon and timpani. Bar 2 has P-7. Here A^b and G are missing, but are present in the bassoons. Bar 3 has I-9; here again A^b is missing. Bar 4 states P-9; A is missing, but is present in first bassoon, while G is a common note between the two statements. The last note of P-9, A, is also at the beginning of the next statement, RI-9, in bar 5. Its first three notes are reversed. A, note 11, is stated at its beginning. Bar 6 has RI-10. A is missing; it is present in first bassoon, it is also present in the next statement. The last statement is RI-0, starting in bar 7. The order of some of the pitches is changed. B^b is missing; it is present in first bassoon.

All of this happens above an A^b pedal in the timpani. Pedal notes, consisting of major and minor seconds, are present in the rest of the instruments.

This serial usage in this movement is freer than in the first two, and its permutations give much greater variety.

8.2 MATTHIJS VAN DIJK – CLARINET CONCERTO

8.2.1 DETAILS

DURATION	approx. 19 minutes
SCORE DETAILS	49 pages, in concert pitch
CLARINET RANGE	Clarinet in B ^b : D ₃ – G ^b ₆
DEDICATION	For Mari (Beatrix du Toit)
COMPOSED IN	2008
PUBLISHER	Self Published

8.2.2 BIOGRAPHY

Matthijs van Dijk was born in 1983 into a musical family in Cape Town and began composing at the age of nine. He was a former violin pupil of Jack de Wet and Farida Bacharova and is still very active as a freelance violinist. He completed a BMus degree in composition at UCT, under the guidance of Prof. Peter Klatzow, Prof. Hendrik Hofmeyr and his father, Peter Louis van Dijk.⁵⁷

To date, he has written a great variety of music, including a symphonic song-cycle, six string quartets, two piano trios, several orchestral overtures and numerous other works.⁵⁸ He is active as a film and screen composer, having written scores for several films.

In 2005 van Dijk was nominated for a Kanna Award for his work with Karen Zoid at the Klein Karoo Nasionale Kunstefees. In 2006 he orchestrated Phillip Miller's score for the Philip Noyce film "Catch a Fire" and went on also to win the prestigious SAMRO Overseas Scholarship for Composition.

He has received commissions from the duo "Clockwise", the Free State Symphony Orchestra, the University of Cape Town String Ensemble as well as the University of South Africa.⁵⁹ *Hotel 35*, his first string quartet, was commissioned and premiered by the Odeon String Quartet in 2002, while *Sirens*, his third string quartet, was premiered by the Sontonga Quartet in August 2003.

⁵⁷ Matthijs van Dijk, "Matthijs van Dijk: Officially"
<https://sites.google.com/site/waldania/matthijsvandijk%3Aofficially> (accessed 3 December 2013).

⁵⁸ Matthijs van Dijk, "List of Works"
<https://sites.google.com/site/waldania/listofworks> (accessed 3 December 2013).

⁵⁹ "Matthijs van Dijk" SAMRO Foundation.
http://sena.org.za/index.php?option=com_content&task=view&id=70 (accessed 3 December 2013).

8.2.3 HISTORY AND GENESIS OF THE WORK INCLUDING INSTRUMENTATION

The history of the Clarinet Concerto is tied to van Dijk's friendship with Cape Town based clarinettist Mari Beatrix du Toit. This association began when van Dijk wrote her the trio *Re/DeCnstrction* for flute, oboe and clarinet in 2008 as a birthday present. She had specifically requested that instrumentation, wanting to play the work with her flute and oboe colleagues. Her reaction to the trio was to paint van Dijk a portrait, as she is also a skilled painter.

The portrait hung above van Dijk's bed for several months until he decided he needed to repay her for the generosity of the portrait and thus wrote her this concerto. The concerto flowed easily and proved to be an enjoyable task for van Dijk, who had much stimulus at the time to write the work. Earlier that year he had heard the Copland Concerto for Clarinet and String Orchestra (with piano and harp), in one of the Cape Philharmonic Orchestra's Thursday symphony concerts. The other great stimulus was Golijov's *The Dreams and Prayers of Isaac the Blind* for Klezmer clarinet and string quartet, a work that had enthralled van Dijk on first hearing.

The Clarinet Concerto is scored for solo clarinet in B^b and string orchestra. The decision to use string orchestra was done partially to try encourage possible performances, as it would be much easier and cheaper to organise a string group rather than a full symphony orchestra. It was also due to the effect the Copland and Golijov works had had on him. Klezmer elements are scattered all through van Dijk's score; likewise the concerto actually bears many resemblances to chamber music.

The composer also indicated his thought of having the concerto played by solo clarinet with ten strings, i.e. two players per part. This is indeed a very feasible option as van Dijk had conceived the work as one half way between a chamber work and a true concerto. The score calls for very many *divisi* passages in all the string part, thus it would not be possible to present the work with any less than ten string players. The string orchestra is a very natural setting for the composer, also being a violinist, and a thorough understanding of string writing is evident in this score. The five string groups are treated equally and great care is taken with balance and texture.

The long cadenza at bar 187 required some slight reworking in accordance with du Toit's wish for a respite. To allow some break, a solo cello is introduced to share the end section of the cadenza. There was no other request or collaboration regarding the completion of the work. Van Dijk completed the work in November 2008.

The subtitle “5 AM Farewell” deals with the lifestyle of bustling city life van Dijk was experiencing at the time. It was around 5 am, before dawn, that van Dijk would often hear Mosques have their “call to prayer”. He was then living in the cosmopolitan suburb of Gardens in Cape Town. He would sometimes only be coming home at that time from having spent the evening at a bar or club, at which point the religious chanting, the traffic noise and the hum from being exposed to loud music for many hours would all weave into an overwhelming drone of sounds. This drone effect thus forms an integral part of this concerto, providing the backdrop on which the clarinet opens the work. The composer also indicated it was at this time that he was listening to a considerable amount of Bulgarian folk music, which also strongly relies on drone notes, melisma and rhapsodic melodic lines.

8.2.4 ANALYSIS OF STRUCTURE, HARMONY AND MOTIFS

The Clarinet Concerto is cast in one continuous movement, divided into several clear sections. The main motif presented by the clarinet near the outset is used as the basis for the whole composition. The conventional fast-slow-fast order is rejected, rather the work consists of a lengthy slow section, followed by a brief *scherzando* section, a fast section, cadenza and reprise of the opening.

The work begins with the drone idea mentioned earlier, containing several dissonant intervals. This drone idea is featured throughout most of the slow first section. The violins, violas and cellos keep the opening *divisi* chord for eight bars, whereas the double basses have greater interaction with the rhapsodic clarinet line. The four-note motif reappears many times, in several guises and rhythmic variations. The clarinet line is free and improvisatory in nature.

♩ = 50

Clarinet in Bb
(concert pitch)

con sord.
div. (free bowing)

Violin I

Violin II

Viola

Violoncello

Contrabass

ppp *p* *3*

fp *pppp*

fp *pppp*

fp *pppp*

fp *pppp*

pppp

3 *3* *3*

Example 49 - van Dijk, Concerto, Bars 1-8

The strings suddenly cut out in bar 22, in preparation for the change in texture at rehearsal letter A (bar 25). The drone idea is still maintained, but the strong reliance on the interval of the second is weakened and the note lengths in the violins are shortened.

The music develops, becoming more surging from rehearsal letter B (bar 45). Many cross rhythms are incorporated, using quaver, crotchet and minum triplets concurrently. The violin and viola parts are written in *divisi* octaves for the most part, with a strong foundation provided by the basses. The dissonant drone returns at rehearsal letter C (bar 53) above which the clarinet delivers a loud, insistent cadenza in the high register. Note the use of the low register from bar 68, where the music has grown softer and less insistent.

The second section, a brief *scherzando*, begins at rehearsal letter F (bar 91) conceived mainly in 3/4 time. The motif is still strongly featured in the clarinet part from bar 104. The strings provide a highly varied texture, containing many offbeat pizzicato notes.

The third section, cast as a fast movement, begins at rehearsal letter G (bar 113). The second violins set the section in place with a semiquaver *ostinato* pattern. The solo part is florid and highly reliant on dotted semiquaver rhythms. The music is based on a modification of the main motif. Full statements of the motif do still occur, such as in bar 122. The melody in the violins from rehearsal letter H (bar 135) was originally written as a TV theme. The show never materialised, thus van Dijk chose to recycle the material into this work. The clarinet is used to ornament the violin melody, including Klezmer-like *glissando* effects.

Clarinet in B $\flat$
(Concert pitch)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Example 50 - van Dijk, Concerto, Bars 135-139

From rehearsal letter I (bar 146) onwards the music combines elements of the first and third sections. The violas and violins present the third section material whilst the clarinet hankers back to ideas from the first section. From rehearsal letter J (bar 164) the music makes a full return to the third-section material.

The TV theme returns at rehearsal letter K (bar 174), treated canonically between the violins and clarinet, one beat apart. Furthermore the music is polytonal with the first violins in C major, second violins in B major and clarinet in A major.

The music flows into the cadenza, starting at bar 187. Several citations of the motif occurs in the cadenza, until a solo cello is introduced to alternate with the clarinet from bar 209, allowing the soloist some respite. The motif is cited many more times, by both the solo clarinet and cello.

The opening section material, including drone, returns at rehearsal letter L (bar 233), but with the drone only in the violins initially. The reprise includes the surging music with triplet cross rhythms (originally from bar 45), at rehearsal letter N (bar 255). The music grows more and more distant until finally fading away altogether.

8.2.5 OTHER SIGNIFICANT WORKS FEATURING THE CLARINET

Two quintets for clarinet and string quartet have been composed by van Dijk to date, with the first quintet completed in September 2003. The work was written for David Cohen and the Sontonga Quartet, but never received its premiere. The work is subtitled “Sex, Drugs and Klezmer Music” and is cast in four interflowing movements. The effect of Golijov’s *The Dreams and Prayers of Isaac the Blind* is already highly apparent in this work. Furthermore, in the finale there is a strong influence of Shostakovich, whose music at the time much inspired the young composer. The work would take approximately 20 minutes to perform.

The second quintet was written for Maria du Toit and the Bacharova Quartet in the latter half of 2009. The work is subtitled “Dances of Moonlight” and was commissioned by the Darling Music Experience to be presented at their festival in February 2010. The work is cast in one movement, with several clear sections. The theme of that year’s festival was ‘Life is beautiful’, thus van Dijk chose to write a lighter, more transparent work. Again Klezmer ideas are sprinkled throughout the score, yet two other influences shaped the work. A single bar from Puccini’s *Madama Butterfly* was used as impetus, as was the repetitive rhythmic nature of contemporary dance music, such as pop or techno. A performance lasts 12 minutes.

As mentioned earlier van Dijk wrote *Re/DeCnstruction* for flute, oboe and clarinet in 2008, as a birthday present for Mari Beatrix du Toit. While the work was meant for her, it received its premiere in New York while van Dijk was there on a scholarship, busy participating in composition masterclasses.

8.3 ROELOF TEMMINGH – CONCERTO FOR CLARINET AND ORCHESTRA

8.3.1 DETAILS

DURATION	Approximately 22 minutes
SCORE DETAILS	86 pages, in concert pitch
CLARINET RANGE	Clarinet in B $\flat$: D $_3$ – A $_6$
COMMISSIONED	Jointly commissioned by the SAMRO Endowment for the National Arts and the Distell Foundation
DEDICATION	To Maria du Toit
COMPOSED IN	2009

8.3.2 BIOGRAPHY

Roelof Temmingh was born in Amsterdam, the Netherlands in 1946. He hailed from a musical family with his father being a music teacher and organist, and both his brothers also pursuing musical careers.⁶⁰ His family immigrated to South Africa in 1958 and he matriculated in Cape Town in 1964. He began his music studies at UCT in 1965, receiving three degrees, namely a BA, BMus and MMus.⁶¹

In 1972 Temmingh was awarded the SAMRO overseas bursary for composition, attending Darmstadt.⁶² He then worked for short periods as a university music lecturer in Port Elizabeth and Pretoria, before being appointed as lecturer in musicology and composition at the University of Stellenbosch in 1973. He was promoted to associate professor in 1992. He was awarded his doctorate (DPhil) from Stellenbosch in 1976.⁶³

Temmingh remained at the University of Stellenbosch until his retirement in 2005, thereafter relocating to Durban. He passed away there in 2012. His oeuvre includes three operas, eight concertos and over 150 chamber works.

His initial reputation rested on his avant-garde style of composition, showing a strong influence of Ligeti. He was also interested in the use of electronics, technology, aleatoric techniques, minimalism and stage acting by performers. Since around 1987 he composed

⁶⁰ Winfried Lüdemann, “Roelof Temmingh”, *Composers in South Africa Today*, 167.

⁶¹ Kinsey, 147.

⁶² Jacques P. Malan, ed. *South African Music Encyclopedia*, s.v. “Temmingh, Roelof”.

⁶³ Winfried Lüdemann, “Temmingh, Roelof”, *Grove Music Online. Oxford Music Online*. Oxford University Press,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/45093> (accessed 10 December 2013).

exclusively in a more accessible style, marked by the rediscovery of tonality and melodic writing. He is now regarded as one of the foremost composers of his generation.⁶⁴

8.3.3 HISTORY AND GENESIS OF THE WORK INCLUDING INSTRUMENTATION

The Concerto for Clarinet and Orchestra was expressly written for Maria du Toit, the foremost clarinetist of her generation in South Africa. Temmingh knew du Toit from her school days, and then lectured her at Stellenbosch University. He was well acquainted with her playing and indicated his desire to write a concerto for her. A joint commission was acquired through the SAMRO Endowment for the National Arts and the Distell Foundation, and the work was completed in 2009. The work is still to be premiered.

The concerto calls for a moderately sized orchestra, only requiring timpani as percussion and including a reduced brass section. The full orchestration calls for:

Solo Clarinet in B^b
Piccolo
Flute
Oboe
2 Bassoons
2 Horns in F
2 Trumpets in C
Trombone
Tuba
Timpani
First Violins
Second Violins
Violas
Cellos
Double Basses

The full range of the clarinet is exploited in this work, including several very challenging bars in the high altissimo. Great care is required if this work is ever attempted.

⁶⁴ Ibid.

8.3.4 ANALYSIS OF THE WORK

The work is cast in two movements, namely a lengthy first movement marked *Lamentoso*, followed by a much shorter *Scherzando*. Essentially the *Lamentoso* functions as a combined first and second movement, both in its length and by containing several contrasting moods, with the *Scherzando* functioning as the finale.

The *Lamentoso* starts tentatively with a F[#] minor chord, scored for the strings in their lowest registers. The first 12 bars serve as an introduction to the main theme, presented by the orchestra at bar 13. This eight bar theme contains all the chromatic notes, except A, and is rather dark and tortured in character. The sparseness of texture, solo horn and first violins accompanied by only cellos and double basses, adds to the tenebrous mood.

The musical score for Example 51, Temmingh's Concerto, First Movement, Bars 13-20, is presented in two systems. The first system includes the Horn (at pitch), Violin I, Violoncello, and Contrabass staves. The second system includes the Horn, Violin I, Violoncello, and Contrabass staves. The music is in 4/4 time and features a slow, dark, and tortured mood, with a sparse texture of solo horn and first violins accompanied by only cellos and double basses. The key signature is one sharp (F#) and the mode is minor. The music is marked 'p' (piano). The Horn part starts with a half note F#4, followed by a half note G4, and then a half note A4. The Violin I part starts with a half note F#4, followed by a half note G4, and then a half note A4. The Violoncello part starts with a half note F#3, followed by a half note G3, and then a half note A3. The Contrabass part starts with a half note F#2, followed by a half note G2, and then a half note A2. The music is characterized by a slow, dark, and tortured mood, with a sparse texture of solo horn and first violins accompanied by only cellos and double basses.

Example 51 - Temmingh: Concerto, First Movement, Bars 13-20

The theme is then restated three times commencing at bar 21. The first time raised a major third and slightly thicker in texture (added bassoon, second violins and violas). Then, on the second restatement (bar 29) the soloist enters, playing staccato semiquavers. This restatement is a perfect fifth higher than the original and adds the second bassoon and second horn to further thicken the texture. The third restatement (bar 37) entrusts the theme to the

trumpets alone, with accompaniment in the rest of the brass and bassoons. Here the clarinet line grows more captivating and virtuosic, containing many demisemiquaver runs in the highest range of the clarinet. Great fluidity and evenness of tone is required, especially ascending up to the various written A₆ notes and the written B₆ in bar 40.



Example 52 - Temmingh: Concerto, First Movement, Bars 37-40 (clarinet)

The trumpets introduce a contrasting theme at bar 47, scored in parallel thirds throughout. The bassoon and low strings engage in a brief canon of detached quavers, later joining up, on top of which the clarinet presents portions of the new theme.



Example 53 - Temmingh: Concerto, First Movement, Bars 47-49 (trumpets)

The first theme returns at bar 72, appearing in the low strings and bassoons. At bar 80 the trumpets incorporate part of the contrasting theme, before the music develops and intensifies. The contrasting theme is restated at bar 102 before another restatement of the main theme at bar 148, again scored for the low strings and bassoons.

At bat 196 a complete reprise of the introduction and main theme occurs, in the original scoring. The remainder of the movement consists of material combining elements from both the themes, ending with final restatements of the contrasting theme (bar 273) and main theme (bar 277).

The *Scherzando* movement is cast in flowing 6/8 time. Apart from several bars of 7/8 time, occurring between bars 48-89, the movement maintains a very regular flowing pulse throughout.

Scherzando ♩ = 76

f Scherzando ♩ = 76

Fl.

Bsns.

Trps. in C

Trb.

Solo Cl.

Violin I

Violin II

Viola

Vcl/DB

Example 54- Temmingh: Concerto, Second Movement, Bars 1-4

The main theme is stated in bars 1-8, largely based on the octatonic scale. A restatement of the theme occurs at bar 50, followed by a contrasting section incorporating the mix of 6/8 and 7/8 time. This contrasting section is characterised by large leaps, most over an octave, spanning the entire range of the clarinet.

An exact restatement of the opening 32 bars occurs between bars 111-143. From bar 169 the clarinet is entrusted with a short cadenza-like passage, descending down to the lowest note of the instrument, before the music builds in intensity, ending with a final reference to the octatonic scale pattern.

9. CONCLUSION

The clarinet offers a great deal of variety and possibilities and can boast a large repertoire, compared to the other wind instruments. Several highly important clarinet concertos have been written in the last 100 years, including those by Copland, Nielsen, Hindemith, Francaix, Finzi, Corigliano, Penderecki, Rautavaara and Lindberg among others. With two of the works discussed here having received their premieres in 2013, it is hoped further South African composers will champion the instrument and write important works for it, especially within the concerto genre.

From the works discussed in this research, one can see the great variety of styles utilised by the various composers. These include the astringent serialism of Newcater, in what seems to be the earliest local clarinet concerto, to works incorporating the use of free atonal elements, Klezmer influences, expanded tonality, to the lush neo-Romantic style of Earl and Stephenson. Indeed, the clarinet is a versatile instrument and a true conduit for composer's to exploit in their creative endeavours.

It is hoped this dissertation will stimulate further interest and research in this growing genre of music; likewise may this dissertation serve to aid anyone interested in or learning any of the pieces researched. The author has grown very fond of many of these works and aims to make them part of his performing repertoire.

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