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*Die stil avontuur: An evaluation of
Hendrik Hofmeyr's song-cycle with an emphasis
on the poetry of Elisabeth Eybers*

by

Clinton Jared Claasen

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November 2012

University of Cape Town

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Clinton Jared Claasen

Cape Town, November 2012

ABSTRACT

Chapter One introduces the purpose of and motivation for this study where background, rationale, a literature review and an overview of intention support and explain the construction, structure and reasoning employed. **Chapter Two** focusses on the life and compositional philosophies of Hendrik Hofmeyr. His childhood, education, exile and career are discussed. A discussion of his compositional philosophies is included in this section where special attention is given to his views regarding Romanticism, the importance of Afrikaans in his oeuvre, his choice of texts and symbolism. **Chapter Three** deals with Elisabeth Eybers and important concepts relating to her poetry and poetic philosophies are discussed. A brief biography is presented which is supplemented with a discussion of the concept of the *Dertigers*, her early poetry, the sonnet and the importance of music in her poetry. **Chapter Four** provides a short introduction to Schumann's *Frauenliebe und -leben* and discusses the extent to which this cycle served as a model for Hofmeyr's *Die stil avontuur*. The influence of Wagner is highlighted. **Chapter Five** discusses the genesis of Hofmeyr's *Die stil avontuur* and presents a poetic and musical analysis of the seven songs of the cycle. **Chapter Six** concludes the study and offers suggestions for further research.

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CHAPTER One: Introduction

1.1 Background

Hendrik Hofmeyr is an important contemporary composer in South Africa. A substantial portion of his oeuvre is the result of commissions and requests. James May (2007a:8) states that of Hofmeyr's more than seventy works completed since 1998, about forty were commissioned and some twenty were requested. According to Hofmeyr's most recent work-list (supplied by the composer and added as an appendix at the end of this study), of the 44 works completed since 2007, only two ("Die moeder" from *Drie verjaarsdagliedere* on a text by Elisabeth Eybers and the choral work "Es-kom, Es-gaan") were not the result of either a commission or a request.

Forty-six opuses in Hofmeyr's oeuvre are either inspired by or set to Afrikaans texts. This is indicative of his love for the language and of the culture in which he feels most comfortable. Of these works, the Afrikaans song is the most predominant genre which spans his entire compositional career. However, only one cycle, *Alleenstryd*, has been the subject of extensive academic evaluation (Roos, 2000; May, 2003; Cupido, 2010). For the purposes of this dissertation, I have decided to investigate *Die stil avontuur*, a cycle based on seven poems by Elisabeth Eybers. *Die stil avontuur*, commissioned by Lina Spies in celebration of Eybers's ninetieth birthday traces, like Robert Schumann's *Frauenlieben und -leben*, the life of a woman from the first meeting of her beloved to his death.

My motivation for selecting this cycle as the subject for my study, besides considering it a high-point in both Hofmeyr's oeuvre and South African song, is one of identifying a number of correlations between Eybers and Hofmeyr. Both being recipients of international awards

for their respective arts, they also both left their birth country in self-imposed exile. Another aspect common to both artists is their struggle to reconcile aspects of their upbringing with their arts.

Eybers, the daughter of a Dutch Reformed minister in a rural Free State town, grew up in a period in the development of Afrikaans poetry when there were, as yet, no published female Afrikaans poets. She started writing poetry in which a clash is apparent between Calvinism and overtly Romantic, often sexual themes. Hofmeyr, growing up in a politically active family, has had to defend his work against accusations of political agendas being assigned to his works.¹ Similarly Eybers has been credited with political motives where they were not intended.² These similarities between Eybers and Hofmeyr provide an interesting contextual backdrop to a study of *Die stil avontuur*.

1.2 Rationale

Edmund Wodehouse (1940) defines the song as a “short metrical composition, whose meaning is conveyed by the combined force of words and melody. The song, therefore, belongs equally to poetry and music.” This neutral definition of the song – where music and poetry are granted equal status – raises questions regarding the processes involved in analysing the form, namely: does one approach this “miniature *Gesamtkunstwerk*” (Stein, 1971:1) from the point of view of the text, the point of view of the music or does one try to find a middle-ground and approach the form with a combination of both these views? To answer this, I investigated the approaches employed by a number of researchers with

¹ Stephanus Muller (2004:10) questioned the validity and suitability of old Afrikaans texts as inspiration for a composition (in that instance, *Sinfonia Africana*) which strives to represent the ideals of the New South Africa.

² In a 1985 interview with Schouten (in Jansen, 1996:145) Eybers denies having left South Africa for political reasons although it was often interpreted as such.

differing outlooks in an attempt to find an approach which most suited my intended aim – that of being a valuable source of information to performers wishing to study *Die stil avontuur*.

Jack Stein, in his *Poem and music in the German Lied*, approaches his research from the point of view of the text. He argues that the song has, as its original component, a completely independent work and proceeds to adopt what Robin Holloway (1974:923) describes as an “almost anti-musical” stance whereby the composer’s interpretation of the verse is placed under close scrutiny and where the very nature of musical text setting “...places limits on [the poem’s] scope” (Stein:12).

While Stein’s intention of highlighting the importance of the text is admirable, the result is one where the music, that component most important to this study, is brushed aside and viewed in a disparaging light. Hofmeyr (in Van der Mescht, 2007:48) shares Stein’s views on the limiting nature of musical settings. The composer explains how his choice of texts as well as his approach to the process of setting poetry to music justifies this limitation and compensates for it by adding another dimension to the listener’s experience of the text.³

Heinrich Van der Mescht’s dissertation on the seventy-seven songs of Hubert Du Plessis represents the most comprehensive study of the Afrikaans songs by a single composer. This mammoth overview of one of South Africa’s leading song-composers approaches the task at hand from a decidedly technical and methodical perspective. Every distinguishing characteristic from the composers’ handling of the text, forms employed, voice and piano

³ The subject of text choices is dealt with in Chapter 2.2.3.

writing, compositional techniques, harmony and rhythm is presented in a systematically concise manner.

Christoph Stroux (1987:64) criticises the type of methodology that Van der Mescht employs. He identifies the following trend that was common among some South African musicologists in the 1980s:

There are examples of stylistic analysis in which the writer is content to use certain concepts from current theories of harmony, counterpoint and melody, and to demonstrate the mere fact that the same or similar phenomena are found in the works of certain composers, ticking them off like items on a shopping list. While such cataloguing may have its merits in certain circumstances, it should be remembered that some of the most successful stylistic analyses have operated with aesthetical or psychological criteria [...]. Such an approach is practically compulsory in the history of literature [...].

While Van der Mescht's thesis is admirable in its detailed overview of these works, it approaches more a synopsis of the compositional techniques employed by Du Plessis in his songs rather than providing insight into the musico-poetic content – insight which is indispensable to the interpretation of the song. An interpreting performer who lacks a clear understanding, not only of the compositional techniques employed in the writing of the song, but also of the processes involved in interpreting the poem from a literary point of view and of interpreting the poetry into music, lacks the insight necessary to deliver an informed and legitimate performance. This is confirmed by Stein and Spillman (2010:20) who state that “[t]he necessity of studying the poetry in Lied performance preparation is not optional; rather, it is a major part of the basic work of both singer and accompanist.”

Van der Mescht includes Du Plessis's essay on the art song as a supplement at the end of his thesis and it is here where the composer's feelings towards the process of setting text to music are revealed.

Du Plessis concludes his "attempted" definition of the art song by stating that it is the aim of the composer to strive towards a perfect musical realisation of the chosen text where a sensitive transformation of themes, emotions, images and literary ideas result in a composition in which poetry and music represent a complementary fusion (Du Plessis in Van der Mescht, 1987:388).

Another approach to song analysis which supports Du Plessis's conception of the song is identified by Kofi Agawu in his "Theory and Practice in the Analysis of the Nineteenth-Century *Lied*". He recognises the problem of finding a middle ground in the analysis of song, addresses and critiques four existing models of song analysis⁴ and proposes an informal approach to analysis where a gathering of significant musical features is followed by a contextual reading of the text as employed by the composer. This analysis should produce three sets of information:

⁴ Agawu discusses Suzanne Langer's *assimilation model* as the first of four existing models for the analysis of song. Langer's model, which identifies song as a musical structure, turns every input into something purely musical. Langer states that "The principle of assimilation, whereby one art 'swallows' the products of another, not only establishes the relation of music to poetry, but resolves the entire controversy about pure and impure music..." (in Agawu, 1992:5-6). Agawu identifies the lack of analytical demonstration as well as Langer's dismissal of the fact that text remains in the assimilated structure leads as being problematic. The second model is one which proposes an irreducible relationship between words and music. Agawu quotes Lawrence Kramer's definition of song (in Agawu:6) which states that "A poem is never really assimilated into a composition; it is incorporated, and it retains its own life..." Here, the failure to define the exact nature of song poses analytical problems. The third model "[allows] words to dictate the terms of a semantic interpretation without dispensing with the constructional role of the music", while the fourth model proposes a musical tripartite comprising of music, words and song (Agawu:6-8).

- points at which the text and music support each other,
- points at which the text and music contradict each other, and
- points where the text and music remain indifferent to each other.

These sources of data are assembled and enhanced by biographical information pertaining to the poet and composer, as well as issues relating to the reception of the work (Agawu, 1992:11). Agawu (30) also proposes that song makes both a musical and/or a musico-poetic analysis possible, that any connections drawn between words and music are *ad hoc*⁵ as well as that song analysis “should be based on a continuous musical background against which the textual content may be explored.”

Agawu’s proposed model is decidedly the most successful method of song analysis as it guides the analyst towards formulating a procedure rather than imposing a formula.⁶

He also states (3) that “the problems of song analysis cannot be left to music historians, who are usually more content to borrow, apply and criticise analytical methods than to develop them in the first place.” Therefore, the rationale employed in this study is one which shirks neither of the inherent entities of the song while also fulfilling Agawu’s proposed outcomes for the analysis.⁷

⁵ As Hofmeyr made himself unreservedly available for consultation during the writing of this dissertation, this point is irrelevant for the purposes of this study. Also, the composer’s predilection for providing substantial “Composer’s notes”, an issue which will be dealt with in Chapter 2.2.4, eliminates much of the speculation associated with analyses of his songs.

⁶ In *The Challenge of Semiotics*, Agawu (1999:157) states that “A semiotics of song prescribes neither a text-to-music nor a music-to-text approach; its sole requirement is that the enabling conditions of each approach be made specific.”

⁷ The study of the opposing models for song analysis made it clear that this field of musicology is one which elicits fiercely divided and equally valid opinions. As this study forms part of a practical degree, aspects of the

The point of departure for this dissertation will be the acknowledgement of its being one of an evaluation and analysis of the poetry as well as the music of *Die stil avontuur*, recognising their importance as independent forms while also highlighting the effect each has on the other. Interviews with the composer will provide an account of his musical intention and poetic interpretation. In this way, I will justify that a study of the musical aspects of these works without a clear understanding, evaluation and contextualisation of the poetry can result only in a superficial comprehension – one which is to be avoided by researchers and performers alike.

1.3 Literature review

For this study of the poems used in *Die stil avontuur*, Lina Spies's "Die poësie van Elisabeth Eybers: 'n Digterskap van sewentig jaar" was used as a point of departure. Spies deals with many of the aspects of Eybers's poetry which are integral in gaining an understanding of the poetry as well as an informative close-reading analysis of the poems used in Hofmeyr's cycle. She uses this as a point of departure in her discussion of the early poetry.⁸ Spies's approach to this essay is one of re-evaluation and appreciation rather than of proposing new perspectives. This methodology best suits the purpose of the present study of the poetry which will not attempt to traverse hitherto unexplored evaluations in favour of putting forth a summary of the most acknowledged interpretations of the poetry which will be supplemented with Hofmeyr's interpretations.

various models encountered were assimilated with the desire to construct a model which one, as a performer, would find most useful and informative.

⁸ Spies (2006:58) cites Camille Paglia's assertion that close-reading is "the best technique for revealing beauty and meaning in literature" when defending her decision to employ the method of close-reading – a methodology which in recent years has fallen out of favour in literary theory.

D.J. Opperman's benchmark contribution, *Digtigers van Dertig*, J.C. Kannemeyer's *Die Afrikaanse Literatuur 1652-2004* as well as Ena Jansen's *Afstand en Verbintenis: Elisabeth Eybers in Amsterdam* were consulted in order to contextualise Eybers's poetry and place as a *Dertiger*.⁹ In addition to using the aforementioned sources, five theses which deal with important aspects of Eybers's poetry were consulted. E.H. Lindeque's *Elisabeth Eybers en haar plek onder die Dertigers* and A.C. Venter's *Elisabeth Eybers as digteres in haar eerste vier bundels* both provide informative overviews of the early poetry. A.M. McDonald's *Die sonnet by Elisabeth Eybers* was chosen due to the prevalence of this form not only in the seven poems used by Hofmeyr in his cycle, but also as this was Eybers's preferred form.¹⁰ The thesis includes, as introductory chapters, insight into the place of the sonnet not only in Eybers's oeuvre but also in Afrikaans literature. McDonald's commentary does not cast a consistently positive light on Eybers's work but presents some useful insights. Fourie's *Die vrou-man-verhouding in die digkuns van Elisabeth Eybers* deals with what is arguably the most important theme in Eybers's poetry. As the female-male relationship is the dominating theme of Hofmeyr's cycle, it is an important topic and this thesis provides valuable insights. Mansura's *Die moederfiguur in die poësie van Elisabeth Eybers, Rosa Keet en Antjie Krog* deals with the aspect of motherhood in Eybers's poetry and, again, as this forms part of the cycle of events in Hofmeyr's song-cycle, it was felt to be an important inclusion.

Hilde Roos's *Hendrik Hofmeyr: Lewe en werk 1957-1999* and Conroy Cupido's *Significant influences in the composition of Hendrik Hofmeyr's song cycle, Alleenstryd* are, to date, the only theses to deal exclusively with Hofmeyr. As the majority of Roos's information is

⁹ The concept of the *Dertiger* is dealt with in Chapter 3.2.

¹⁰ Almost all of the contributions selected for this study testify to this statement. Lindeque (1951:59,72), McDonald (1952:8), Nienaber-Luitingh (1975:2) and Mansura (1984:20,48) all highlight the prevalence of this form in Eybers's output while Antonites (1947:74), in his appraisal of the poetry of 1947, suggests that Eybers's least successful verses are those in which she abandons the sonnet.

gained through interviews with the composer, this thesis provides authoritative insights. She includes an analysis of *Alleenstryd* as part of her research. Cupido's thesis too contains both valuable biographical information as well as a discussion of *Alleenstryd*, most of which was compiled through interviews with the composer. While Cupido provides the context in which *Alleenstryd* was written, very little information on the poet is provided, barring that which was supplied by the composer. No mention is made of Hofmeyr's philosophies surrounding the choices of texts. Cupido highlights some compositional techniques employed by Hofmeyr which serve to enhance the texts as well as provide organic unity. A comprehensive interview with Hofmeyr is included in its entirety.

In celebration of Hofmeyr's fiftieth birthday, the South African journal, *Musicus* dedicated a volume to Hofmeyr and his music. A short biography by James May includes Hofmeyr's then most recently published work-list,¹¹ which includes the date of composition, date of first performance, duration and forces employed. Morné Bezuidenhout's interview with Hofmeyr touches on some vital topics regarding certain philosophies held by the composer. Heinrich van der Mescht provided an article on Hofmeyr's Afrikaans art songs which contains a discussion on text choices made by the composer as well as brief analyses of the songs. An article on structure and context of the orchestral compositions of Hofmeyr by Veronica Mary Franke interestingly excludes any commentary on the controversy surrounding the premiere of the *Sinfonia Africana*, a work discussed in detail in the article. Stephanus Muller's review of the aforementioned premiere of *Sinfonia Africana* will be referred to as it sheds light on choices of texts which indicate a predilection to the works of older Afrikaans poets. Thomas Pooley contributed an article on organic unity in Hofmeyr's solo piano music. Although Pooley deals only with the genre of piano music, certain trends of organic unity which are

¹¹ As an appendix to this study, I have included the most recent worklist as supplied by the composer.

identifiable in most of Hofmeyr's oeuvre are discussed here including the composer's fondness for providing detailed notes which accompany scores and recordings.

1.4 Overview

The opening chapters of the present study will deal with Hofmeyr and will echo some of what has been written by Roos and Cupido, while also investigating issues which have not yet been addressed. Biographical information will be provided while a discussion of his compositional philosophies will investigate the assignment of the label of Romantic to his works, his use of symbols, the importance of Afrikaans in his music and his choice of texts.

Chapter three will serve to provide a brief biographical survey on the life of the poet of *Die stil avontuur*, Elisabeth Eybers, her place as the first recognised Afrikaans female poet, her place among the *Dertigers* and her philosophies surrounding her art. Countless books and essays have been produced which focus on this subject so it is the aim, in this chapter, to highlight the information which is most relevant to the topic at hand. Evidence will be provided that a musical conception of rhythm and beauty of sound are at the heart of Eybers's work and that it is these characteristics which make her poetry so well suited to musical setting.

Chapter four will explore the extent to which Schumann's *Frauenliebe und -leben* served as a model for *Die stil avontuur* while also investigating the influence of Richard Wagner on the cycle. Here, Eric Sams's seminal study *The Songs of Robert Schumann*, Richard Miller's *Singing Schumann* and Jack Stein's *Poem and Music in the German Lied* served as the most important sources. I have also selected articles by Thomas S. Grey and John Daverio which deal with aspects of the compositional philosophies of Wagner.

Once a solid contextual framework has been established, analyses of the poems will be followed by musical analyses where, following Agawu's method of tracing significant musical features in the songs, an examination will be undertaken to determine the way in which the poetry and music interact with each other. Motivic development in both the voice and piano writing will be examined and linked up to recurring ideas in the poetry.

The objective is that the insight gained in these analyses will provide a comprehension of the poems as independent entities and allow the musical analysis to assume not a primary, but rather a complementary role. This is the key to understanding and appreciating these works which represent a synthesis of two highly successful art forms.

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Chapter Two: Hendrik Hofmeyr

2.1. Childhood, education, exile and career

Hendrik Pienaar Hofmeyr was born on 20 November 1957 in the Cape Town suburb of Pinelands, where from 1964-1970 he attended Oude Molen Primary School (Cupido, 2010:6-8). According to May (2007:7), in 1975 he matriculated with seven distinctions from Nassau High School in Mowbray and was amongst the top three learners in the province. Enrolling for the degree of Bachelor of Music in 1976, he majored in musicology¹² and studied under the piano pedagogue Laura Searle. Composition was studied for one year only under James May and Peter Klatzow in 1977. A complete serial analysis of Arnold Schoenberg's *Moses und Aaron* was submitted for his fourth-year assignment, and in 1980 he enrolled for the degree of Master of Music which he completed in the first semester of 1981. Further studies in the field of composition would commence whilst studying in Italy.

Hailing from a politically active family – Hofmeyr's brother and sister both joined the African National Congress, the former nearly dying whilst in solitary confinement in Pollsmoor Prison due to this political affiliation (Cupido, 2010:6). Hofmeyr, as a conscientious objector and to avoid army conscription, used an overseas scholarship to study in Italy in September 1981. This self-imposed exile was to last for ten years during which time he studied piano with Alessandro Specchi, the husband of renowned pianist Maria Tipo, composition with Ivan Vandor and conducting with Alessandro Pinzauti. During this time, Hofmeyr's increasing disillusionment with Modernist tendencies caused him rather to model his music on that of the pre-Modernist period. Studying singing whilst in Florence,

¹² Hofmeyr decided on this course of study on the recommendation of his high school music teacher, Sarie Jacobs who considered it the most viable field of music to secure stable occupation. Hofmeyr regards Jacobs as the most formative of his early mentors and still considers her his "muse" (Hofmeyr in Cupido, 2010:8-9).

Hofmeyr's love for vocal music led to a burst of creativity in the vocal genre where works such as *Tre liriche in stile antico* (1982-1984), *Tre canzoni* (1983-1985) and the cantata *The Death of Cleopatra* (1986), which represented the Bologna conservatoire at the European conservatory festival, *Rassegna di conservatori europei*, in Rimini. Hofmeyr's first opera, *Il principe Barbalu* was presented in Stia as part of the *Festa musicale stiana* (May, 2007:7-8).

By the 1990s, the South African government no longer enforced conscription as strictly as before. Therefore, when a lecturer in Musicology post became available at the University of Stellenbosch, Hofmeyr applied and returned to assume this position in 1992. His career as a composer had only begun to flourish whilst in Italy and he admits to feeling like an outsider when, on returning to South Africa, he was known more as a pianist and musicologist (Cupido, 2010:15).

In an interview with Hilde Roos (2000a:7), Hofmeyr states that on reading Edward J. Dent's biography on Busoni, he identified himself with the Italian pianist/composer who too was treated as an outsider by his peers. Hofmeyr began entering composition competitions in order to gain both recognition and respect as a composer which resulted in a number of awards.

As early as 1980, his setting of Eybers's "Herfs" for alto and piano won a gold medal at the Cape Town Eisteddfod. *The Fall of the House of Usher* won both the South African Opera Competition in 1987 and the Nederburg Prize for Opera in 1988. In 1997, *Raptus* for violin and orchestra won first prize in the Queen Elisabeth Competition in Belgium while *Byzantium*, a work for soprano and orchestra, won the inaugural Dimitris Mitropoulos Competition (May, 2007: 7-8).

In 1998 Hofmeyr was appointed as a senior lecturer at the South African College of Music in Cape Town and received a doctorate in composition in 1999 (May 2007:8). In 2005 his *Incantesimo* for flute and orchestra was selected to represent South Africa in World Music Days of the International Society for Contemporary Music in Croatia, and in 2008 he was awarded a Kanna Award at the Klein Karoo National Arts Festival. He currently holds the post of Professor of Composition and Music Theory at the University of Cape Town.

2.2. Compositional philosophy

As a modern composer, Hofmeyr does not subscribe to many of the modern trends in music. When asked by Bezuidenhout (2007:19) to describe his compositional ethos, Hofmeyr replied: “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...” In an interview with Franke (2007:57) Hofmeyr indicates 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.”

During his studies at the University of Cape Town (1976-1981), Hofmeyr rejected avant-gardism and in an interview with Cupido (2010:10) states that he “...did not see eye to eye with Peter Klatzow, who was then still a rather prescriptive avant-gardist”. Adopting a technique of pitch organisation, chromaticism and expanded modality, a subject dealt with in his master’s dissertation *Modality in the Piano Music of Gabriel Fauré*, Hofmeyr is able to imbue his music with shape and meaning while retaining the qualities of harmony, melody and rhythm which remain “...the first level of perception and appreciation for every listener” (Hofmeyr in Cupido, 2010:10-11).

2.2.1. Romanticism

When asked by Bezuidenhout (20-21) about the relevance of Western classical music to the new South Africa, Hofmeyr stated:

There is nothing 'novel' in Bach's style, but there is the inimitable originality of an individual who has mastered his art and refined it to a point where what he has to say and how he says it are truly unique. This is the type of individual expression that I find fascinating and to which I aspire in my work.

This philosophy which allows for music to elevate human emotion and passion is at the heart of Curt Sachs's definition of Romanticism in music where it is not bound by chronological classification but by direct individual expression (Roos, 2000b:49). In an interview with Thomas Pooley (2008:108), Hofmeyr explains that:

"...the allegiance to modernism is in itself a problem, anywhere in the world, and always has been. I suppose in a sense music is in a phase of recovery. We are trying to pick up the threads that were lopped off rather savagely by modernism."

Roos (2000b:49-51) identifies five manifestations of Romanticism in Hofmeyr's music. Firstly, Hofmeyr believes that the aim of music is to enchant and alert the listener to a world which only exists in music.¹³ Secondly, the message conveyed by the music almost always carries a message of emotional significance. Thirdly, an awareness of the duality of form and content and how this compares to the psyche of the human with regards to rationality and emotion is of utmost concern to Hofmeyr. The use of symbols¹⁴ and motifs to convey ideas and to alert the listener to recurring concepts within a work forms another facet of his

¹³ See Veranza Winterbach's (1997:39), "Wêreld van magiese betowering".

¹⁴ The importance of symbolism in Hofmeyr's music is dealt with in Chapter 2.2.4.

compositional philosophy. Finally, he believes that music exists for music and that it, as an abstract art, should neither reflect reality nor should it reflect the political climate of its time.

In his review of the recording of *Sinfonia Africana*, Paul Boekkooi (2005) identifies Hofmeyr's striking connection to late-Romantic expression while recognising a sense of orchestration which looks forward to late twentieth-century composers.

2.2.2 Importance of Afrikaans

Afrikaans has played an undeniably important role in the music of Hendrik Hofmeyr. One needs only to peruse his work list to notice that the amount of music which uses Afrikaans either for inspiration or for text-setting purposes far outnumbers that which does not.

It is also noticeable that this affinity for Afrikaans spans his entire compositional career¹⁵ as well as permeating almost every medium, including non-vocal compositions.

According to Hofmeyr's most recent work-list,¹⁶ he has set the texts of sixteen Afrikaans authors and poets to music. Thirty-eight songs have been composed for voice and piano using texts by Elisabeth Eybers (1915-2007), Eugène Marais (1871-1936), S.V. Petersen (1914-1987), N.P. van Wyk Louw (1906-1970) Wilhelm Knobel (1935-1974), Hennie van Coller (b. 1949) and Uys Krige (1910-1987). The chamber cantata, *Gebed om die Gebeente* was set to a text by D.J. Opperman (1914-1985). For voices and string orchestra, *Ballade van die Bloeddorstige Jagter* uses texts by G.A. Watermeyer (1917-1972).

¹⁵ The earliest work to use an Afrikaans text was the *Drie Gedigte van Elisabeth Eybers* of 1977-1984 while the most recent work is *Juig, al wat leef* (Ps. 100) of 2011.

¹⁶ Provided by the composer (November 2011) and supplied as an addendum at the end of this study.

Hofmeyr's choral compositions employ texts by D. J. Opperman, Boerneef (1897-1967), Ina Rousseau (1923-2005), C.M. van den Heever (1902-1957), N.P. van Wyk Louw, Eugène Marais, George Weidemann (1947-2008), Elmientjie Thom¹⁷ and Hennie van Coller. Biblical settings of Psalms 23, 100 and 103 and texts from the book of Ruth appear. The four /Xam poems by //Kabbo, which are recorded in the University of Cape Town's Bleek Collection as "The Songs of the Blue Crane", are incorporated into an Afrikaans choral idiom (Hofmeyr,¹⁸ 2007) while traditional settings of "Ma, daar kom die jong soldaat", "Al lê die berge nog so blou" and "Vaarwel my eie soetelief" appear. Also the opera *Die Laaste Aand* is based on the plays *Van Noot se Laaste Aand* and *Die Laaste Aand* by C. Louis Leipoldt (Hofmeyr,¹⁹ 2002) while *Saartjie* is based on a libretto by the composer himself.

Hofmeyr's instrumental output has also been inspired by Afrikaans. *Die Lied van Juanita Perreira* for cello and piano is based on Eugene Marais's poem "Diep Rivier" while *Nag* and *Die Dans van die Reën* for solo piano were inspired by poems by Marais with the same titles (Van der Mescht, 2007:47). A work for flute and violin, *Lied van die Somerwind*, as well as a fantasia on Marais' poem "Mabalêl" for flute and piano appeared in 2010.²⁰

2.2.3 Choice of texts

Hofmeyr is of the belief that the emotional effect of a poem can, to a degree, be limited by a musical setting (in Van der Mescht, 2007:48). This philosophy for a composer of songs is not uncommon. Eric Sams (2000:2) states that Brahms often chose lesser texts to which he felt an affinity. Schubert too, as it is well documented, was not recognised as a discernor of great texts when selecting works to set, while Schumann believed poetry to be an inferior art-form

¹⁷ Thom's dates could not be traced.

¹⁸ Programme notes: *Lied van !Kò, die bloukraanvoël*.

¹⁹ Programme notes: *Die Laaste Aand*.

²⁰ Hofmeyr work-list.

stating that the poem must be crushed and should yield to the music like a bride (Sams, 1969:3-4).²¹

To both justify and reduce this limitation of a musical setting, Hofmeyr (in Van der Mescht, 2007:48) indicates that the music must serve to enhance the text by providing an extra dimension whereby themes, ideas and interpretations hidden in the words may be highlighted. Using motives and symbols which can be found throughout his entire oeuvre, an organic unity is achieved which, to a degree, compensates for the infringement a musical setting makes on a poem or text.

In addition to this, Hofmeyr explains to Van der Mescht that he deems the most appropriate poetry to be that which avoids verbal, structural and conceptual complexity in favour of a simpler, more direct use of language (in Van der Mescht, 2007:48).²² This enables a compositional style whereby the music is permitted to enhance the text by highlighting ideas not necessarily in the text and by portraying emotions and conditions which are possibly not able to be expressed in words. Referring to these conditions, Hofmeyr (in Van der Mescht, 2007:48) justifies his preference for the poetry of the older generation of poets as well as his

²¹ Stein (1971:220) challenges Sams with regards to this statement by citing Schumann's own writings on the matter where the composer clearly regarded sensitivity to the integrity of the poem of the utmost importance.

²² From the list of authors listed in the previous chapter, it is clear that Hofmeyr displays a predilection for the literature of the older generation. Van der Mescht (2007:46) refers to Hofmeyr's attraction to the "conservative" texts of the older generations. The designation of the term conservative to the texts used by Hofmeyr is ambivalent in that it alludes to the content rather than the form of the texts. Eybers, referred to by D. J. Opperman (1953) as "Die vroulike aanvulling tot Dertig" ("The female supplement to the Dertigers"), produced texts which, while traditional in form, were in a way revolutionary for bringing the poetic voice of the Afrikaans woman to the fore for the first time, and could hardly be termed conservative. Rather, the term "traditional" or "conventional" would seem a more appropriate designation for these texts. Indeed, Hofmeyr's only prescription for suitable texts is its having formal, lyrical features such as metre, where the experimental and prosaic, both defining aspects of post 1960s Afrikaans poetry, are avoided in favour of the traditional.

rejection of the restrictions placed upon modern music by the so-called “cultural police” (Hofmeyr in Bezuidenhout, 2007:19).

Hofmeyr recalls to Bezuidenhout (19) a comment made by a Belgian violin teacher responding to his work for violin and orchestra, *Raptus*, written for the 1997 Queen Elisabeth Competition, where he delighted in her comparison of it to Richard Strauss’s *Vier letzte Lieder*, stating that: “there is nothing I would like more than to be regarded as a latter-day incarnation of the composer of that supremely beautiful work, created in the 1940s in direct opposition to all the dictates of the cultural police of the time...”

In 2004, Hofmeyr’s *Sinfonia Africana* for soprano, chorus and orchestra, was premiered by the Cape Town Philharmonic Orchestra. This monumental work, commissioned by the *Vriende van Afrikaans*, is in three movements and uses poems by Eugène Marais (“Die lied van Suid-Afrika”), D.J. Opperman (“Gebed om die Gebeente”) and C.M. van den Heever (“Afrika”) respectively. The original commission was for a work which incorporated different languages. Hofmeyr decided rather on the three poems listed above as he felt this better suited the symphonic means and highlighted a message of reconciliation and inclusion (Hofmeyr in Albrecht, 2004).

While being well received by the audience, a reviewer from *Die Burger*, Stephanus Muller (2004:10), expressed reservations about the work which led him to question the musical and ideological integrity of the composer based primarily on his use, in a Romantic idiom, of old Afrikaans poetry reminiscent of a historically difficult period, in a context of portraying Africa as a place of renewal and hope. Regarding the work as belonging to “[...]’n paar ongelukkige historiese presedente van patriotiese koor- en orkeskombinasies op Afrikaanse

tekste”,²³ his review outraged many and led to an open debate between himself, Hofmeyr and the South African composer Hans Huysen at the annual Colloquium of the departments of Afrikaans and Dutch at the University of Stellenbosch. Here, Hofmeyr stated that, “Kunsmusiek kan net reg laat geskied aan liriese poësie met ’n verhewe toon – tipies van die vroeër Afrikaanse poësie” (in Smith, 2004).²⁴

While Hofmeyr undoubtedly has a clear conception of the kind of poetry best suited for musical setting, it is apparent that his preference lies not only with Afrikaans poetry, but also with the older generation of poets who, through a sophisticated use of language, concealed their message and avoided everyday language. Finding it more interesting and more attractive, it is to this poetry, Roos (2000a:37) explains, that he feels the closest affinity and which resonates most with his philosophies as a composer. Despite his extended exposure to both English and Italian cultures, the overwhelming majority of his text-inspired works are of the older Afrikaans generation. This is an important indication that as a composer he feels most secure with these older texts.

2.2.4 Symbolism

As already mentioned, to enable organic unity and to both justify and minimise the restraints enforced on poetry by musical settings, Hofmeyr makes use of symbols in his music. These symbols represent concepts and emotions, much like the leitmotif or *idée fixe* do in the music of Wagner and Berlioz (Van der Mescht, 2007:48; Roos, 2000a:31).

Not unlike Hofmeyr’s preference for poetry where the message is concealed under a veil of complex language or metaphor, the symbols employed by Hofmeyr require explanation to the

²³[...] a few unfortunate historical precedents of patriotic choir- and orchestral combinations on Afrikaans texts.

²⁴ Art-music can only do justice to poetry with an elevated tone – typical of the early Afrikaans poetry.

listener for their full effect to be both realised and effective.²⁵ The result of this explanation, usually included as “composer’s notes”, is one where the listener is required to approach the work in a specific way: as an organically unified structure.²⁶ What follows is a list of the most common symbols employed in Hofmeyr’s oeuvre.²⁷

2.2.4.1 Pentatonic scale

According to Roos (2000b:50), Hofmeyr conveys a specific message in his music through the use of several harmonic constructions which are given a unique symbolism and are used in different works to repeat the assigned message. Roos (51) identifies pentatonic scales²⁸ as a Hofmeyrian symbol of innocence and simplicity.



Example 1: Pentatonic scale

Containing no semitones, this pentatonic scale (Ex. 1) symbolises dawn as well as spiritual and emotional innocence (Cupido, 2010:22). The lack of chromaticism within the scale does not allow for emotional intensity. It does, however, allow for “clouding” by chromatically altered notes when the sense of purity is compromised.

²⁵ Following the first Bayreuth festivals, Hans von Wolzogen’s explanatory guides (*Leitfäden* – “guiding threads”) to the operas of Wagner attempted to decode the system of hidden themes and symbols which, to the regular listener, would have gone unnoticed (Grey, 2008:87).

²⁶ Roos (2000a:31) identifies that these symbols, a characteristic of Hofmeyr’s compositional style, need explanations for their unifying functions to be revealed to an audience. Pooley (2007:81) equates this preoccupation with organic unity with anti-modernist tendencies stating that “[...] this is a composer for whom organic unity is a conscious, deliberate construction; there is little that is ‘emergent’ about this approach...”

²⁷ The explanations of these symbols are all supplied by the composer and can be found in Roos’s study (31-36) as well as in the composer’s notes for numerous works.

²⁸ The pentatonic scale in question here is the most commonly found construction where the first, second, third, fifth and sixth degrees of the major diatonic scale are present.

This scale is used significantly in the song-cycles *Die stil avontuur* (Ex. 2) as well as *Aleenstryd* (Ex. 3) where the principal themes, those representing the poet and the woman respectively, are constructed from the five notes of this scale.



Example 2: First permutation of the motto (A₁)

Tranquillo (♩ = c. 50)
liberamente (ma con calma)

Pianoforte

p limpido *mp* *p*
rall.

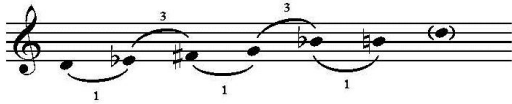
pedale tenuto

Example 3: Hofmeyr, “Kinders van Kain”, m. 1

Hofmeyr is not alone in assigning these specific symbolic meanings to this construction. Franz Liszt’s “Sposalizio” from his *Deuxième Année de Pèlerinage*, inspired by Raphael’s painting, “The Marriage of the Virgin”, exudes an aura of elated innocence which is portrayed by this scale. Similarly, Edvard Grieg uses this scale to depict dawn in “Morning Mood” from his *Peer Gynt* suite.

2.2.4.2 Hexatonic scale

A scale constructed by the alternation of one and three semitones produces a hexatonic scale (Ex. 4) (Roos, 2000:50). Having constructed this scale himself, Hofmeyr realised it had actually been used by numerous composers before him (Roos, 2000:51).



Example 4: Hexatonic scale

In Hofmeyr's music, this scale symbolises life and totality (Roos, 2000: 52).

2.2.4.3 Octatonic scale

An octatonic scale (Ex. 5) is constructed by the alternation of tones and semitones and is associated with death and decadence in Hofmeyr's music (Roos, 2000b:51).²⁹ The construction of this scale allows for advanced chromaticism and complex harmonic structures.



Example 5: Octatonic scale

Within this octatonic scale, two constructions of two tritones a semitone apart (Ex. 7) are possible (Ex. 6). Another pair consists of F-B/F#-C.



Example 6: Two tritones a semitone apart

²⁹ Roos (2000a:34) explains that Hofmeyr perceives decadence as the downfall of physical, emotional and moral standards of humanity which results in the absence of health and fortitude.

For Hofmeyr, this construction symbolises evil (Roos, 2000b:51).³⁰ Hofmeyr uses the same construction in his chamber opera, *The Fall of the House of Usher*. In this work, it represents the “Fissure motive” which is meant to suggest the “physical debilitation, and the dark tarn and its miasmas, morbidity of spirit” (Hofmeyr in May, 2007b:91). In the song-cycle, *Alleenstryd*, this construction also symbolises evil (May, 2003:46-47).

The significance of these constructions is specific to Hofmeyr. He utilises them as unifying elements acting as symbols which recur according to the meaning of the text. In *Die stil avontuur*, a synthesis of this scalar symbolism and the Wagnerian idea of the leitmotif as a cross-referential element are employed. The Wagnerian leitmotif will be discussed in a Chapter 4.

³⁰ As Roos (36) explains, the significance and rationalisation of these symbols is not the same for every composer. Olivier Messiaen, for example, uses the same construction in “Noël” from his *Vingt Regards sur l’enfant Jesus*, but attaches a completely different meaning to it.

Chapter Three: Elisabeth Eybers

3.1. Biography

Elisabeth Françoise Eybers, the middle of three daughters, was born on 26 February 1915 in the town of Klerksdorp in the former Transvaal. Her father, a minister in the Dutch Reformed Church, accepted a position in Schweizer-Reneke in 1916 and it is here where Eybers spent her childhood (Opperman, 1953:351).

Opperman describes Eybers's father, Dr. John Eybers, as a quietly introverted man who was known for a style of preaching which avoided the dogmatic in favour of restrained logic (1953:352). His love for poetry and prose, especially that of Chesterton, Thackeray and Dickens, as well as his love for music had a profound impact on the young Eybers. However, Eybers told Lieske and Otten (in Jansen, 1996:124) she felt that she hurt her father profoundly when it became apparent that she no longer believed in God.

Her English speaking mother, Elizabeth Susanna le Roux, who also was a gifted teacher, conducted herself as a faithful minister's wife, but Eybers later questioned her mother's Christian convictions. Jansen (125) quotes Eybers's 1993 interview with *Middag*:

Wat my moeder geglo het, het ek eintlik nooit goed begryp nie. Sy het haar wel soos 'n lojale domineesvrou gedra, maar ek het nie gedink dat die geloof by haar 'n diep oortuiging was nie. Haar broer en suster was nie gelowig nie en ek het my in die omgewing (...) van die oom en tante veel meer op my gemak gevoel as Sondag in die kerk.³¹

³¹ My mother's beliefs, I didn't really ever fully comprehend. Although she acted like a loyal dominee's wife, I didn't think faith was a deep conviction of hers. Her brother and sister were not believers and I felt myself more at home in the presence of this uncle and aunt than being in church on Sundays.

Her mother's interests extended to the literature of the Pre-Raphaelite and Victorian poets, as well as the works of Shakespeare and the Brontës. She passed this love onto Eybers who was initially home-schooled. This poetry, as well as the encouragement from her English teacher, Mr L.T. Bennett, was to have a significant impact on Eybers's early verses (Opperman, 1953:354).

In 1932, at the age of sixteen, Eybers enrolled at the University of the Witwatersrand in Johannesburg. Opperman (357), terming Johannesburg the Sodom and Gomorrah of South Africa, describes the process whereby Eybers migrated from the sheltered, rural countryside to the city as being a painful process which resulted in the poet being torn from her Pre-Raphaelite fantasy and cast into a situation which resulted in a more realistic and personal poetic sphere.

Eybers herself describes this period (in Dekker, 1966:246):

Ek was in baie opsigte nog 'n blote kind toe ek oorgeplant is uit die rustige veiligheid van my jeugomgewing in die student-lewe van Johannesburg. Gedurende my eerste jaar in die vreemde omgewing het die knaende heimwee na my ouerhuis my letterlik siek gemaak na liggaam en gees. Vanuit al die pynlike konflikte wat gedurende die periode van aanpassing ontstaan het, het ek begin om verse te skryf wat 'n paar jaar later in my eerste bundel opgeneem is.³²

Eybers graduated with a Bachelor of Arts degree in 1934 and began working as a journalist at *Die Brandwag*. In 1936 she graduated BA (Honours) with a paper titled "Die Ontwikkeling van Individualisme in die Afrikaanse Liriek". Her supervisor, C.M. van den Heever, provided

³² I was in many respects still a mere child when I was transplanted from the tranquil safety of the surroundings of my youth to the student life of Johannesburg. During my first year in this unknown environment the constant longing for my parental home literally made me ill in body and spirit. From within all the painful conflicts originating from this period of adaptation, I started writing verses that were included in my first volume of poetry a few years later.

the foreword for her first volume of poetry, *Belydenis in die Skemering*, which appeared in the same year. Her second volume, *Die stil avontuur*, appeared in 1939 and for both these works she was awarded the Hertzog prize for poetry in 1943. These first two volumes of poetry established the young Eybers firmly as a poet of the *Dertiger* movement (Kannemeyer, 2005:127; Spies,³³ 1998:428).

Eybers married businessman A.J.J. Wessels in 1937. From this marriage, three daughters and a son were born. The marriage ended in 1961 and Eybers, along with her youngest daughter, moved to Amsterdam. She explained her self-imposed exile in a 1985 interview with Schoutens as rooted in her personal situation and not due to politics (in Jansen:145):

Ek vind die apartheid in Suid-Afrika (...) 'n geweldige flater [...]. Hoewel ek altyd ontken het dat ek om politieke redes weg is uit Suid-Afrika, is my landsverhuising tog dikwels as 'n ideologiese daad geïnterpreteer.³⁴

She also told T'Sas in 1986 (quoted in Jansen, 1996:145) that, "My huwelik het misluk, ek het ongelukkig gevoel, ek wou 'n nuwe bestaan opbou. As ek regtig iets wou gedoen het vir die swartmense, moes ek daar gebly het."³⁵

Four honorary doctorates have been bestowed upon Eybers from the University of the Witwatersrand (1972), the Rand Afrikaans University (1979), the University of Pretoria

³³ Op dié tydstop (after her emigration) was sy veral bekend as digter uit die beroemde generasie van Dertig wat, in die woorde van D.J. Opperman, "[...], verantwoordelik was vir die 'vernaamste episode van vernuwing' in die Afrikaanse poësie." (At this time [after her emigration] she was especially known as a poet of the famous generation of Dertig that was, in the words of D.J. Opperman, responsible for the "most important episode of renewal" in Afrikaans poetry.)

³⁴ I find the apartheid in South Africa an immense mistake. Although I've always denied that I had left South Africa for political reasons, my emigration has nevertheless often been interpreted as an ideological deed.

³⁵ My marriage failed, I felt unhappy, I wanted to build up a new existence. If I really wanted to do something for the black people, I should have stayed right there.

(1982) and the University of Stellenbosch (1990). In 1991, she was awarded the P.C. Hooft prize, the highest honour to befall a Dutch poet (Spies, 1998:434; Spies, 2006:57).

Eybers spent the first 46 years of her life in South Africa, and the last 46 years in self-imposed exile in the Netherlands. The last of the *Dertiger* poets, Eybers passed away in Amsterdam on 1 December 2007 after a creative life spanning seventy years (Jansen, 2007).

3.2. The Dertigers

Elisabeth Eybers was an important contributor to Afrikaans literature as she was part of a wave of renewal in Afrikaans poetry – a younger generation of 1930s poets known as the *Dertigers*. In the period after 1930, Afrikaans prose and drama continued to develop slowly in the same predictable direction as in the preceding years. Opperman (1962:64) describes the depiction in Afrikaans prose as a continuation of local and simple lives (“die plaaslike en eenvoudige lewens”). However, Afrikaans poetry experienced a marked renewal towards the second half of that decade. This revolution happened according to J.C. Kannemeyer (2005:126) in two phases:

[Daar was] aanvanklik ’n wegswaai van die tradisionele Afrikaanse “motiewe”-kuns en van die verband tussen letterkunde en taalbeweging in die rigting van ’n persoonlike belydenispoësie waarin die wêreld en emosies van die ek hoofsaak is; en later ’n beeldingsvers waarin die persoonlike belewing in bepaalde gestaltes geobjektiveer word, ’n groter wêreld buite die ek om as boustof dien en die beeldspraak ’n aardser inslag het.³⁶

³⁶ At first a deviation from the traditional Afrikaans “motif” art and of the relation between literature and language movement towards a poetry of personal confession in which the world and emotions of the I are the main point; and later on a poetry of portrayal in which the personal experience is objectified in certain figures, in which a larger world outside the I serve as building materials, and in which the imagery has an earthlier tendency.

After 1935 a younger generation started replacing the older ones such as C.J. Langenhoven, Gustav Preller and Jochem Van Bruggen. Kannemeyer (127) states that these younger poets were fortunate in having been the first generation of artists to have known an Afrikaans poetical tradition, to have become familiar with Afrikaans literature in school and to continue their studies at university level.

The breakthrough happened, according to Kannemeyer (127), in the years between 1934 and 1937³⁷ when these younger poets published their first volumes of poetry and ushered in the unexpected renewal. Kannemeyer states that the reader is struck by a sense of professionalism that contrasts sharply with the pre-1930 works:

Die nuwe kunstenaars sien die poësie as 'n bewuste taak en wil 'n vers skep waarin elke woord en beeld suiwer en artistiek bevredigend is. Daarby weier hulle om by 'n klein beperkte koloniale tradisie met net plek vir die lokale en tipiese aan te sluit, en eis hulle die reg op om alle gebiede van die menslike lewe te verken en in hulle poësie tot gestalte te bring.³⁸

Eybers explored the world of women, Kannemeyer (127) explains, whereas N.P. Van Wyk Louw and his brother W.E.G. Louw proposed that the poet has a calling to be a secluded prophet conveying a message of a higher existence that even encompasses proceedings (a “geding” or quarrel) with God. In his atypical poetry, Uys Krige reaches out to people and objects in the world around him and his romantic yearnings take him to foreign locations, which he observes with intense joy. Opperman (71) refers to Krige as “die trekvoël” or migratory bird of *Dertig*.

³⁷ Eybers's debut, *Belydenis in die skemering* (1936), falls within this period.

³⁸ The new artists see poetry as a conscious task and endeavour to create verse in which every word and image is artistically satisfying. In addition they refused to join a small and limited colonial tradition that only had space for local and typical matters, and demanded the right to explore all areas of human life in order to incorporate these into their poetry.

In terms of form, Kannemeyer (127) points out that:

[...] die poësie van die Dertigers [is] die resultaat van 'n strenger en verwickelder vakmanskap wat krities teenoor eie werk staan en die intellek ten volle by die kreatiewe aktiwiteit inspan. Naas die lied en die volksballade beoefen hulle in hulle eerste fase veral die sonnet, die kwatryn en die vierreëlige strofe, alhoewel Krige met sy vrye verse hier ook 'n uitsondering vorm.³⁹

According to Kannemeyer (127) the *Dertigers*' excessive focus on the self and consciousness of the high demands art required from them, initially led to the danger of aestheticism, an overly conscious cult grouping and too much seclusion from the outside world and its stimuli. But Kannemeyer finds that from an early stage Krige, with his receptiveness for the outside world, acts as a corrective for this *Dertiger* flaw. The other poets also gradually moved away from their confessional verse towards poetry based on imagery and figures or guises (beeldings- en gestaltepoësie).

In Eybers's poetry, the confessional tone of her debut later evolved thematically, and Kannemeyer states (128) that by the time *Die vrou en ander verse* (1945) and *Die ander dors* (1946) appeared, the poet had begun to project personal emotions onto specific guises (gestaltes).

Unlike the First Generation of Afrikaans poets, the *Dertigers* were open to European poetry. Kannemeyer points to the strong influence on the *Dertigers* by the Dutch *Tagtigers*⁴⁰ with their artistic pride and contempt for the world, and the *Negentigers* with their long

³⁹ [...] the poetry of the *Dertigers* is the result of a stricter and more intricate craftsmanship, which takes a critical stance towards their own work and completely employs the intellect in the creative activity. Besides the song and the folk ballad, in their first phase they also focus on using the sonnet, quatrain and the four-lined stanza, although here Krige with his free verse is once again the exception.

⁴⁰ In Dutch "Tachtigers" – a movement in Dutch literature leading to renewal in the poetry of the 1880s.

confessions about their personal lives. Contemporary Dutch poetic trends, for example the vitalism of H. Marsman, and poems by others such as A. Roland Holst, also had an enriching effect on the *Dertigers*. Kannemeyer writes that the *Dertigers* were also influenced by the English romantics, the Pre-Raphaelites, the Georgians and later Yeats and Roy Campbell. Van Wyk Louw was influenced by German literature, and Krige was interested in French and Spanish poetry. The *Dertigers* lived in an Afrikaans and European tradition, and stayed abreast with the latest literary and intellectual trends elsewhere, and processed these stimuli into their poetry (Kannemeyer, 2005:128).

3.3. Early poetry (including *Die stil avontuur*)

Elisabeth Eybers is important for being canonised as the first female poet in Afrikaans after the publication of her debut volume of poetry, *Belydenis in die Skemering* (1936). She is also significant as a *Dertiger*, for she brought the "vroulike aanvulling" or female complement to the men of *Dertig* – in D.J. Opperman's infamously patronising words (1962:351). Her female perspective and struggles are the most important aspects to her art. For example, as a woman Eybers was not allowed to belong to the Afrikaanse Skrywerskring, an organisation for writers founded in 1934 in the former Transvaal under the chairmanship of C.M. Van den Heever. Opperman (71) sheds light on Eybers's feelings about this organisation when he writes:

As vrou kon sy nie by die Skrywerskring aansluit nie – sy noem dit dan ook [on 17 December 1937 in an article in *Die Brandwag*] “Die Johannesburgse Vereniging van Manlike Belangstellendes in die Letterkunde”.⁴¹

⁴¹ As a woman she couldn't join the Skrywerskring (Writers' Circle) – she therefore refers to it as “The Johannesburg Association of Males interested in Literature”.

In her article on Elisabeth Eybers in *Perspektief en profiel*, a standard Afrikaans literary history, Lina Spies (1998:429) typifies Eybers's early works – especially the first three volumes – as giving a voice to the young girl, the pregnant woman, the young mother and women as the guardians of life. In *Belydenis in die skemering* (1936), the young girl expresses her consciousness of awakening femininity. In the following volume, *Die stil avontuur* (1939), the young mother tells of her “quiet adventure” of pregnancy and giving birth. Woman as creator and guardian of life takes in a position of animosity towards death as destructor of life in *Die vrou en ander verse* (1945). According to Spies (430) the lyrical I in *Die ander dors* (1946) repeatedly represents the female who realises, just like the Biblical Hagar, that despite experiencing love and motherhood, in every woman's life there remains a common human feeling of being unfulfilled. Spies (430) also points out the poet's identification with defenceless man pitted against an unsympathetic god, and a close relationship to nature that is already apparent in her debut: “Die belewenis van liefde, geboorte en swangerskap lei in Eybers se dertigerperiode tot 'n intieme en meesal idealiserende vereenselwiging van die vrou met die natuur.”⁴²

In *Digtters van Dertig* Opperman also identifies the influence of Emily Dickinson's poetry on Eybers. Based on Eybers's radio discussion about Dickinson (in Spies, 1995) in March 1945, Opperman (376) summarised this influence as: “verryking van haar geesteslewe, 'n groter sintese tussen hartstog, verbeelding en intellek, 'n groter kompaktheid en taalekonomie, 'n uitbreiding van die woordeskat.”⁴³

⁴² In Eybers's *Dertiger* period, the experience of love, birth and pregnancy leads to an intimate and mostly idealised identification of the woman with nature.

⁴³ The enrichment of her spiritual life; a greater synthesis between passion, imagination and intellect; greater compactness and language economy; an expansion of the vocabulary.

3.4. The Sonnet

Eybers's earliest poems date from 1930-1931. Encouraged by her English teacher, L.T. Bennett, to experiment with different forms, particularly the sonnet, her first poems were in English. Here already, Opperman describes the young Eybers prodigious conception of sound (1953:354).

Opperman (56) explains in *Digtigers van Dertig* that the sonnet became the most popular form used for Dertiger confessional verse:

Die sonnet word gou die eerste en gewildste vorm van die belydenisvers wat die Dertigers gebruik. Vroeër is dit veral deur Leipoldt en Wassenaar beoefen. By Dertig kry ons allerlei variasies en eksperimente, maar langamerhand oorheers die Shakespeariaanse sonnet. Almal skryf sonnette met die uitsondering van Uys Krige; by Elisabeth Eybers word dit die mees geliefde uitingsvorm. Die beste sonnette word deur haar, W.E.G. Louw, en veral Van Wyk Louw geskryf.⁴⁴

Spies (1998:430) also states that from the beginning Eybers preferred the strictly structured poem and she revealed a predilection for the sonnet.

3.5. Music and poetry

As the genre of the song permeates Hofmeyr's entire oeuvre, so the subject of music represents an important theme in Eybers's poetry. In addition to being a poet of the

⁴⁴ The sonnet quickly became the first and most popular form of the confessional verse used by the *Dertigers*. Previously it was employed especially by Leipoldt and Wassenaar. With the *Dertigers* we find all kinds of variations and experiments, but eventually the Shakespearean sonnet dominates. Everyone, with the exception of Uys Krige, was writing sonnets; with Elisabeth Eybers it became the most beloved form of expression. The best sonnets were written by her, W.E.G. Louw, and especially Van Wyk Louw.

feminine,⁴⁵ Eybers is also considered to be a poet of poetry and the arts, particularly that of the visual and musical realms (Van Rensburg, 1975:149). Indeed, even her technical ability as a poet is attributed to her musicality as she explains in this excerpt from a radio interview (in Eybers, 1978:104):

My persoonlike voorkeur gaan uit na die verse van alle tydperke – gelukkig ook van vandag – wat gebaseer is op algemeen-menslike ervaring en wat tegnies voldoen aan die wette van ritme en klankskoonheid. Ek glo dat die poësie nou verwant is aan musiek, en dat as mens nie met ’n gevoelige oor gebore is nie, jy nie ’n mooi vers kan skryf of selfs die volle, subtiële genot daarvan kan smaak nie.⁴⁶

“Die lied” from *Belydenis in die skemering*, represents not only the first poem in her oeuvre but also, as Van Rensburg (1975:149) points out, her first awareness of art as art – in this case, music.

Spies (2006:62) states unequivocally that music is at the heart of Eybers’s poetry and qualifies this statement by analysing the poem “Musiek” from *Die helder halfjaar*. Van Rensburg (154), through an in-depth analysis of “Musiek” justifies her claim that Eybers deemed poetry to be inferior to music.

As it is indicative of Eybers’s views on both music and poetry, I feel it important to include the complete poem (Eybers, 1990:138) here:

⁴⁵ In his overview of the poetry of 1947, Antonites (1947:72), states that Eybers’s most successful and beautiful verses are those in which she deals with the experiences of the woman.

⁴⁶ My personal preference goes out to the poetry of all periods – fortunately also today’s – that is based on general human experiences and that complies technically with the rules of rhythm and sonority. I believe poetry to be closely related to music, and if one weren’t born with a sensitive ear, one wouldn’t be able to write a beautiful verse or even to taste its full, subtle joy.

Musiek, subtiële, liggaamlose taal,
ontsmet ons van die aardse onheil, haal
ons heelhuids op uit die geslote kring
van tyd en ruimte, Engele het gesing
lank voor die vroegste woordwisseling,
die skraal veewagtertjie moes telkens weer
met siferspel die bese gees besweer
en bo die dampe van die laaste puin
sal slegs 'n enkele jubelende basuin
die magte van die duisternis ontwig,
die chaos suiwer soos deur vuur en vloed.

Dan skrompel die deursigtigste gedig
Tot perkament bevuil met mensebloed.

The description of music as inhabiting a form of communication which predates language as well as the religious connotations in this poem clearly reveal Eybers's belief that music occupies a transcendental mode of expression which, as opposed to the fallible poem, can not only endure apocalyptic chaos but also provide redemption (Spies, 2006:59; Van Rensburg, 1975:154).⁴⁷

With regard to technique, the organisation of sounds is one of Eybers's strengths as a poet. The sonnet has as its defining characteristics the organisation of sounds and it is in this form that Eybers is most closely associated. So concerned was Eybers with unity of sound that allegations of sound-monotony have been levelled against her poetry (McDonald, 1952:66). Mansura (1984:16,57) identifies a superlative control of words and defines this as Eybers's ability to manipulate the sonority of words.

McDonald (2) explains Eybers's fondness for this form by describing the capacity of the form to crystallise emotions while shunning excess and verbal chaos.

⁴⁷ Both Spies's (59-61) and Van Rensburg's (154) analyses of this poem are of great interest which can be recommended to the reader who wishes to study this subject further.

Hofmeyr (in Van der Mescht 2007:48) states:

Die mees toonsetbare gedigte is dus dié waarin die digter ervaring tot net die essensiële woorde gedistilleer het... Die digkuns het deur die eeue verskeie middele bemeester om hierdie resonansies van dít wat anderkant die woorde lê te suggereer: beeldspraak en simboliek, die benewelende of voortstuwende momentum van metrum, die ryk klankspel van alliterasie en assonansie, die magiese bevrediging van rym. Hierdie elemente van die poëtiese het baie raakpunte met dít wat ek as komponis streef om oor te dra, en vuur my ook aan om musikale ekwivalente te vind vir die gewaarwording wat deur hulle ontketen word.⁴⁸

From this explanation it is clear why Eybers's poetry resonates with Hofmeyr's compositional philosophies.

Ena Jansen (2011) reveals that Eybers disliked the setting of her poetry to music.⁴⁹ She never participated in poetry recitations⁵⁰ and believed that the silent reading of verses was of utmost importance. She did, however, record readings of some of her poetry in the 1960s in Brussels which were issued in a series entitled *Klank in die Poësie*. A few years prior to her death, she recorded the fifty poems which were issued posthumously entitled *Klinkklaar* (Jansen, 2011).

⁴⁸ The poems most easily set to music are therefore those in which the poet has distilled experiences to only the essential words... Through the ages, the art of poetry has mastered various ways to suggest these resonances that lie beyond words: metaphorical language and symbolism, the obfuscating or propelling momentum of metre, the rich play of sound in alliteration and assonance, the magical satisfaction of rhyme. These elements of the poetical have many tangential points with that which I as a composer strive to convey, and inspire me to find musical equivalents for the feeling that is unleashed by them.

⁴⁹ Despite this, Eybers felt honoured that composers loved her poetry enough to set it to music (Bronkhorst, 2011).

⁵⁰ "Ek het nog nooit tevore van my verse voorgelees nie, en selfs nou doen ek dit as 't ware onder protes." (Eybers, 1978:107). "I have never read my verses in public before, and even now I only do it, as it were, under duress."

Chapter Four: Schumann and Wagner

In 1840, Robert Schumann produced 138 songs in an unexpected flood of creativity. Most of his most famous cycles including both *Liederkreis* cycles (Op. 24 based on poems by Heinrich Heine and Op. 39 on poems by Joseph von Eichendorff), *Myrthen* Op. 25, *Frauenliebe und -leben* Op. 42 and *Dichterliebe* Op. 48 appeared in this year. Ironically, this burst of creativity occurred only a year after Schumann declared in 1839 (Stein, 1971:97): “All my life I have ranked songs below instrumental music, and have never considered them great art.”⁵¹

Known as the *Liederjahr* (Year of the Song), Schumann set to music the texts of poets whom he considered to be worthy. In a letter to Clara Schumann (in Stein, 1971:97), he asks:

Why turn to mediocre poems? They will always avenge themselves on the music. To weave a musical garland around the brow of a true poet – there is nothing more beautiful. But to waste it on a commonplace writer, why make the effort?

Indeed, in the case of *Frauenliebe und -leben*, the status of the poet, Adelbert von Chamisso, is still the subject of dispute. Stein (97) speaks of the “truly second-rate poet” while Sams (1969:129) places Chamisso among the higher ranks of Schumann’s poets. Regardless of this, the cycle’s status as one of the crowning achievements of the Romantic song is undisputed.

Schumann was not the first composer to draw inspiration from these poems. The art historian and poet Franz Kugler (1808-1858) was the first to compose and publish music based on Chamisso’s texts in his *Skizzenbuch* of 1830. Franz Lachner set “Seit ich ihn gesehen” with clarinet obbligato in 1831 while Carl Loewe (1796-1869) set all nine of Chamisso’s poems to

⁵¹ Stein (97) commences his overview of Schumann’s songs by quoting this statement which appeared in a compilation of Schumann’s letters edited by F. Gustav Jansen in 1904.

music (*Frauenliebe* Op. 60) in 1836. In 2005, Graham Johnson devised a duet recital which follows the life and stories of two women where the settings of Loewe and Schumann are interspersed with Theodor Kirchner's (1823-1903) solo-piano arrangements of Schumann's cycle and duets by Brahms, Mendelssohn and Wolf.⁵²

Spanning eight songs,⁵³ the span of a woman's life from the awakening of love to the death of the beloved are dealt with in this cycle. Richard Miller deals extensively with the issue of modern female performers studying this work which has been criticised for portraying the more submissive nature of nineteenth-century women and stresses the necessity for the modern performer to enter into the "social milieu out of which this poetry and music come" (1999:88). Sams however disregards any such notion as being "hopelessly irrelevant" (1969:129).

The first song, "Seit ich ihn gesehen" evokes an atmosphere of adoration whereby the woman is blinded to all which is not the beloved. In "Er, der Herrlichste von allen", one of the genre's supreme love songs, the perfection of the beloved is celebrated. Doubt and fear of deception pervade "Ich kann's nicht fassen" while in "Du Ring an meinem Finger" and "Helft mir, ihr Schwestern" the woman celebrates her imminent betrothal to the beloved despite an ever present undercurrent of doubt. Dealing with a subject too delicate to be

⁵² The details of this recording are listed in the discography at the end of this study.

⁵³ Chamisso's cycle contains nine poems. Schumann omitted the final poem where, speaking to her granddaughter on the eve of her own wedding, she reminisces on her life in a state of serene distance. Claims that the substantial postlude to the eighth song is Schumann's way of substituting music for the lack of the ninth song are generally disregarded (Miller, 1999:83; Stein:120). Instead, Schumann leaves the woman in a state of desolation where the emotional effect of the recapitulation of the opening accompaniment allows for a powerful conclusion to the cycle. This postlude, as Johnson (2006) claims, is arguably the most famous postlude in the entire song repertoire. Hofmeyr (2011c) regards Schumann's omission of Chamisso's final poem as testimony that Schumann was indeed a superior lyricist and considers Loewe's setting infinitely poorer for the inclusion of the final poem.

addressed forthright in polite nineteenth-century life, in “Süsser Freund, du blickest” the crying woman, through gentle innuendo, conveys the news of her pregnancy to the beloved. The joys of motherhood are celebrated in “An meinem Herzen, an meiner Brust” only to be thwarted by the devastation of the untimely death of the beloved in “Nun hast du mir den ersten Schmerz getan” (Spies, 2006:62-69; Johnson, 1999:26-53).⁵⁴

It is clear that Chamisso’s portrayal of the life of a woman was the inspiration for Hofmeyr’s cycle. However, as Turchin (1985:233) states, in *Frauenliebe und -leben*, where musical coherence is achieved most blatantly by the key relationships of adjacent songs and the recapitulation of the opening harmonic progression at the end of “Nun hast du mir den ersten Schmerz getan”, it is clear that this inspiration might be limited to content alone. The prevalence of thematic representation and referential/associative elements in Hofmeyr’s score, indicates a recognition and implementation of a system of themes which interact musically and carry specific, significant traits.

In the time after writing *Lohengrin*, Richard Wagner produced publications in which he set about theorising new paths in the trajectory of music. Known as the “Zurich writings”, these essays appeared in 1849-51 and presented a theory which re-evaluated the notion that opera is to be built around a succession of “musical numbers”. Rather, a continuous musical idea which moved seamlessly across changes in the plot enforced Wagner’s view of music being an integral part of the drama (Treadwell, 2008:184).

To facilitate this continuity, a new importance was placed on referential elements which, through musical coherency, signified ideas, people, and events which recurred within the duration of a work (Grey, 2008:87). The idea of assigning specific dramatic importance to

⁵⁴ The complete texts of the eight songs of *Frauenliebe und -leben* as used by Schumann are included with English translations by Richard Stokes as an appendix at the end of this study.

recurring musical ideas (leitmotifs⁵⁵) was not new. However, the construction of an entire set of operas using this principle was radical and set a new path in the understanding of opera as a music drama. Indeed, it was Wagner's intention that this new style would render the concept of "opera" obsolete (Grey:86).

Some of the most distinct and important of the leitmotifs are those which are derived from earlier operas. These may indicate characters from previous operas or may simply be used to refer to an emotion or happening which is of significance in the current plot (Grey:88).

In my study of Hofmeyr's *Die stil avontuur*, it will be clear that a motivic analysis renders the most meaningful evaluation of the cycle as exhibiting a tendency towards a system of referential and associative musical ideas which is not only evident in the vocal part, but also in the accompaniment and the texts.⁵⁶

⁵⁵ The term leitmotif became standardised in Hans von Wolzogen's explanatory notes to Wagner's operas at the first Bayreuth festivals. Even prior to his catalogue of musical-dramatic motives in Wagner's music, Wolzogen applied the term leitmotif to associative, referential themes which in themselves constituted a musical network (Grey:87).

⁵⁶ As opposed to *Alleenstryd*, where both May, Cupido and Roos present studies which focus on harmony and pitch organisation as a form of cyclical cohesion, Hofmeyr insists that this approach would not suffice in a study of *Die stil avontuur* where motivic unity of a more direct nature is employed (Hofmeyr, 2011a).

Chapter Five: Die stil avontuur

Hofmeyr's *Die stil avontuur* was neither the first Afrikaans song-cycle to deal with the life of a woman nor the only cycle to use Robert Schumann's *Frauenliebe und -leben* as model. In 1966, Hubert Du Plessis, commissioned by the University of Stellenbosch for their Centenary festival, produced a set of five songs titled *Die Vrou* (Opus 30) which chronicled the important stages in the life of a woman. "Die meisie" (a title-less sonnet which was assigned this name by Du Plessis) and "Die Moeder" by Eybers open and conclude the cycle while "Chant d'amour" from *Cantique des cantiques* (verses from the Book of Solomon taken from the French bible), Hendrik Marsman's "De bruid" (Dutch) and Christian Morgenstern's "Wiegenlied" (German) occupy the central places within the cycle (Anonymous, 2009).

For Du Plessis, the use of different languages within the cycle emphasises the universality of the woman. By commencing and concluding the cycle with Afrikaans poems and employing poems in languages which all have strong historical connections to Afrikaans as the central components of the work, a sense of unity can be perceived (Anonymous, 2009).⁵⁷ Lina Spies, however, argues that this contradicts the notion that it is indeed a cycle. She also questions the order of the poems where Eybers's "Die moeder" is placed after Morgenstern's "Wiegenlied" thereby altering the sequence of events in the portrayal of the life of a woman by preceding childbirth with a lullaby (2006:77-78).⁵⁸

⁵⁷ Taken from the programme notes for the recital *Lied van 'n Vrou: Die vrou in die Afrikaanse kunslied*, 12 March 2009 (Stellenbosch: Endler Hall). Author not specified.

⁵⁸ While the purpose of this chapter is not to argue for or against unity in *Die vrou*, the importance of the lullaby in the period leading up to childbirth may explain Du Plessis' placing – a placing which, by allowing the Afrikaans poems of Eybers to commence and conclude the cycle, further enhances cyclical unity.

Commissioned by Lina Spies in celebration of Elisabeth Eybers's ninetieth birthday celebrations, Hofmeyr's *Die stil avontuur* employs seven poems by Eybers chosen by Spies and the composer to trace the life of a woman. Hofmeyr, an outspoken admirer of Eybers's earlier poetry,⁵⁹ had already set three poems by the poet to music, "Herfs" (from *Die stil avontuur*), "Herinnering" and "Grys middag" (both from *Die vrou en ander verse*), and was, according to Spies (2006:43), the obvious choice of composer to approach for the commission. Hofmeyr never met the poet.

Having made a living by coaching singers while studying in Italy, Hofmeyr (in Van der Mescht, 2007:50) recognises the dangers of composing for an "ideal" voice. He is conscious of the many different types of voices and he acknowledges that the ideal voice does not exist. Instead, he composes with a voice-type in mind where his goal is to empower the singer to focus on the integrity of the text and music instead of worrying about the level of difficulty. He favours voices with a resonant lower register and a comfortable upper register where the ability to sing softly is important. An Italian *bel canto* quality of sound is required from his singers as his songs demand a more operatic approach. Dutch soprano Julia Bronkhorst (in an e-mail November 18, 2011) states that, despite requiring substantial stamina to perform *Die stil avontuur*, it is "very well composed for the voice".

The cycle was premiered on 14 March 2004⁶⁰ in the Endler Hall, Stellenbosch as part of the annual *Woordfees*. Soprano Zanne Stapelberg⁶¹ and Hofmeyr performed the work in a recital

⁵⁹ According to Sarie Jacobs, Hofmeyr displayed a fondness for Eybers's poetry from a very young age (Jacobs 2011a).

⁶⁰ Less than six months later, on the 12 August 2004, Hofmeyr's *Sinfonia Africana* was premiered with Sabina Mossolow as soloist. As discussed in Chapter two, this work was ridiculed for Hofmeyr's choice of texts.

⁶¹ Stapelberg's voice was the model for *Die stil avontuur* (Hofmeyr in Odendaal, 2005). She and the composer recorded the work in 2007.

dedicated to the role of the woman in Afrikaans art-song. The work was favourably received by Gottfried Maas (2004) who lauded Stapelberg's powerful performance from memory of the difficult music. Both soprano and composer received a standing ovation. A later performance by Stapelberg and Hofmeyr at the Nassau centre in Newlands, Cape Town, was positively reviewed by Wayne Muller who recognised Hofmeyr's Wagnerian treatment of themes. He singles "Sonnet" out in which he comments on the way the voice soars above the rich, flowing accompaniment (Muller, 2007:10).⁶²

On 26 February 2005, soprano Julia Bronkhorst,⁶³ Ena Jansen and the Zuid-Afrikahuis arranged a concert in Amsterdam in celebration of Eybers's ninetieth birthday. With pianist Jacco Lamfers, Bronkhorst performed "Die ontmoeting", "Sonnet", "Nocturne" and "Wag" as well as a setting of Eybers's "Uitsig op die kade" by the Dutch composer, Antingh. Eybers was present in the audience (Jansen 2007).

A striking aspect of Hofmeyr's setting is the economical use of text repetition. In principle, he avoids repetitions of texts as far as possible. With the poetry of Eybers where enjambment is such a defining characteristic, there is an occasional necessity to break the larger phrase into smaller units in order to accommodate accurate linguistic phrasing for the singer. In order to achieve textual coherency, this requires a degree of text repetition (Hofmeyr 2011c). In the entire cycle, thirteen instances of text repetition occur.

⁶² I believe that Muller actually meant to single "Ontwaking" out in this regard as it, more than "Sonnet", suits his description.

⁶³ Bronkhorst studied Afrikaans at the Zuid-Afrikahuis in preparation for the performance. She states that, "I really fell in love with the language and studied it at the Zuid Africahuis in Amsterdam to have good pronunciation. It is quite different from Dutch and I had to adapt my muscles to it. I think it is a very creative language" (2011).

5.1

Die ontmoeting

Ek wou al wat ek het vir jou bewaar:
die jonkheid van my lyf, 'n hart wat bly
en sterk is en gelate om te ly
en oë wat weifelloos en helder staar.

Deur al die jare was ek wys en vroom
in stil afwagting, en jy was nie ver
want bo ons hoofde was dieselfde ster
en in ons harte was dieselfde droom.

Ek het alreeds die gretigheid geweet
van jou gelaat en dikwels het ek jou stem
gehoor met ligte aarseling en klem...
Toe was dit dat opeens die sagte kreet
van welkom klankloos bly: met 'n gebaar
van vae ontsteltenis staan ons voor mekaar.

The encounter

*I kept all that that I am for you to find:
the freshness of my limbs, a heart that's armed
with gladness and resigned to fortune's shafts,
a gaze that is resolute and crystal clear.*

*Through all the years I waited with quiet faith,
of pious wisdom born, and you were not far,
for o'er us shone the light of the same star,
and both our hearts beat with the self-same dream.*

*I knew the eagerness your eyes reveal
before I'd seen you and sometimes in dreams
you'd speak to me, with slight uncertainty, yet with force...
Yet, when the longed-for moment did arrive,
all speech deserted us: now with a sense
of vague uneasiness we stand face to face.*

Praised by Opperman (1962:369) as being one of the finest poems to be found in *Die stil avontuur*, this sonnet, presented as a hybrid of the Shakespearean form,⁶⁴ is written from the perspective of the young woman who presently stands in front of the man of her dreams. Remembering the emotions she experienced in her patient anticipation for this moment and the attributes she displayed as well as sacrifices she made to make of this first meeting a pure and perfect one, she now feels a sense of anxiety and a premonition of the future as her dream is substituted with reality.

⁶⁴ According to R.K. Belcher (1969:19-20) the Petrarchan form consists of an octave and sestet, where the octave only has two rhyming sounds and the sestet three. The standard rhyming scheme is ABBA ABBA, however ABBA BAAB and ABAB BABA also occurred in the early Italian sonnets. There is no standard rhyming scheme for the sestet, although sestets with three rhyming sounds usually has CDE DEC, CDE DCE, CDE CDE or (with two rhymes per tercet) CDC DCD. The Shakespearean sonnet consists of three quatrains and a couplet. The Shakespearean sonnet may have a third and fourth rhyming sound in the octave with cross rhyme (as opposed to the Petrarchan preference for embracing rhyme), i.e. ABAB CDCD, followed by a sestet rhyming according to the scheme DFDF GG.

The Romanticism typical of Eybers's early poetry is evident here where, in the first two quatrains, the young woman reflects on who she was and what her intentions were. Her preserved virginity "die jonkheid van my lyf" (the freshness of my limbs) and willingness to suffer "n hart ... gelate om te ly" (a heart ... resigned to fortune's shafts) lucidly express the devout conviction she believes necessary for this union. She imagines herself being close to the beloved and destined to be with him "bo ons hoofde was dieselfde ster" (o'er us shone the light of the same star), and believes she shares the same dreams and beliefs as her beloved "in ons harte was dieselfde droom" (both our hearts beat with the self-same dream).

A contrast to the dreaminess of the octave, the sestet describes the woman's anticipation of the fallibility of the beloved. The fervour of his gaze "die gretigheid...van jou gelaat" (the eagerness your eyes reveal), an anticipation of the carnal aspect of this union, taints the pious purity of the woman's dreams and, following the ellipsis, we are brought into the present with vague uneasiness where the lovers stand face to face.

The ending of the poem is not one of flagrant joy and excitement. Instead, the untainted naivety of the opening sentiment is replaced by a sense of awkward tentativeness that the dream-like perfection of the meeting is in the past and that all romantic fantasies will now be replaced by human experience.

Thematically, "Die ontmoeting" presents almost all of the important ideas which will be found in the cycle – the woman, the beloved, love and doubt. While not encountered directly, the theme of death is also referred to, here represented by the death of both the woman's innocence as well as to the end of her immature dreams. "Die ontmoeting" reminds Spies of the first poem of Chamisso's *Frauenliebe und -leben*, "Seit ich ihn gesehen", where the

young girl, having seen the beloved, experiences feelings of love, awe and fear, and is subsequently blinded to all which is not him (2006:64).

Taking note of the rhyme scheme of the poem (ABBA CDDC EFFE AA) it is clear that the concluding rhyming couplet is related to the first and fourth lines of the first quatrain. Mansura (1984:17) accounts for this recapitulation as one which lends the poem a unity and allows a satisfactory rounding off to the form. My impression is rather one of recognising the recapitulation of the *aa* sound as enhancing the sense of immediacy of the ending where the past tense of the first quatrain is replaced by the present tense of the concluding rhyming couplet. A similar effect is employed by Chamisso where the opening words “Seit ich ihn gesehen, Glaub' ich blind zu sein”, are repeated at the end. Schumann responds to this by recapitulating the simple harmonic progression of the opening at the end of the song.⁶⁵

Thematically, “Die ontmoeting” is the most important in the cycle in that it, like the poem, presents most of the important themes which will be found in the cycle. Hofmeyr identifies the theme in the right-hand part of the piano as being that of the motto of the woman (A₁).⁶⁶

The motto (Ex. 8) is built on a succession of fifths beginning on A (A-E-B-F#-C#) and is developed by the voice over an A pedal which lasts, unbroken, for 33 bars. This permutation

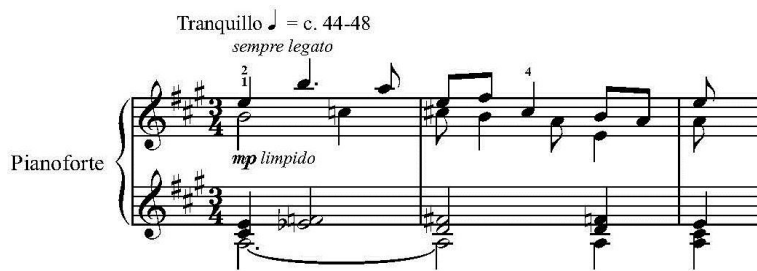
⁶⁵ Graham Johnson (1999:29) describes the opening of “Seit ich ihn gesehen” as follows:

The opening chords, *piano* and *mezzo staccato* are shy and humble. This is perhaps something to do with the feeling of almost religious veneration engendered by the tonic-subdominant progression. Reverence for the nameless ‘ihn’ is constantly conveyed. [...] This accompaniment literally takes the singer by the hand and guides her through the song [...]. This is the solicitude offered to someone who has been temporarily blinded, and can only move from one place to another with the guidance of her own fingertips.

This sentiments conveyed in this description would constitute a remarkably apt description to both the theme of the woman as well as to the accompaniment to this song.

⁶⁶ See Ex. 2.

of the motto represents immediacy of emotions (Hofmeyr, 2011b). As in the music of Wagner, motifs do not have fixed identities (Grey, 2008:88). Rather, they are flexible and change in order to reflect circumstances within the dramatic content. In this way, it is clear that Hofmeyr's use of the motto of the woman is such a motif and, as will be explained, will undergo permutations which reflect dramatic tension.



Example 7: Hofmeyr, “Die ontmoeting”, m. 1-3¹

Hofmeyr (2011a) speaks of the “circular” shape of the motto where the range extends a perfect fifth above and below the starting note of E. This yields a figure (Ex. 8) which Hofmeyr considers representative, in its closed, complete form, of the innocent perfection of the virginal woman.⁶⁷



Example 8: Circular shape of the motto

Clearly pentatonic in construction, this motto serves as the primary unifying element of the cycle. As already discussed, the pentatonic scale is used by Hofmeyr to portray uncorrupted serenity which, due to the lack of semitones, is both unable to depict emotional intensity in itself while also being susceptible to chromatic corruption. This form of the motto is the first of three permutations which appear in the cycle.

⁶⁷ Franke (2007:58) describes Hofmeyr's melodies as being “broad, sweeping, lyrical melodic lines which make use of leap and stepwise motion in the opposite direction creating a sense of balance and symmetry”. The motto of the woman fully adheres to this observation.

The key of A major is not a common key in Hofmeyr’s oeuvre. Displaying a preference for flat-key minors, the composer likens his “innocence” in using the key of A major to the innocence experienced by the protagonist in the song (Hofmeyr, 2011a).

The song is in binary form with a coda which echoes the first section. This can be illustrated as:

Section	A	B	Coda (A ₁)
Bars	1-33	34-45	46-52

The A-section is marked by an A pedal in the accompaniment while the texture in the B-section is markedly denser. The A pedal returns in the coda. This form directly reflects the form of the sonnet where the two quatrains (or octave) share a common idea (A), the sestet’s quatrain presents opposing material (B) and the concluding rhyming couplet recapitulates the rhyme scheme of the first and fourth lines of the first quatrain (Coda [A₁]).

The two-bar introduction features the interval of a perfect fifth quite prominently. This lends a transparency to the work which the composer assigned the character indication of *limpido*. The upward leap of a major sixth (E¹-C#¹) in the vocal line is a development of the theme as heard in the accompaniment and it has the effect of creating an aural resolution onto the first pure A major triad in the work. The importance of the word “al” (all) is enhanced by this resolution. The upward leap of a major sixth is an interval which signifies radiance and optimism to the composer (2011a). In the A-section of “Die ontmoeting”, the appearance of this interval usually coincides with a concept pertaining to the woman: “Ek wou al” (I kept all) in m. 3¹; “die jonkheid van my lyf” (the freshness of my limbs) in m. 6¹; “was ek wys” (with quiet faith) in m. 20.

The vocal line remains diatonic to the key of A major for the first ten bars while, from the first bar, the accompaniment contains notes foreign to the key. These non-diatonic notes usually form part of a chromatic line or are isolated D#s, usually in the left hand of the piano part. The D# can be seen as a Lydian inflection while the chromatic line is a premonition of the motif of the beloved. Rather than indicating a corruption of the innocence of the woman, the composer perceives these inflections as being the kind of chromaticism identified with erotic tension (Hofmeyr, 2011a).

While the motif of the beloved is only heard in its entirety in the vocal-line in mm. 23⁴-29¹ at the words, “en jy was nie ver” (and you were not far), it is in fact first heard, in part, in the lower voice of the right hand piano part in mm. 13-15 (Ex. 9).



Example 9: Hofmeyr, “Die ontmoeting”, mm. 13-15¹

Clearly a manifestation of the erotic chromaticism Hofmeyr alludes to (2011a), this motif (B) (Ex. 10) consists of B₁ (mm. 23³-25²), B₂ (mm. 26-27) and B₁₊₂ (mm. 28-29¹) where the latter represents the final shape of the theme which will be of most significance. The construction of a step up, leap up and a step down are the most important structural features of this motif which will pervade much of what is to come.⁶⁸

⁶⁸ In his identification of motifs in the songs of Wolf, Eric Sams (1961:20) describes the motif of manliness as being a strongly accented bass line of either chromatic or diatonic construction. B₁, while not appearing in the bass, has a similar effect of a strongly rising chromatic figure which ties in with Sams description of Wolf’s theme as possessing “manly pride and determination”.

cresc. e accel. poco a poco

Soprano
en jy was nie ver— want bo ons hoof - de— was die-self - de ster

Example 10: Hofmeyr, “Die ontmoeting”, mm. 23³-29¹

Accompanying the appearance of the motif of the beloved is highly chromatic writing for the piano which is indicated to be played *crescendo e accelerando poco a poco*. This is the first climax of the work and both the voice and piano’s range is extended upwards. The motto of the woman is heard in fifths in the accompaniment. In the recording made by the composer and Zanne Stapelberg, an intensification of the A pedal appears here by adding an A an octave lower than indicated in the score.⁶⁹

The B-section of the song is marked by an absence of the A pedal (highlighting the loss of innocence which the pedalpoint signified), an agitated vocal-line and accompaniment, and the appearance of a new motif. This motif (C) (Ex. 11), a welding together of the theme of the woman and the chromaticism of the motif of the beloved, particularly the characteristic turn of B_{1+2} , appears at the words “Ek het alreeds die gretigheid geweet” and is identified in the composer’s notes as the love motif. Here the importance of the step up, leap up, step down construction is apparent.

p ma intenso (quasi sussurrato)

Soprano
Ek het al - reeds die gre - tig - heid ge - weet— van jou ge - laat—

Example 11: Hofmeyr, “Die ontmoeting”, mm. 34²-37¹

The figure of B_{1+2} dominates the left hand of the accompaniment, usually echoing the notes of the vocal line, while the right hand employs a throbbing chordal texture. The bass-clef is

⁶⁹ This intensification is indicated in the revised version of the song.

introduced for the first time and this plunge in range illustrates the lover's descent from innocent reverie to an earthly, human experience.

The motto of the woman, untransposed, and the motif of the beloved are heard simultaneously in octaves in the accompaniment at the words "Toe was dit dat opens die sagte kreet" (Yet, when the longed-for moment did arrive) while the voice develops the love motif. The A pedal returns in m. 46 and the intervals of a minor sixth and augmented fourth in the voice anticipate darker emotions which are to follow. The first cadential Phrygian inflection is found at the end of the vocal line. This inflection, a self-proclaimed obsession of the composer's style, is found throughout his oeuvre and has become a signature harmonic feature (Franke 2007:58). A dark, white-note minor version of the motto (A_2) (Ex. 12) is quoted in the accompaniment⁷⁰ and the song closes, like the poem, in uneasy expectation.⁷¹



Example 12: Second permutation of the motto (A_2)

Already in this first song, it is apparent that an operatic sense of themes, symbols and motifs is of utmost importance. Like Wagner, these melodic and harmonic aspects govern the compositional process and, as will be seen, are usually inspired by poetic devices. Here, organic unity is achieved by a synthesis of pitch organisation, symbolism and a musical manifestation of poetic devices.

⁷⁰ This concentration of symbolic representation which is apparent in every part of the musical fabric is indicative of the importance Hofmeyr places on Wagner's intention of creating music which is, at every moment, dramatically relevant (Grey, 2008:88).

⁷¹ Hofmeyr intended the white-note version of the motto to signify the emotions relating to uncertainty of the future as opposed to more direct, immediate emotions which the major version of the motto represents (Hofmeyr, 2011b).

Two instances of text repetition occur in “Die ontmoeting”. The phrases “wat weifelloos” (is resolute) and “wys en vroom” (quiet faith) are repeated in order to maintain textual coherency which is required due to the prevalence of enjambment in the poem.

5.2

Ontwaking

Dan kom die uur wat al ons sinne wek
uit aarselende skuheid van die jeug,
ons hande hongereg na die lig uitstrek,
ons oë vervul met ongekende vreug
terwyl ons, weerloos voor die duister stroom
van Lewe wat deur elke vesel tril,
nie meer 'n vae troos soek in die droom
maar slegs die wonder van die oomblik wil.

...Dan is daar niks ontasbaar en verward
meer tussen ons, en deur ons groei die drang
om ál wat ons kan indrink te ontvang
totdat die Liefde aan ons donker hart
bloeï soos 'n ligte blom wat, goud-deurvlam,
in snel ontplooiing oopkelk aan die stam.

Awakening

*Then comes the hour that rouses ev'ry sense
and melts away the shyness of our youth,
our fingers reaching for the bright splendour,
our gaze replete with new and wondrous bliss,
while, unresistant, we are swept along
the current that thrills through ev'ry vein,
and seek no more the comfort of the dream,
but only the rapture of this radiant hour.*

*...Then all that was in darkness and confusion
is resolved and through us flows the urge
to drink from Life's bright fountain all we can,
until our breasts swell with the dazzling radiance
of the flower of Love, a golden flame
that in our bosom bursts forth into bloom.*

Omitted from the *Versamelde gedigte*, “Ontwaking” – again a combination of the Petrarchan and Shakesperean sonnet – is, according to Fourie (1977:14), the first poem in Afrikaans to deal with the carnal aspect of love and it originally followed directly on from “Die ontmoeting” in the *Die stil avontuur* (Spies, 2006:65). Opperman (1962:367) recognises in this poem “die oorgawe aan die hartstog” (surrendering to the passion) and believes the ending to be an expansion on Rosetti’s “Barren Spring”.⁷² Mac Donald (1952:23-24, 54), recognising the sonnet as a form synonymous with that of confessional outpourings, levels accusations of unordered gushing of emotions against “Ontwaking”. Claims of unoriginal

⁷² till on the year's last lily stem

The white cup shrivels round the golden heart.

symbolism, lack of sensitivity in the use of language and the use of confused metaphors might indicate why Eybers subsequently decided on the omission. Hofmeyr speculates that the uninhibited sexuality might be deemed as naïve by the mature poet and is therefore deemed inappropriate by her. The composer also believes that Eybers, in her old age, returned to the more Calvinistic views of her youth and that this poem might have been regarded as an unfavourably explicit outpouring of erotic Romanticism, one which was frowned upon by Afrikaans poets of the latter part of the twentieth century (Van der Mescht, 2007:52; Hofmeyr, 2011a). Regardless of this, “Ontwaking” fits perfectly into the series of events intended by Hofmeyr for this cycle.⁷³

Chamisso delays the act of sexual fulfilment until the sixth poem of *Frauenliebe und -leben*, “Süsser Freund, du blickest”. Even then, the kind of rapturous ecstasy we find in “Ontwaking” is absent. Dealing with a subject deemed too delicate for open discussion, sexual fulfilment here is realised and implied by the announcement of pregnancy.

Leaving the vague dream-world of “Die ontmoeting” behind, “Ontwaking” leads onto the sexual fulfilment of the lovers. Venter (1957:44) identifies the closing of “Die ontmoeting” as the commencement of their *liefdesuur* (hour of love) and leads her appraisal directly into the second part of “Ontwaking”. Seen in this way, the two poems share an undeniably powerful succession in the story of the lovers.

There is nothing timid about Eybers’s description of this union and the air of virginal emancipation in all its wanton urgency finds ecstatic fulfilment. In the octave, the lovers are powerless against these urges – “weerloos voor die duister stroom” (unresistant, we are swept

⁷³ According to Ena Jansen (2011), Eybers omitted many verses which she deemed unworthy for publication in her *Versamelde Gedigte*. The choice to omit “Ontwaking” was already made in 1957 when the Dutch publisher Van Oorschot published a collection of her poetry.

along) – which, when acted upon, will signify an end to their youthful dreams “nie meer ’n vae troos soek in die droom” (and seek no more the comfort of the dream), now replaced with a sense of wonder at the immensity of the present moment.

The sestet, preceded by an ellipsis, rapturously describes the union of the lovers which takes their relationship to another level where the *ek* (I) of “Die ontmoeting” is replaced by *ons* (us) in “Ontwaking”. Eybers’s use of capital letters to highlight important religious ideas (Venter, 43; Fourie, 221), a technique also used by C.M. van den Heever, is effectively used here for the words “Lewe” (Life) and “Liefde” (Love).

Structurally, although also a sonnet,⁷⁴ it can be seen that, as opposed to the clearly defined stanzas of “Die ontmoeting”, “Ontwaking” is cast in two sections: the quatrains are combined in an octave and the sestet consists of two tercets. These main sections are all welded into a single unit where both contain only one flowing sentence each. The ensuing enjambment, as already discussed, is an aspect of Eybers’s poetry which raises considerable difficulty for musical setting (Hofmeyr in Van der Mescht, 2007:49). It is, however, a technique which best suits the content of the poem where ecstatic elevation is of utmost importance. It brings to mind the tone and cadence of a sermon presented by a religious leader in an attempt to impart

⁷⁴ Opperman (1962:369) states: “Dit word gaandeweg duidelik dat Elisabeth Eybers nie suiwer die tradisionele sonnetvorms beoefen nie, en dit het later party kritici begin omkrap. In haar werk vind ons ál drie soorte vermeng. By haar is die sonnet hoofsaaklik ’n veertienreëlige vers met sewe rymklanke en een wending sonder ’n vaste plek in die vers. Haar tipografiese verdelings en interpunksie is nie altyd ewe oortuigend nie; hinderlik is party enjambemente en haar veelvuldige gebruik van *dat* en *wat* as rymwoorde.” [It becomes clear that Elisabeth Eybers does not employ the traditional sonnet form and this later upset her critics. In her work we find all three forms [of the sonnet] combined. With her, the sonnet is primarily a fourteen-lined verse with seven rhyming sounds where the volta is not in a fixed position. Her typographical divisions and inter-punctuation is not consistently convincing; some enjambment is disruptive as is her over-use of “*dat*” and “*wat*” as rhyming words.]

a sense of ecstatic buoyancy to his message. Taking into consideration Eybers's religious childhood, this is a most probable supposition.

Comparing the rhyme-scheme of this sonnet (ABAB CDCD EFF GHH) to that of "Die ontmoeting", one can make certain interesting observations with regards to the rhyming couplet – or rather the rhyme in the two tercets. In "Ontwaking" the sestet's tercets introduce the sounds depicted with E and G in the rhyme-scheme, i.e. the words "verward" (in... confusion) and "bloei" (bloom, placed at the end of the poem in the translation). These words are emphasised for they stand out having no rhyming pairs in the poem. The purpose of this is to contrast the blooming love with the turmoil the new experience causes in the life of the lyrical I.

In "Die ontmoeting", I proposed a connection between the concluding rhyming couplet and the first and fourth lines of the sonnet where a recapitulation of a sound allows the reader to relate a past emotion to a present situation. In "Ontwaking", the introduction of a totally new sound in the sestet's rhyming end couplet can be interpreted as signifying the advent of something new. Spies (65) proposes that the two concluding lines are a metaphor for the birth of a child whereas Fourie (17) sees this nature metaphor as being symbolic of the transience of love.

Mansura (1984:29), however, points out that the closing lines of most of Eybers's poems about motherhood in *Die stil avontuur* are used to portray the pregnant woman. Although "Ontwaking" is not considered a motherhood poem, Mansura's statement justifies Spies's proposal and best suits the anticipated course of events intended for the cycle.

Literal and emotional manifestations of elements within poems are of utmost importance to Hofmeyr. He cites the accompaniment to Schubert's "Gretchen am Spinnrade" where the

interweaving accompanimental writing for piano (Ex. 13) is both a literal representation of the spinning-wheel which features in the poem as well as being an emotional representation of the turmoil experienced by Gretchen (Hofmeyr, 2011a).

Example 13: Schubert, “Gretchen am Spinnrade”, mm. 1-2

In “Ontwaking”, the idea of a “duister stroom” (dark current) is the inspiration for the accompaniment. A relentless sweeping figure in the left hand is heard below a melody in octaves freely based on the motif of the beloved (B) (Ex. 14). This melody can be represented as the motif $B_{1\text{-extended}+2}$ where the characteristic turn of B_2 (a minor third down followed by a semitone up) becomes the dominating feature.

Example 14: Hofmeyr, “Ontwaking”, mm. 1-3

The vocal line (Ex. 15) is based on the love motif (C). B_2 is developed and the turn of a minor third up followed by a tone down becomes significant. A comparison to the vocal line of

mm. 14-16 of “Die ontmoeting” (Ex. 16) show some startling similarities to the melody in “Ontwaking”.



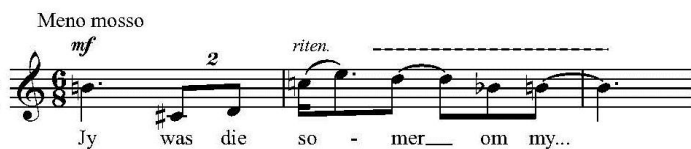
Figure 15: Hofmeyr, “Ontwaking”, mm. 4-7¹



Example 16: Hofmeyr, “Die ontmoeting”, mm. 14-16¹

It is also of interest to note that the abovementioned melody in “Die ontmoeting” takes place at the same moment where the chromatic premonition of the theme of the beloved is heard almost in its entirety in the piano part. In “Ontwaking”, it takes place at the words “Dan kom die uur” (Then comes the hour). This symbolic reminiscence is significant as it reflects the tension between the woman and the beloved as well as creating a link to the dramatic events of the previous song.

A variation of this melody (Ex. 17) can also be found in Hofmeyr’s first setting of an Eybers poem, “Herfs” (“Autumn”) from *Drie Gedigte van Elisabeth Eybers*, written twenty-four years prior to “Ontwaking”.



Example 17: Hofmeyr, “Herfs”, mm. 44-46¹

Intertextuality abounds when one compares “Ontwaking” to “Herfs”.⁷⁵ The above-quoted melody is heard at the words “Jy was die somer om my” (You were the summer that enveloped me). The similarities to the sense of unity in “Ontwaking” are obvious as is the nature metaphor in “Herfs” which plays such an important role in “Ontwaking”. Ironically, “Herfs” seems to contain more of the doubt and sadness which will play such an important role in this cycle.

Musically, the structure of the poem is reflected much less overtly than in “Ontwaking”. The only change which takes place between the octave and the sestet is the doubling of the vocal part in the right hand of the accompaniment from the sestet onwards.⁷⁶ While this may seem of little consequence, the thematic unification of the vocal line, based on the love motif, and the accompaniment, based on the motif of the beloved, ties in with the content of the poem where the lovers become one.⁷⁷ Aurally, this unification also has the effect of the voice being overpowered by the accompaniment until the sexual unification finally overwhelms the woman. “Isolde’s Liebestod” from Richard Wagner’s *Tristan und Isolde* is never far from one’s mind while listening to “Ontwaking”.⁷⁸ While the latter is more overtly ecstatic than the former, the sense of drama and emotional, musical and symbolic saturation are common to both works.

⁷⁵ The notion of Wagner’s use of symbolic elements between independent works is evident here.

⁷⁶ The doubling of voice and piano melodies is a common occurrence in the songs of Schumann. However, in these instances, Sams argues that it is the voice which echoes the piano as the piano concept is primary (Sams, 1969:2-3). In the case of Hofmeyr, it is more likely a symbolic unity which is intended rather than a submissive gesture on the part of the voice.

⁷⁷ In Schumann’s “Er, der Herrlichste von allen” a similar effect is produced. Sams (1969:130) describes the voice and the piano treble singing their shared melodies of joy. Also, the bass octaves are said to represent the lover himself. A comparison with the octave writing of the piano treble in “Ontwaking” is not unwarranted.

⁷⁸ Muller (2007) remarks on the apparent influence of Wagner on the writing of *Die stil avontuur*.

The predominance of F natural in this song is attributed to the glistening effect it has when heard as the flattened sixth in an A major context. The composer cites the appearance of “Ondine” in Maurice Ravel’s *Gaspard de la Nuit* as inspiration for this effect which is heard most clearly in the final piano flourishes which end both works (2011a).⁷⁹

5.3

Sonnet

In daardie laaste nag van trae wonder
 wat vreemd sal wees en vreeslik, as jou lyf,
 so gretig nou, sal stil gestrek lê,
 sonder gedagte en begeerte, stil en styf,
 sal al ons ligte vreugde dan vervaal
 tot iets wat droomdof in my oë swem
 wanneer ek blindelings langs die mure dwaal
 verwonderd oor die stilte van jou stem?

Sal jy dan stiller as die sterre wees
 wanneer ek saggies roep en hunkerend luister
 en niks hoor as die hartklop van my vrees
 of sal jou woorde terugkom, een vir een,
 wanneer die nag in die gordyne fluister
 en ek vol trae wonder wag, alleen?

Sonnet

*And in that darkest night of numbed amazement,
 so strange, so grim and fearful, when your limbs,
 so eager now, will lie unmoving, cold
 and stiff without desire or emotion,
 will all our radiant bliss then fade away
 to dreams that float dimly before my eyes
 while I roam blindly through empty rooms,
 bewildered at the silence of your voice?*

*Will you be stiller than the stars above
 when I softly call and listen yearningly
 and hear naught, save the heartbeat of my fear,
 or will your words return then one by one
 when in the curtainfolds the nightwind whispers
 and I in numbed amazement wait, alone?*

Following the life-affirming ecstasy of “Ontwaking”, “Sonnet” departs from the sequence of events as described in *Frauenliebe und -leben* and casts a forward glance at a sorrowful scenario in which the woman, in a meditation on the transience of love, lust and life imagines the lover’s still body devoid of desire. The placing of the poem, breaking from the expected sequence of events, is justified by the recollection of certain themes within this and the preceding poems. The anticipated “gretigheid” (eagerness) of the beloved in “Die ontmoeting”, realised in “Ontwaking”, is now brought into question. Also, the “oë wat

⁷⁹ The poem “Ondine” by Aloysius Bertrand tells the story of the seduction of a mortal by a water nymph. When rejected, she sheds a tear, bursts into laughter and vanishes into a spray of water. It might not be too far-fetched to see Hofmeyr’s inspiration as an omen on the course of the lovers in *Die stil avontuur*.

weifelloos staar” (a gaze that is resolute) is replaced by “ons ligte vreugde dan vervaal / tot iets wat droomdof in my oë swem” (our radiant bliss then fade away to dreams that float dimly before my eyes) and “wanneer ek blindelings langs die mure dwaal” (while I roam blindly through empty rooms) while the shared dreams of the lovers are now reduced to vague reminiscences. All of these changes occur against the backdrop of death.

The rhyme-scheme of “Sonnet” is seemingly less tersely organised when compared to the preceding poems, and it follows the form ABCB DEDE FGF HGH. From this, it is easy to see that, despite the seeming lack of cohesion, each quatrain and sestet contains at least one rhyming pair. When one compares the rhyming words, one uncovers that, for the most part, they form complementary ideas. These unifying factors contribute to the cohesion of the form and allow for clearly discernible sections to be identifiable.⁸⁰

A number of important themes of Eybers’s poetry are evident in this poem: Spies (2006:65) detects the portrayal of the sombre, Fourie (1977:17) identifies the contrast of life and death and Mansura (1984:13) identifies the preparation for death.

Opperman (1962:367) recognises a fear of death, whereas Fourie (17), interpreting the poem as a recognition of death as an end to all human experiences, not love alone, identifies a tone of questioning disillusionment which, when appreciated in the order in which Hofmeyr chose to place the poem within the cycle, achieves a powerful effect in the development of the relationship whereby it delays the necessary fulfilment of the birth of a child.

Formally, the poem alternates contrasting emotions. The theme of death – “as jou lyf... stil gestrek lê” (when your limbs... will lie unmoving) – is directly followed by hopeful

⁸⁰ “Lyf” (body) and “styf” (stiff); “luister” (listen) and “fluister” (whisper); “een” (one) and “alleen” (alone) are all complementary pairs.

remembrances of “ons ligte vreugde” (our radiant bliss). The star of “Ontwaking”, a hopeful sign of unity, becomes the metaphor for the beloved’s silence in “Sal jy dan stiller as die sterre wees...” (Will you be stiller than the stars above) while “of sal jou woorde terugkom” (or will your words return) looks back in hopeful expectation of the unity which characterised the lovers in “Ontwaking”. The answer, however, seems to be indicated by the final word “alleen?” (alone?) which reaffirms the solitude of the opening.

The assonance of the *aa* sound in the opening line creates what Kannemeyer (2005:179) terms an atmosphere of dread. This technique was also used by Eybers in “Eerste sneeu” from her volume of poetry, *Rymdwang*, of 1987.

The form of “Sonnet” can be illustrated as follows:

Section	A	B	A1	B2	Coda (A2)
Bars	1-16	17-28	29-35	36-43	44-50

The form of the song is determined completely by the structure of the poem where each section corresponds to the two quatrains and sestets of the poem while also enhancing the rapid alternation of contrasting emotions within the poem.

Marked *Quasi marcia funebre* (Like a funeral march), the piano provides a solemn introduction to this song (Ex. 18) which Hofmeyr labels the theme of death (D). This theme can be identified from the accompanimental figure at the beginning of the song.

Quasi marcia funebre ♩ = c. 42-46

Pianoforte

pp una corda

Example 18: Hofmeyr, “Sonnet”, mm. 1-4

This accompaniment of the A-sections assumes the form of a chaconne which is based, as in J.S. Bach’s “Crucifixus” from the *B-minor Mass* (Ex. 19), on a descending chromatic bass-line.

Larghetto

Pianoforte (reduction)

p

Example 19: Bach, “Crucifixus”, mm. 1-5¹

The flowing music of the preceding songs is replaced by a quietly brusque rhythm which the composer (2011a) likens to “Il Penseroso” from Franz Liszt’s *Années de Pèlerinage* (Ex. 20).

Lento

Pianoforte

mf

Ped

Ped

Example 20: Liszt, “Il Penseroso”, mm. 1-4³

Harmonically, “Il Penseroso” and “Sonnet” are both based on the juxtaposition of minor triads placed four semitones apart. This results in a scale with strong hexatonic inflections (Ex. 21).



Example 21: Resultant scale

While the accompaniment contains some highly dense and chromatic writing, the vocal part is a development of the theme of death (D) which is based primarily on a Phrygian scale on D# (as heard in the coda of “Die ontmoeting”) and it is here where the cadential Phrygian inflections which form such an important part of Hofmeyr’s melodic inspiration is heard most prominently. The construction of two perfect fifths a semitone apart is significant here where they fulfil their symbolic intention as a depiction of death and debilitation (Ex. 22).

Soprano *mp*

In daar-die laa - ste nag van tra - e won - der

Example 22: Hofmeyr, “Sonnet”, mm. 5-7³

A dramatic change in register, texture and mood distinguishes the B-section of the song where an ethereal reference to the love motif (C) (Ex. 23) in “Ontwaking” (mm. 47-54) is cited.

Soprano *pp*

Sal al ons lig - te vreug - de dan ver - vaal

Example 23: Hofmeyr, “Sonnet”, mm. 19-21¹

Poetic references to “ongekende vreug” (new and wondrous bliss) and “al ons ligte vreugde” (all our radiant bliss) are echoed in the music.

The accompaniment of A1 is inspired by the words “niks hoor as die hart-klop van my vrees” (hear naught save the heartbeat of my fear) where the pianist is required to silently depress a chord in the bass of the piano, allowing the overtones to resonate, while quietly articulating chords in a repeated rhythm. A similar effect is employed by Hofmeyr in “Kinderland”, the fourth song in his cycle, *Alleenstryd*. Here, however, the piano holds down a chord and plays a melody above it thereby allowing the sympathetic vibrations to envelop the melody (Ex. 24).

The image shows a musical score for Pianoforte. The right hand (treble clef) has a melody starting with a dynamic marking of *p* (piano) and the instruction *liberamente*. The melody is marked with accents and a crescendo leading to a dynamic marking of *mf* (mezzo-forte). The left hand (bass clef) plays a sustained chord, indicated by a bracket and the instruction *deprimere senza suono senza pedale* (depress without sound without pedal).

Example 24: Hofmeyr, “Kinderland”, mm. 8⁴-11²

Hofmeyr describes this as having the effect of the “vocal line reverberating like a distant memory in the piano part” (in Cupido, 2010:36). In “Sonnet” it is rather the evocation of a premonition (the woman anticipates the silence of the beloved) which inspires this pianistic technique.

In A1 of “Sonnet”, the vocal line (Ex. 25) is based on the theme of death (D) which is inspired by the woman’s anticipation of the death of the beloved.

The image shows a musical score for Soprano. The tempo is marked *Tempo primo* and the dynamic is *pp* (pianissimo). The lyrics are: "Sal jy dan sti-ller as die ste-rre wees wan-neer ek saggies roep en hun - k'rend lui-ster".

Example 25: Hofmeyr, “Sonnet”, mm. 29-32²

The closing bars of “Ontwaking” are cited again from m. 36 but are transformed into an eerie nocturnal murmur. Hofmeyr mentions a number of works which provided the inspiration for this effect. Among these are the openings of both Arnold Van Wyk’s *Nagmusiek* (Ex. 26) and

Liszt's "Apparition I" (Ex. 27), both of which use an oscillatory 2nd and 7th accompanying motif (2011a).

Molto lento ♩ = c. 60

Pianoforte

m.d.
ppp sempre legato, eguale e misterioso
due Ped.
Ped.

Example 26: Van Wyk, *Nagmusiek*, mm. 1-2

Senza lentezza quasi allegretto

Pianoforte

rubato
dolce parlante
sempre *ppp* e leggerissimo il basso
Ped. * Ped.

Example 27: Liszt, "Apparition I", mm. 1-2

Within Hofmeyr's own oeuvre, his setting of another Eybers poem, "Grys Middag" from *Drie Gedigte van Elisabeth Eybers* employs a similar effect (Ex. 28).

Languido ♩ = c. 88-96

Pianoforte

p incolore
2 pedali fino al segno

Example 28: Hofmeyr, "Grys Middag", mm. 1-4

The vocal line in B2 of “Sonnet” is here based again on the love motif (C) where the woman anticipates the return of the beloved.⁸¹ The coda recapitulates the death theme⁸² (D) and provides the longest postlude thus far.

The emotional impact of this song cannot be underestimated. The almost schizophrenic way in which the death theme is alternated with references to “Ontwaking” elevates this setting to a point where it assumes the role of a powerful caesura in the development of the anticipated sequence of events by delaying the birth of a child.

5.4

Heimwee

Eenmaal - miskien was ek toe nog 'n kind –
was alle dae soos hierdie winterdag,
die lug so yl en klaar en koesterend sag,
die son so ver en vlamloos en die wind
swygsaam, met nou en dan 'n wye sug
wat glansend oor die gras 'n ligte streep
van helder omgeboë halms sleep;
'n onderstroom van lente in die lug,
onkeerbaar soos die lewe in my skoot
en wreed en dringend met die teer geweld
van alle wasdom, ryk aan soete onrus
wat hygend in my hart en longe opstoot
tot ek 'n blinde koers vat deur die veld
waar elke geur louter herinnering is.

Nostalgia

*Once, perhaps when I was but a child,
once ev'ry day was like this winter's day,
the air so light and clear and shelteringly soft,
the sun so distant and so flameless and the wind
silent, with now and then a spreading sigh,
that glistens as it moves across the fields
of sunkissed, undulating, golden grass;
an undertow of springtime in the air,
relentless as the life within my womb
and cruel and urgent with the tender force
of all that waxes, rich in sweetest turmoil
that surges through my being, leaving me breathless,
until I take a blind course through the veldt,
where all is fragrant with remembrance.*

The first poem not to be taken from *Die stil avontuur*, “Heimwee”, appears in *Die vrou en ander verse* of 1945 and depicts the expectant mother amidst the backdrop of nature. Reminiscing on her youth, she identifies the feelings associated with the clarity of a winter’s

⁸¹ “Of sal jou woorde terugkom” (Or will your words return).

⁸² Responding to the woman’s word, “alleen” (alone), the return of the death theme is a potent antithesis to hope.

day to be symbolic of her childhood. She compares the life of her unborn child to the inexorable onset of spring.

The idea of childhood was of great importance to Eybers who believed it essential that the poet preserves the essence of childhood. In an article in *Die Burger* (1963) she states:

’n Digter moet sover moontlik die sintuiglikheid van sy kinderjare behou, die erns en die uitgelatenheid van sy adolessensie, die onafhanklikheidsdrang van sy jeug en daarby die selfkritiek van sy volwassenheid.⁸³

A belief that poetry completes the incomplete finds expression in the child-like perception of perfection. That these remembrances are the utterings of an adult lends what Spies terms an emotional dimension to the paradox of perfection (1975:113-114).

The placing of this poem as the fourth song in the cycle, once again, not only serves to further the sequence of events in a woman’s life, but also looks back at and affirms some of the important themes encountered thus far.

A sense of travelling between different time spheres here enhances the connection of the mother and child rather than between husband and wife. The perception of spring recalls the blossoming of the flower in “Ontwaking” while the impermanence of nature and childhood reaffirms the passing of time.

Emotionally, “Heimwee” can be seen as the transition of the young woman of “Die ontmoeting” and “Ontwaking” to the mother in “Nocturne”. This transition, clearly indicated by the marked change in atmosphere between the octave and the sestet, allows the

⁸³ As far as he possibly can, a poet has to retain the sensuousness of his childhood, the seriousness and exuberance of his adolescence, the yearning for independence of his youth and with it the self-criticism of his adulthood.

aforementioned recapitulation of themes to assume a dominating role. The mother, remembering her childhood, is now faced with the onset of a new phase of her life – one which seems to approach her with the same impetus and overwhelming ferocity as the urges she succumbed to in ‘Ontwaking’.

Kannemeyer (2005:171) suggests that the first eleven verses of *Die vrou en ander verse*, of which “Heimwee” is the fifth, belong thematically more to the mother/child poetry of *Die stil avontuur* than to the volume to which they actually originate. He identifies a mystical union which offers no comfort to the mother. This notion ties in with Spies’s statement (2006:66) that “Heimwee”, with its powerfully portrayed emotions, lends a clear voice to the remembrances of the past and the anticipation of the future, both of which enhance the perfection of the natural sequence of events which pregnancy is meant to embody. Spies also highlights the paradoxical nature of the title of “Heimwee” (“Remembrance”) for a poem in which the anticipation of the future serves as dramatic content. Here the seemingly tranquil description of nature is tainted by the constant, relentless effects of transformation.

The white-note version of the motto (A₂) as heard at the conclusion of “Die Ontmoeting” is heard in the upper register of the piano above a slow moving chordal accompaniment. Against the backdrop of this transparent texture, both the voice and the accompaniment develop the motto. This lends an atmosphere of reflection to the setting which ties in with the woman’s childhood reminiscences.

If one is to interpret this version of the motto as being symbolic of the apprehension felt by the woman – in “Die Ontmoeting”, apprehension at the moment the lovers stand face to face and here, apprehension at the thought of a life growing unstoppably within her body – the proximity of this theme in the piano part to the vocal writing has, at times, an almost stifling

effect as though the apprehension, in contrast to the expansiveness of nature, were closing in on her (Ex. 29).

Example 29: Hofmeyr, “Heimwee”, mm. 7³-18¹

Hofmeyr describes some of Eybers’s poetry as skilfully encapsulating the febrile character of the natural surroundings of her childhood and counts both “Heimwee” and “Grys Middag” as being representative of this. He mentions that his settings of these poems have much in common with one another (Hofmeyr 2011b). A comparison between two passages from these settings clearly exhibits these similarities in both the vocal writing and the texture of the accompaniment.

Example 30: Hofmeyr, “Grys Middag”, mm. 26²-29²

Example 31: Hofmeyr, “Heimwee”, mm. 22²-24²

Pianoforte

ped. tenuto al fine

lasciar vibrare

Example 32: Hofmeyr, “Heimwee”, mm. 56-57

Pianoforte

ff

pedale tenuto al fine

sempre piano

ppp
come un soffio

Example 33: Hofmeyr, “Grys Middag”, mm. 67-69

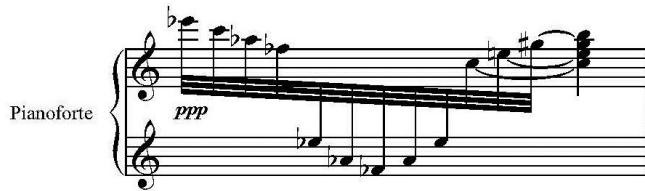
The accompanimental figure at m. 18 (Ex. 34) is based on the motto of the woman and suggests the sunlight shimmering over the windswept grass.⁸⁴

Example 34: Hofmeyr, “Heimwee”, mm. 18-20⁴

At the words “wat glansend oor die gras ’n ligte streep van helder omgeboë halms sleep” (that glistens as it moves across the fields of sun-kissed undulating golden grass), an

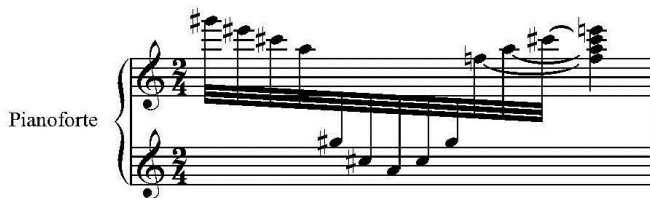
⁸⁴ Composer’s notes.

incomplete hexatonic construction is heard in the accompaniment (fig. 35). While only five of the six notes of the hexatonic scale are present, the desired glistening effect is still strikingly apparent.



Example 35: Hofmeyr, “Heimwee”, mm. 23

Mm. 26-30 are all based on a single, incomplete hexatonic chord (Ex. 37).



Example 37: Hofmeyr, “Heimwee”, mm. 26

As Roos (2000a:32) points out, Hofmeyr’s aural conception of this construction is one of soft glistening. When orchestrating it, he favours an effect such as that of the vibraphone. The register and dynamic prescription of *ppp come un soffio* (like a breath) here indicate that this is clearly the sound Hofmeyr wished to reproduce on the piano.

This accompaniment, while not always hexatonic in construction, increases in volume and range – responding to the text which describes “...onrus wat hygend in my hart en longe opstoot...”⁸⁵ until the appearance of the white-note version of the motto (A₂) in the piano part at the words “waar elke geur louter herinn’ring is” (where all is fragrant with pure remembrance). Here, the motto appears, once again, over an A pedal.

⁸⁵ ...turmoil that surges through my being, leaving me breathless...

The ecstatic surges of “Ontwaking”, based primarily on the theme of the beloved (B), are, in “Heimwee”, based on the motto of the woman.⁸⁶ This is an important shift in the cycle where the emphasis is transferred, for the moment, away from the beloved and onto the woman herself. This can be perceived as a preparation for “Nocturne” in which the woman gives birth.

5.5

Nocturne

Die swewende maanlig lê yl rondom ons
 en glim op jou voorhoof soos perskedons

en blink soos 'n skulp aan die waterkant
 in die sorglose holte van jou hand

en gly langs jou trillende wimpers en raak
 aan die sagte duik wat jou slape maak

en vou om jou ooglede warm en rond
 en skuil in die skaduwee onder jou mond.

'n Kind se gestalte is soepel en teer,
 so sorgsaam en smetteloos geboetseer,

vir die dag en die lewe so onberekend
 in suiwere selfgenoegsaamheid

dat ek soms in 'n heldere maannag vrees
 dat jy deel van 'n droom se verraad moet wees.

Nocturne

*The silvery moonlight floats down from above;
 and glows on your cheeks as on peaches, my love,*

*and glints like a shell on the watery sand
 in the rose-curved contentment of your hand,*

*and glides down your lashes trembling with dreams
 to the gentle dent where your temple gleams*

*and steals down your nose to the buttony tip,
 and hides in the overhang under your lip.*

*So tender and soft are the limbs of a child,
 its features so sweet, so gentle and mild,*

*of the day, and of living, so unaware,
 in innocent sleep unclouded by care,*

*that I fear on a moonlit night like this,
 that you're part of a dream's deceitfulness.*

⁸⁶ Despite the minor white-note version of the motto (A₂) being heard here, it is set in an A major harmonic context and therefore exhibits the immediacy of emotions characterised by the major version of the motto (A₁). Hofmeyr intended a structural mirroring of the ending of “Die ontmoeting” and “Heimwee” where the former anticipates the future and the latter reminisces on the past (Hofmeyr, 2011c).

Not belonging to the group of poems from *Die Vrou en ander verse* recognised as being childhood poems, the content of “Nocturne”, with its melodic contours and thematic references to the previous poems in the cycle, fits perfectly as the fifth song.

At first, “Nocturne” appears to be a lullaby – a perfectly feasible assumption given the placing of the poem in such a way to logically proceed from the pregnancy described in “Heimwee”. The mother, lovingly naming the child’s body-parts, is entranced by the sight of her child in the moonlight. However, a sinister transformation in the tone of the poem indicates an undercurrent of anxiety and fear.

Mansura (1984:52-53) points out that, structurally, although the poem consists of seven rhyming couplets, a sonnet-form with a marked change in tone is still recognisable. According to Belcher (1969:158), the defining characteristic of such a sonnet, the couplet-sonnet, is the perpetual forward movement of both sound and content. The first four couplets, all containing the word *en* (and) and referring to the child’s body parts with “jou” (the possessive pronoun “your”) and once to “ons” (us) when describing both mother and child, are rounded off with a full-stop. In the volta, appearing at the fifth couplet, the child is now more distantly referred to as “’n Kind” (a child) and the “ons” of before is replaced by *ek* (me) and “jy” (you). This clearly indicates a separation of the mother and child which, in the final couplet, is attributed to the mother’s fear that the perfection and purity of her child must be the deception of a dream. The transition from the “swewende maanlig” (silvery [or rather floating] moonlight) of the opening to the dark premonition of the final couplet presents another dimension to the emotional shift in the mother’s experience.

This concentration of the experience of motherhood to the fears and anxieties of the mother leads Spies (1975:115) to categorise “Nocturne” not as a child-oriented poem but rather as a

mother-oriented poem. She does however recognise the re-establishment of the youthful love of “Die ontmoeting” and “Ontwaking”, now seen in a more mature light (2006:67).

Typically a musical composition, the nocturne is either inspired by or evocative of the night. Originally, the title was assigned to multi-movement ensemble or vocal compositions such as Mozart’s *Notturmo* in D, K. 286 and *Sei Notturmi* for three voices and three basset-horns on texts by Metastasio. More commonly though, the nocturne assumed the role of a miniature for solo piano as developed by John Field, Fryderyck Chopin and Gabriel Fauré. These later works are usually characterised by a lyrical, ornamental melody accompanied by an arpeggiated figure. The title nocturne has also been used by artists and poets when the evocation of night is of primary importance.

In Hofmeyr’s setting, the mysterious and eerie tone of the poem is reflected in an accompaniment which spans the upper register of the piano and incorporates the interval of a perfect fifth quite prominently.⁸⁷ This accompanimental figure is derived from the opening interval of the motto (perfect fifth) and from the accompanimental figure in “Heimwee”.

⁸⁷ The mysterious element of the nocturne as a genre is of considerable importance to Hofmeyr (2011b) who, in his work *Notturmo elegiaco* for violin or flute, cello and piano provides the performance direction of *misterioso*. In his composer’s notes, he describes the work as a “lugubrious piece [which] takes the form of a ghostly rumination on [...] rather static themes, evoking a nocturnal colloquy among the phantoms of bygone tragedies” (Composer’s notes). In his setting of ‘Nocturne’, the direction of *misterioso* is also found above the accompanimental figure which, in its repetitiveness, has the effect of a static, but soothing, lullaby. Also, in the third movement of his first string quartet, *Notturmo*, a “mood ... of elegiac desolation ... that broods obsessively ... over a rhythmic ostinato” defines the character of the work which the composer describes as a “frozen, grief-stricken atmosphere”.

In “Heimwee” it depicted the glancing sunlight on the wind-swept grass while here, in “Nocturne”, it depicts the silvery gleam of moonlight.⁸⁸ The opening upward flow of notes (Ex. 37) is based on two perfect fifths a semitone apart.⁸⁹

Example 37: Hofmeyr, “Nocturne”, mm. 1-2

The vocal line (Ex. 38), subjected to a degree of development, reiterates this construction.

Example 38: Hofmeyr, “Nocturne”, mm. 8³-12

Set almost entirely in the upper register of the piano, at the words “dat ek soms in ’n heldere maannag vrees” (that I fear on a moonlit night like this) the introduction of a low, ominous chord marked *ppp* does not interrupt the hitherto persistent figure of the accompaniment. Instead, it is a manifestation of the doubt as expressed by Eybers in the poem. At the words “deel van ’n droom se verraad moet wees” (part of a dream’s deceitfulness) the word “verraad” (deceit) are marked with accents. The work ends with a low chord marked *pppp* which, incidentally, is the same construction as the silent chord in ‘Sonnet’.

The form of the song directly reflects the form of the poem where the couplets are clearly defined and a short passage for piano distinguishes the octave from the sestet in which the

⁸⁸ Composer’s notes.

⁸⁹ As already discussed, this construction also features prominently in the vocal line of “Sonnet” at the words “In daardie laaste nag van trae wonder” (And in that darkest night of numbed amazement).

third permutation of the motto of the woman (A_3) (Ex. 39) is woven into the texture of the accompaniment (Ex. 40).



Unlike *Frauenliebe und -leben* where the celebratory joys of motherhood are followed by the death of the beloved in “Nun hast du mir den ersten Schmerz getan”, “Die antwoord”, taken from *Die stil avontuur*, re-establishes the relationship between the woman and her beloved on a mature level (Spies 2006:68). This relationship, however, is now the subject of the doubt which pervaded the perfection of her child in “Nocturne”.

For the first time in the cycle, the experiences and doubts of the beloved are expressed. Responding to the doubt of the beloved, she replies as emphatically as Peter did after his betrayal of Jesus.⁹⁰ Lindeque (1951:26) perceives this as Eybers philosophising on the deceit of the human being who, in essence, is never sure of their feelings while McDonald (1952:55) proposes that the doubt is, in this case, that of the beloved and it is the woman who, with her clear, open-hearted answer, is able to placate and dismiss any question of unfaithfulness held by the beloved.

As Fourie (1977:15-16) points out, the opening of “Die antwoord” creates the expectation and anticipation of a tender love-poem. With the introduction of the Christ-Peter relationship, however, a shadow of doubt is introduced which culminates with the words “elke roekelose eed” (every reckless oath). This could be interpreted either as reducing the validity of the woman’s answer or as an emphatic attempt to convince the beloved of her faith and devotion. Hofmeyr interprets this statement as the woman’s reassurance that her love surpasses any “reckless oaths” which might have defined their relationship before (2011c).

The poem consists of four tercets having the rhyme-scheme AAA BBB CCC DDD. This poetic form’s three-lined stanzas link the divine number three of the Trinity, the “cock’s third crow” and the “three questions” Jesus asked to the lyrical I’s own human experience. The

⁹⁰ John 21:17.

trinity of mother, father and child may also be alluded to. Opperman (1962:367) considers this poem to have “interesting intellectual tension”.

Hofmeyr responds to the importance of the beloved and the number three in a setting which opens in compound triple metre 9/8 (3x3 quavers per bar) and in which the motif of the beloved (B), particularly the characteristic turn of B₁₊₂, is most prominently heard in the accompaniment (Ex. 41).

Example 41: Hofmeyr, “Die antwoord”, mm. 1-2

The voice echoes the chromaticism of B₁ and also develops the love motif (C) at the appearance of the woman’s answer to the beloved’s question (fig. 42).

Of ek jou lief- het?... Hoe vra jy, wan-neer my o - ë - van die ant-woord vol is,

Example 42: Hofmeyr, “Die antwoord”, mm. 6²-10²

The form of “Die antwoord” reflects the form of the poem where each tercet of the poem signifies a new musical section. This can be illustrated as follows:

Section	A	A1	B	A2	[Coda]
Bars	1-15	16-24	25-37	38-47	[48-52]

The voice develops both the motif of death (D) and the motif of love (C) where the reference to the Biblical story of Jesus and Peter is made (Ex. 43).

Meno mosso ♩ = c. 42-46

Soprano

Drie maal het hy ge- vra... Daar was al-leen die èèn ge- bro - ke ant- woord oor

Example 43: Hofmeyr, “Die antwoord”, mm. 25-30¹

The song ends with a highly chromatic and pianistically dense reference to the beloved over which the woman twice declares her emphatic answer to his question: “Jy wéét...” (You knów...). In the first version of the song, and in the version recorded by Stapelberg and Hofmeyr, the words “Jy wéét” are not repeated. In a later revision of the score, Hofmeyr added this repetition as he felt the impact of this statement would be far more powerful if both the voice and the piano were heard until the end of the song as a reference to the exuberance of the love in the first half of the cycle, particularly in “Ontwaking” (Hofmeyr 2011c).

“Die antwoord” is the only song in *Die stil avontuur* in which no direct versions of the motto appear. In the coda however, a reference to the end of the motto can be heard in the accompaniment (Ex. 44) and references to “Ontwaking” are obvious.

Pianoforte

rall.

Example 44: Hofmeyr, “Die antwoord”, mm. 50³-51¹

In 1952, the South African composer Rosa Nepgen set “Die Antwoord” to music as part of her *Drie Liedere op Gedigte van Elisabeth Eybers*. Besides the designation of a time signature in triple time and the repetition of the words “Jy wéét” at the end of the poem, the two settings could not be more different.

“Die antwoord” contains the most instances of text repetition in the cycle. The phrases “Of ek jou liefhet?” (If I do love you?); “wie kon die later vraag en antwoord raai?” (who could

foresee the later question then?); “Wanneer ek elke roekelose eed” (When ev’ry reckless oath I’ve sworn) and “Jy wéét” are all repeated. Here, the repetitions are incorporated to highlight the importance of the words rather than to facilitate textual coherency.

5.7

Wag

Omarm hom sag.
Jy het hom, aarde, en jy mag hom hou,
langer dan elke vrou.
Ek hou die wag.

Watch

*Embrace him gently.
You have him, Earth, he is yours to hold,
longer than any spouse.
I will keep watch.*

Taken from the volume of poetry *Onderdak* (1968) this quatrain contrasts the preceding verses by portraying death in painfully realistic terms. The ecstatic girl is replaced by a mature woman and mother who accepts the death of her beloved gracefully and with laconic realism. Hofmeyr (2011c) interprets this verse (one of the few of Eybers’s later verses to which he feels an affinity) as depicting extreme restraint which suggests a powerful underlying emotion. He also feels that the laconicism of the verse is perhaps an attempt to avoid voicing certain emotions which are too powerful to express out loud. This ties in with Kannemeyer (2005:176) who separates the closing seven verses from *Onderdak* which all deal with the death of a lover from the rest of the volume and identifies the use of irony to avoid direct emotion in all of these verses.

The rhyme-scheme, ABBA, also known as embracing rhyme (*omarmende rym*), beautifully connects the emotions of the surviving woman with the first word of the poem – “Omarm” (Embrace).

Spies (2001:176) identifies the function of this poem as being the *consolatio*⁹¹ which expresses the lyrical I's reconciliation with the death of the loved one, although retaining an undertone of sorrow.

While the text on which "Wag" is based portrays the quiet resignation of the woman to the death of the beloved, the opening of the final song presents what can surely be described as a depiction of the initial shock, anger and pain experienced by the woman.⁹² As the epilogue of Schumann's "Nun hast du mir den ersten Schmerz getan" is said to represent the last of Chamisso's poems, so the prologue to "Wag" seems to present the immediate response of the woman to the death of the beloved – a response which is only implied in the text. Here, Hofmeyr clearly demonstrates his intention of allowing musical narrative to compensate for a textual hiatus while also allowing his interpretation of the poetry to accommodate the storyline he wishes to convey. As will be seen, drawing on themes and, essentially, symbols used earlier in the cycle, he manipulates the texts to create a believable and suitable narrative succession.

The theme of death (D), unlike in "Sonnet", where it is heard *pianissimo*, is presented in a shock of sound in the lower range of the piano marked *sfz*.⁹³ It maintains the funereal character and is still based on the chaconne theme as in "Sonnet". The voice, entering quietly

⁹¹ The *consolatio* as a literary genre emerged as a form of highly personal and emotional writings as the result of the death of a loved one (Kierdorf, 2009).

⁹² Here, Hofmeyr compensates for the restraint expressed in the text by inserting an extensive, impassioned prelude which presents the emotions which he feels the poet must have been containing (Hofmeyr, 2011b).

⁹³ This prologue, the longest in the cycle, is intended by Hofmeyr to allow sufficient dramatic timing between "Die antwoord" and "Wag" where the shift in emotional content is enormous. Hofmeyr identifies in *Frauenliebe und -leben* a dramatic weakness, in part owing to Chamisso's verses, in which an insufficient link from "An meinem Herzen, an meiner Brust" to "Nun hast du mir den ersten Schmerz getan" provides problems for both the performer and audience with regard to maintaining and conveying a believable dramatic sequence (Hofmeyr, 2011c).

in m. 10, quotes the nocturnal murmuring accompaniment⁹⁴ of “Nocturne” at the words “Jy het hom, aarde, en jy mag hom hou” (You have him, Earth, he is yours to hold.) where a reference to the motif of the beloved is heard

The coda of the song (and arguably, the Schumannesque postlude to the entire cycle), contains a broken reference to the motto at “Ek hou die wag.” (I will keep watch.) which is to be played *staccato* by the pianist in the upper register of the piano,⁹⁵ superimposed over the theme of death and the lullaby (“Nocturne”) (Ex. 45). Marked *tenere quanto possibile* (sustain for as long as possible), Hofmeyr requires the voice to feature passively in this postlude while the accompaniment consolidates and reconciles the important themes of the cycle: the theme of the woman, the theme of the beloved and the theme of death. The close succession in which the themes are heard functions not only as an expression of the concentration of the text, but also as a contrapuntal tying together of the different symbolic strands to form an emotional and musical climax.

The cycle ends in the key of f minor which allows the motto to be heard in its third permutation (as in “Nocturne”), reinforcing the idea of death/sleep, and also concludes the cycle a third below the opening key of A major.

⁹⁴ This can be seen in the bass notes of the accompanimental texture which appear a semitone apart. Incorporated into this figure is the texture of the accompaniment which appeared in “Ontwaking” and “Heimwee”. The juxtaposition of the accompaniment previously related to the ecstatic emotions of love and familiarity with the nocturnal accompaniment associated with sleep, provides the context for the text in which the beloved refers to the death of the beloved as being another phase in *his* life, where the earth represents his eternal mistress.

⁹⁵ Hofmeyr likens the final appearance of the motto, detached and fragmentary, to represent the brokenness of the woman.

a tempo
ppp

Soprano

Ek hou die wag.

a tempo (*Sva sopra!*) *m.s.*
ppp

Pianoforte

pp

una corda

ped. * *ped.* * *sim.*

tenere quanto possibile

m.d. *m.s.*

dim. poco a poco

ped. * *ped.* *

rall. *niente*

ped. * *ped.* * *ped.* * *ped.* *

Example 45: Hofmeyr, "Wag", mm. 24-38

Chapter Six: Conclusion

Since returning to South Africa in 1992, Hendrik Hofmeyr has secured his status as one of the most successful and prolific composers in South Africa today. Through entering a number of international competitions and by accepting requests and commissions, he has ensured that his music is heard throughout the world.

A large percentage of his oeuvre is either inspired by or set to texts of which Afrikaans is the most prevalent. While he claims that no political affiliations are furthered by his music, he has nonetheless been accused of practicing a compositional philosophy which, through a decidedly Romantic idiom, aims to encourage reconciliation and is therefore not representative of a post-apartheid South Africa (Muller, 2004:10). Pooley (2008: 86) states that Hofmeyr's rejection of modernist techniques and his inclusion of African elements may be interpreted as an adjustment to a more heteronomous field in the post-apartheid era.

As discussed in this study, Hofmeyr is drawn to the texts of the older generation of poets. This affiliation is based purely on formal construction and is not influenced by content. It is therefore preferable to regard his text choices as "traditional" rather than "conservative" as he has never been prescriptive on the content of texts. He deems the more amorphous forms of later poetry to be unsuitable for musical setting and in its abandonment of rhythm and concern for sound, to be pretentious (Van der Mescht, 2007: 49).

Romanticism and structural (or organic) unity are both defining characteristics of Hofmeyr's music. The latter is usually highlighted by the composer through the use of composer's notes, while the former is identifiable through his use of symbolism, a compositional philosophy which believes it is the aim of music to enchant the listener and his rejection of the avant-garde.

Symbolism in Hofmeyr's music is employed to facilitate organic unity and to minimise the limitations which Hofmeyr believes a musical setting places on a text. As discussed in this study, pentatonic, hexatonic and octatonic constructions are the most commonly utilised symbolic elements used in *Die stil avontuur* from which the main themes of the work are constructed. Each of these scales holds a particular significance to Hofmeyr – a significance which is unique to his compositional philosophy. The significance of these symbols is usually explained in introductory notes to his works. The unifying nature and representative roles of these symbols would otherwise go unnoticed.

The majority of the poets whom Hofmeyr favours belong to a group known as the *Dertigers*. These poets leaned toward writing verse where a confessional tone characterises the heightened emotional impact of a hitherto silent expression. Nature and personal experiences became the focus of these poets who expressed themselves within the framework of poetic form, through hidden meanings and an artistic use of language.

In the case of Eybers, one of the most celebrated of the *Dertigers*, sounds and the organisation of sounds was of utmost importance. To her, music was superior to poetry and this is evident throughout her entire oeuvre. Her love of the sonnet, a poetic form which has as a defining characteristic the organisation of sounds, as well as her success in this form exhibits her love for music and the harmonious construction of sounds.

The prominent role of the woman in her poems is of great significance and for these she remains a timeless and universal voice in South African poetry.

In my analysis of the seven poems and songs in *Die stil avontuur*, I traced the important thematic elements of the cycle and demonstrated how the music and texts interacted. I presented my own interpretations of the poems with the interpretations of a number of

academics and indicated where Hofmeyr's own interpretations either correspond or conflict with theirs.

The most important symbols are that of the woman (the motto), of which there are three permutations: the beloved, love and death. As in Wagner's use of the leitmotif, where every musical idea is constructed around the appearance, reminiscence and transformation of symbols, so the score of *Die stil avontuur* incorporates symbols into virtually every musical idea where textual ideas or symbols are identified. In this way, Hofmeyr's song-cycle owes more to Wagner than to Schumann, where the latter's *Frauenliebe und -leben* supplied the core narrative idea (i.e. the storyline) rather than dictating or influencing the compositional techniques involved in the writing of the cycle.

As discussed, Hofmeyr regards the incorporation of symbols into his settings as a necessity in overcoming the limitations that a musical realisation places on texts. In *Die stil avontuur*, many of the symbols are recurring not only within the cycle, but also within his output as a composer of the *Lied*. This cross-referential and intertextual use of symbols owes much to Wagner who pioneered this approach in his operas.

As symbolic unity is of more importance in this cycle than harmonic unity, I favoured an approach which aimed to highlight this aspect of the music. Coupled with an appreciative study of the texts, this methodology will be of great benefit to performers wishing to study the cycle. As Stein and Spillman (2010:20) state:

The necessity of studying the poetry in *Lied* performance preparation is not optional; rather, it is a major part of the basic work of both singer and accompanist.

In this study, I have mentioned other works written by Hofmeyr which have been the subject of musical settings. These references have, however, only been made briefly and only where intertextuality is of significance. An overview and evaluation of Afrikaans in Hofmeyr's oeuvre is a subject which merits further study.

Similarly, an overview of musical representations in the poetry of Eybers could justify further research.

University of Cape Town

Appendices

1. Frauenliebe und -leben

Adelbert von Chamisso

Seit ich ihn gesehen

Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.

Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehrt ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

Er, der Herrlichste von allen

Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen,
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Höhrer Stern der Herrlichkeit!

Nur die Würdigste von allen
Darf [Soll] beglücken deine Wahl,
Und ich will die Hohe segnen,
Segnen viele tausendmal.

Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

Since seeing him

Since first seeing him,
I think I am blind,
Wherever I look,
Him only I see;
As in a waking dream
His image hovers before me,
Rising out of deepest darkness
Ever more brightly.

All else is dark and pale
Around me,
My sisters' games
I no more long to share,
I would rather weep
Quietly in my room;
Since first seeing him,
I think I am blind.

He, the most wonderful of all

He, the most wonderful of all,
How gentle and how loving!
Sweet lips, bright eyes,
A clear mind and firm resolve!

Just as there in the deep-blue distance
That star gleams bright and brilliant,
So does he shine in my sky,
Bright and brilliant, distant and sublime.

Wander, wander on your way,
Just to gaze at your radiance,
Just to gaze on in humility,
To be but blissful and sad!

Do not heed my silent prayer,
Uttered for your happiness alone,
You shall never know me, lowly as I am,
You noble star of splendour.

Only the worthiest woman of all
May your choice elate,
And I shall bless that exalted one
Many thousands of times.

Then shall I rejoice and weep,
Blissful, blissful shall I be,
Even if my heart should break,
Break, O heart, what does it matter?

Ich kann's nicht fassen, nicht glauben

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen:
„Ich bin auf ewig dein,“
Mir war's – ich träume noch immer,
Es kann ja nimmer so sein.

O lass im Traume mich sterben,
Gewieget an seiner Brust,
Den seligsten Tod mich schlürfen
In Tränen unendlicher Lust.

Du Ring an meinem Finger

Du Ring an meinem Finger,
Mein goldenes Ringlein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

Ich hatt ihn ausgeträumet,
Der Kindheit friedlichen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.

Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen Wert.

Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

Helft mir, ihr Schwestern

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Als ich befriedigt,
Freudigen Herzens,
Dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Dass ich mit klarem
Aug ihn empfangen,
Ihn, die Quelle der Freudigkeit.

I cannot grasp or believe it

*I cannot grasp or believe it,
A dream has beguiled me;
How could he, of all men,
Have exalted and favoured poor me?*

*He said, I thought,
'I am yours forever',
I was, I thought, still dreaming,
After all, it can never be.*

*O let me die, dreaming, die,
Cradled on his breast;
Let me savour blissful death
In tears of endless joy.*

You ring on my finger

*You ring on my finger,
My golden little ring,
I press you devoutly to my lips,
To my heart.*

*I had finished dreaming
Childhood's peaceful dream,
I found myself alone, forlorn
In boundless desolation.*

*You ring on my finger,
You first taught me,
Opened my eyes
To life's deep eternal worth.*

*I shall serve him, live for him,
Belong to him wholly,
Yield to him and find
Myself transfigured in his light.*

Help me, sisters

*Help me, my sisters,
With my bridal attire,
Serve me today in my joy,
Busily braid
About my brow
The wreath of blossoming myrtle.*

*When with contentment
And joy in my heart
I lay in my beloved's arms,
He still called,
With longing heart,
Impatiently for this day.*

*Help me, my sisters,
Help me banish
A foolish fearfulness;
So that I with bright eyes
May receive him,
The source of all my joy.*

Bist, mein Geliebter,
Du mir erschienen,
Giebst du, Sonne, mir deinen Schein?
Lass mich in Andacht,
Lass mich in Demut,
Lass mich verneigen dem Herren mein.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüss ich mit Wehmut,
Freudig scheidend aus eurer Schar.

Süsser Freund

Süsser Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Lass der feuchten Perlen
Ungewohnte Zier
Freudighell erzittern
In dem Auge mir.

Wie so bang mein Busen,
Wie so wonnevoll!
Wüsst ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.

Weisst du nun die Tränen,
Die ich weinen kann?
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Dass ich fest und fester
Nur dich drücken mag.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinem holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.

*Have you, my love,
Really entered my life,
Do you, O sun, give me your glow?
Let me in reverence,
Let me in humility
Bow before my lord.*

*Scatter flowers, O sisters,
Scatter flowers before him,
Bring him budding roses.
But you, sisters,
I greet with sadness,
As I joyfully take leave of you.*

Sweet friend

*Sweet friend, you look
At me in wonder,
You cannot understand
How I can weep;
Let the unfamiliar beauty
Of these moist pearls
Tremble joyfully bright
In my eyes.*

*How anxious my heart is,
How full of bliss!
If only I knew
How to say it in words;
Come and hide your face
Here against my breast,
For me to whisper you
All my joy.*

*Do you now understand the tears
That I can weep,
Should you not see them,
Beloved husband?
Stay by my heart,
Feel how it beats,
That I may press you
Closer and closer!*

*Here by my bed
There is room for the cradle,
Silently hiding
My blissful dream;
The morning shall come
When the dream awakens,
And your likeness
Laughs up at me!*

An meinem Herzen, an meiner Brust

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!

Das Glück ist die Liebe, die Lieb ist das Glück,
Ich hab's gesagt und nehm's nicht zurück.

Hab überschwenglich mich geschätzt,
Bin übergücklich aber jetzt.

Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung giebt;

Nur eine Mutter weiss allein
Was lieben heisst und glücklich sein.

O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!

Du lieber, lieber Engel, du
Du schauest mich an und lächelst dazu!

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!

Nun hast du mir den ersten Schmerz getan

Nun hast du mir den ersten Schmerz getan,
Der aber traf.
Du schläfst, du harter, unbarmherz'ger Mann,
Den Todesschlaf.

Es blicket die Verlassne vor sich hin,
Die Welt ist leer.
Geliebet hab ich und gelebt, ich bin
Nicht lebend mehr.

Ich zieh mich in mein Innres still zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes Glück,
Du meine Welt!

On my heart, at my breast

*On my heart, at my breast,
You my delight, my joy!*

*Happiness is love, love is happiness,
I've always said and say so still.*

*I thought myself rapturous,
But now I am delirious with joy.*

*Only she who suckles, only she who loves
The child that she nourishes;*

*Only a mother knows
What it means to love and be happy.*

*Ah, how I pity the man
Who cannot feel a mother's bliss!*

*You dear, dear angel, you,
You look at me and you smile!*

*On my heart, at my breast,
You my delight, my joy!*

Now you have caused me my first pain

*Now you have caused me my first pain,
But it struck hard,
You sleep, you harsh and pitiless man,
The sleep of death.*

*The deserted one stares ahead,
The world is void.
I have loved and I have lived,
And now my life is done.*

*Silently I withdraw into myself,
The veil falls,
There I have you and my lost happiness,
You, my world!*

2. Hendrik Hofmeyr Worklist by Opus Number

1. For arrangements of complete works, the opus number is followed by a capital letter (e.g. 9A); if the arrangement is only of part(s) of a work, the number is followed by a lower-case letter (e.g. 5a).
2. Abbreviations for instruments largely follow those of The New Grove Dictionary of Music and Musicians. A plus sign before an instrument (e.g. +fl) indicates that the player is required also to play a secondary instrument (e.g. piccolo).
3. Voice types are allocated as follows: s, ms, a, t, bar, b; high, medium and low voice as hv, mv and lv. Capital letters are used for choral parts.
4. Prize-winning works are indicated in **bold**. Commissioned works are underlined. Requested works are *italicised*.

Opus	Date	First Perf.	Forces
Wonderland Suite I. The Dodo II. The Mad Hatter III. The Mock Turtle IV. The White Rabbit	1977	198?	Ob, pf
Cavatina	1980	1980	Fl, pf
Music, when soft voices die... (Shelley)	1981	1983	High/medium/low voice, pf
Music, when soft voices die... (Shelley)	arr 1994	1993	High/medium voice, vn, vla, vc
Il principe Barbablù	1985	1986	2 sopr, mezzo, contr, bass-bar, perc, hp, vn, vla, vc,db+fl,+ob, +cl, bn cr, tr,
1 Nag	1981-83	1997	Pf
2 <i>Liederwysgesange - 3 poems by Boerneef</i> I. Hêjy raad vir Maandagmôre II. Sononder en die lug is pranasgeel III. Perskegeel en perskerooi	1982	1982	SATB, pf
3 Partita canonica I. Entrata II. Sarabanda III. Canzonetta IV. Badinerie	1983	1998	Cl

4	Drie Gedigte van Elisabeth Eybers I. Herfs II. Herinnering III. Grys middag	1977-84	1984	Mezzo/contralto, pf
5	Tre liriche in stile antico I. Ecco mormorar l'onde (Torquato Tasso) II. L'infinito (Giacomo Leopardi) III. Quietè (Giuseppe Ungaretti)	1982-84	2003	High/medium/low voice, pf
5a	"Quietè" from Tre liriche in stile antico	arr 1989	1983	High voice, vn, pf
5b	"L'infinito" from Tre liriche in stile antico	arr 2000	1999	High voice, vn, pf
5c	"Quietè" from Tre liriche in stile antico	arr 2000	2001	Medium voice, vc, pf
5d	"L'infinito" from Tre liriche in stile antico	arr 2000	2001	Medium voice, vc, pf
6	Twee Gedigte van Eugène Marais I. Winternag II. Diep Rivier	1978-85	1986	High voice, pf
7	Of Innocence and Experience (William Blake) I. Spring II. A Cradle Song III. The Sick Rose	1982-5	1986	High voice, pf
8	Tre canzoni I. I' t'ho comprato (Michelangelo Buonarroti) II. Pianto antico (Giosuè Carducci) III. Canzoncina d'aprile (Enrico Panzacchi)	1983-5	1985	High/medium/low voice, pf
9	Two Poems of Mervyn Peake I. Crown me with hairpins II. How fly the birds of heaven	1985	1997	High/medium/low voice, pf
9A	Two Poems of Mervyn Peake	arr 1985	1986	Medium voice, ob, pf
10	Die Dans van die Reën	1986	198?	Pf
11	The Death of Cleopatra (Shakespeare)	1986	1986	Soprano, fl, afl, bcl, hr, vibr, hp, vla, db
11A	The Death of Cleopatra (Shakespeare)	arr 2005	2005	Soprano, cl, vla, pf
12	Sweet was the Song (John Attey) - carol (1st version)	1986	1994	SATB
12A	Sweet was the Song (John Attey) - carol (2nd version)	arr 2001	2004	SSAA
13	Sound the Flute! - Three poems of William Blake I. Infant Joy II. The Sunflower III. Spring	1986	1986	SATB, pf
14	Care-Charmer Sleep (Samuel Daniel) - madrigal	1987		SSATB
15	The Fall of the House of Usher - chamber opera in 1 act after E.A. Poe	1987	1988	Sopr lirico, ten (or 2 ten), bass-bar, +fl, +ob, +cl, fg, hr, 2 perc, hp, vn, vla, vc, db
16	Immagini da 'Il cielo sopra Berlino' (Wim Wenders)	1988	1988	1-1-1-1, 2-1-1, 2 perc, cel/hpschd, hp, 2-2-2-2-1

17	Missa Sancti Ignatii de Loyola I. Kyrie II. Gloria III. Credo IV. Sanctus V. Agnus Dei	1988		SSSAATTBB, S solo, orch a 2
18	Vala - A Metaphysical Ballet (after William Blake)	1989		Orch a 4
19	<i>The Land of Heart's Desire</i> - chamber opera in 1 act after W.B. Yeats	1989		Sopr leggero, sopr lirico, mezzo, ten, bar, bass fl, +ob, +cl, fg, hr, 2 perc, hp, vn, vla, vc, db
20	<u>Alice</u> - ballet in 3 acts (after Lewis Carroll)	1990-91		3-3-4-3, 4-3-3-1, 3 perc, hp, str
20a	<i>Suite from 'Alice'</i>	1996		3-3-4-3, 4-3-3-1, 3 perc, hp, str
20b	<i>Tango from 'Alice'</i>	arr 1997		3 cl, 3 vn, vc, pf duet
20c	<i>Suite from 'Alice'</i>	arr 1998	1997	2 pf
20d	<i>Tango from 'Alice'</i>	arr 2003		vn, vl vc, pf
20e	<i>Tango from 'Alice'</i>	arr 2003	2004	6 vc
20f	<i>Tango from 'Alice'</i>	arr 2010	2010	pf, 8 hands
21	Requiem I. Introitus et Kyrie (Requiem aeternam) II. Dies irae III. Domine Jesu Christe IV. Lux aeternam	1975-93	1999	SSAATTBB, SATB solos
22	<i>Cadenza</i>	1994	1994	Vc
23	Die Lied van Juanita Perreira [based on Op. 6/2] <u>Uqongqot'hwane</u> (Xhosa traditional) - arrangement	1995	1996	Vc, pf
		1995	1995	SATB, S solo
24	<u>Kersliedjie</u> (D. J. Opperman) - carol [Afrikaans/English]	1995	1995	SATB, orch a 2
24A	<i>Kersliedjie</i> (D. J. Opperman) - carol [A/E]	arr 2002	2004	SATB (or SSAA), strings (6-4-3-2-1) or pf
24B	<i>Kersliedjie</i> (DJ Opperman) - carol [A/E] (second version)	arr 2003		SSAA
25	<i>Lumukanda</i> - opera in 3 acts (after Credo Mutwa)	1993-96		S di coloratura, s lirico, s lirico spinto, s drammatico, ms drammatico, alto, ten eroico, bar, basso profondo, 2 ms, 2 ten, bass, choir; 4-3-4-3 4-3- 3-1, 5 perc, pf/cel, hp, str
26	Le Bateau ivre (Rimbaud)	1996		Medium/low voice, fl, hr, vibr/t-t, hp, vc
27	<u>Par les sentiers de lumière</u> - 3 poems by Lamine Diakhaté I. Mon amie, tu me suivras II. Superbes et silencieux III. La terre sera d'étoiles	1996	1996	SSAATTBB, ST solos

28	Fragment from "Prometheus Unbound" (Shelley)	1996	1996	High voice, fl, cl, hr, mar, vibr, hp (pf), vn, vla, vc
29	<u>Alleenstryd</u> [Outcast] [A/E] - 6 poems of S. V. Petersen I. Kinders van Kain [Children of Cain] II. Die veles [The many] III. Weeklag van die gewonde [Lament of the wounded] IV. Kinderland [Land of Childhood] V. Die gier van die Bose [The whim of the Evil One] VI. Ecce homo	1996	1998	High/medium/low voice, pf
30	Notturmo elegiaco	1996		Harp
30A	<i>Notturmo elegiaco</i> (trio version)	arr 1998	1998	Fl, vc, pf
30B	<i>Notturmo elegiaco</i> (trio version)	arr 2003	2008	Vn, vc, pf
31	Nelle mani d'Amduscias	1996	2005	Vn
32	<i>Incantesimo</i>	1997	1997	Fl
32A	<i>Incantesimo</i> (version for recorder)	arr 2002	2003	Rec (T)
33	Raptus	1996	1997	Solo vn, 2-2-2-2, 2-1-1, timp, 2 perc, cel/glc, str
34	Byzantium (W.B. Yeats)	1997	1997	S/ms/ten, orch a 2
35	<i>Iubilate Deo</i> (Ps. 100) - motet	1998	2002	SATB
36	<u>String Quartet No. I</u> I. Canone II. Marcia III. Notturmo IV. Rondo	1998	1998	2 vn, vl, vc
37	<u>Ingoma</u> (first version)	1998	1998	2-2-2-2, 1-1-1, timp, 1 perc, str
37A	<i>Ingoma</i> (second version)	1998	2000	2-2-2-2, 3-3-3-1, timp, 3 perc, str
37B	<i>Ingoma</i>	arr 2000	2000	4 rec (S/A,A,T,B)
37C	<i>Ingoma</i>	arr 2010		2 vn, vl, vc
38	<u>Die Spokewals</u> [The Phantom Waltz] [A/E] (Boerneef)	1998	1999	SSAATTBB, SSAATTBB solos
38A	<i>Die Spokewals</i> [The Phantom Waltz] [A/E] (Boerneef)	arr 2004		TTTTBBBB, TTTTBBBB solos
39	Apocalypsis	1998		3-3-3-3, 4-3-3-1, timp, 3 perc, cel/pf, hp, str
40	<i>Concerto for Piano and Orchestra</i> I. Adagio - Poco più mosso – Moderato II. Andante III. Vorticoso	1998	1999	Solo pf, 2-2-2-2, 4-1-1, timp, 2 perc, str
41	<i>Concerto for Flute and Orchestra</i> I. Ammaliante - Irrequieto II. Andante III. Vivace scherzoso	1998-99	1999	Solo fl, 0-2-2-2, 2 cr, timp, 2 perc, hp, str

42	<u>Eden</u> (Ina Rousseau) [A/E]	1999	2000	SSAA
	<u>Thula, babana</u> (Xhosa traditional) - arrangement	1999	2000	SSAA
	<u>Thula, babana</u> (Xhosa traditional) - arrangement	arr 2006	2008	SATB
43	<u>Chaconne</u>	1999	2000	Pf
44	<u>Of Darkness and the Heart</u> (Fiona Zerbst)	1999	1999	S lirico (spinto)/ms, orch a2
	I. Writing at night			
	II. At the Dacha			
	III. Hotel			
	IV. What was said			
44A	<u>Of Darkness and the Heart</u> (Fiona Zerbst) (second version)	arr 2002	2003	Soprano, pf
44b	<u>Tango dell'amarezza</u>	arr 2004	2006	Vc, cb
44d	<u>Tango dell'amarezza</u>	arr 2005		Cb/vc, pf
44e	<u>Tango dell'amarezza</u>	arr 2009		Vn, pf
44C	<u>Of Darkness and the Heart</u> (Fiona Zerbst) (third version)	arr 2005	2006	Soprano, string quartet
45	<u>Gebed om die Gebeente</u> (D.J. Opperman)	1999	2000	Soprano/high ms, fl, vc, pf
46	<u>Marimba</u>	2000	2000	Fl
47	<u>Luamerava</u>	2000	2000	Vn
48	<u>The Four-Note Waltz</u>	2000	2000	2 pf
49	<u>Ballade van die Bloeddorstige Jagter</u> (G.A. Watermeyer)	2000	2002	S, ms, ten, bar, bass, (or SATB, bar) strings (8-6-4-4-2)
50	<u>Tu pauperum refugium</u> - motet (first version)	2000	2001	2 x SSAA (+ 3 x SSAA) (+ audience)
50A	<u>Tu pauperum refugium</u> - motet (second version) <u>Scherzetto</u>	arr 2001 2000		2 x SATB (+ audience) Rec (A)
51	<u>Due sonetti di Petrarca</u> I. Zefiro torna e il bel tempo rimena II. Quel rossignol che si suave piagne	2000	2003	High voice, desc. rec [or fl], vc, hrpscd [or pf]
52	<u>Simulacrum</u>	2000		3-3-3-3, 4-3-3-1, timp, 3 perc, cel/pf, hp, str
53	<u>Psalm 23</u>	2000	2001	S/MS/T, vc
54	<u>Stabat Mater</u>	2000		SSAATTBB
55	<u>Luanaledi</u>	2001	2003	Rec (A/T)
56	<u>Pie Jesu</u> - motet [<u>Grafgebed</u>]	2001	2001	SATB (also SSAA and TTBB)
56A	<u>Pie Jesu</u>	arr 2007	2007	S, strings
56B	<u>Pie Jesu</u>	arr 2007	2007	S, organ
57	<u>Umkulo Wemvula</u> [Rainmusic]	2001	2002	2-2-2-2, 3-3-3-1, timp, 3 perc, str
58	<u>The Eccho</u> (Richard Leigh) - madrigal	2001		SSATBB

59	<i>Partita</i> I. Introduzione e Fuga II. Bordone III. Canone a specchio IV. La Follia <i>Toccata</i>	2001		VI Pf
60	<u>How sweet the moonlight</u> (William Shakespeare)	2001	2002	SSSSAAAA
61	<i>De profundis</i> (Ps. 130) - motet	2001	2005	TTBB
62	<u>A sexta autem hora</u> - motet Ma, daar kom die jong soldaat - arrangement	2001 2001	2002 2002	SSAATTBB SSAA
63	<u>Afrika</u> (C.M. van den Heever)	2001		SSATBB
64	<i>Die Laaste Aand</i> - chamber opera in 1 act after C. Louis Leipoldt	2002		Sopr lirico, ten, 2 bar, 2 bass, +fl, +ob, +cl, +fg, hr, 1 perc, vn, vla, vc, db
65	<u>My venster is 'n blanke vlak</u> (N.P. Van Wyk Louw)	2002		SATB, S solo
66	<u>Ainsi qu'on oit le cerf bruire</u>	2002	2002	High voice, fl, vc, pf
66A	<i>Ainsi qu'on oit le cerf bruire</i>	arr 2004		High voice, fl, vc, hrpscd
67	<u>Oda a la bella desnuda</u> (Neruda) Part I Part II	2002	2002	S/T, vc
68	<i>Nunc dimittis</i> (Luke 2:28-32) - motet	2002	2003	SATB
69	<u>Hodie Christus natus est</u> - motet	2002	2005	SSAA
69A	<i>Hodie Christus natus est</i> - motet (second version)	arr 2002	2004	SSAA + SATB
69B	<i>Hodie Christus natus est</i> - motet (third version)	arr 2003	2004	SATB
70	<u>Concerto for Violin and Flute</u> I. Allegro moderato II. Adagietto III. Vivace scherzoso	2002	2004	Solo vn, solo fl, 6-4-3-2-1
71	<i>Variazioni sopra una mazurka di Chopin</i>	2002	2003	Pf
72	<i>Ek wonder of jy soms</i> (I.D. du Plessis)	2002		SATB
73	<u>Super flumina Babylonis</u> (Ps. 137)	2002		SSATBB
74	Sedoosmusiek [Southeaster music] [A/E] (Boerneef) I. As die wit wolk oor die kranse stort II. Hoe stil kan dit word as sedoos gaan lê III. Hy skollie in Moltenoweg af	2002		SATB
75	<u>The Healing Prayer</u> (Elizabeth Peter-Ross)	2003		SATB, audience, strings (4-4-3-2-1or sextet)
75a	<u>The Healing Prayer</u> (Elizabeth Peter-Ross) - Part II	arr 2003		SATB, audience/congregation, org

76	<u>Sinfonia africana</u> [A/E] [incl. adaptations of Op. 45 and Op. 63] I. Die Lied van Suid-Afrika (Eugène Marais) II. Gebed om die Gebeente (D. J. Opperman) III. Afrika (C. M. van den Heever)	2003	2004	S solo, chorus, 2-2-2-2, 2-1-1-1, timp, 2 perc, pf, hp, str
77	<i>Die Here is my Herder</i> (Ps. 23) <u>Notturmo</u>	2003 2003	2006	SATB Pf
78	<u>Die stil avontuur</u> [<u>The quiet adventure</u>] (Elisabeth Eybers) I. Die ontmoeting {The meeting} II. Ontwaking [Awakening] III. Sonnet IV. Heimwee [Nostalgia] V. Nocturne VI. Die antwoord {The answer} VII. Wag [Watch] <u>Dubula</u> (Xhosa traditional) - arrangement	2003	2004	Soprano/mezzosoprano, pf
79	<u>Concerto for Two Pianos and Orchestra</u> I. Maestoso - Allegretto melanconico – Ammaliente II. Notturmo canonico: Sognante - Appassionato III. Allegro con vigore - Allegro con brio – tempo die walzer	2004	2004	2 pf, 2-2-2-2, 2-2-1-1, timp, 2 perc, str
80	<i>Il poeta e l'usignolo</i> [based on Op. 51]	2004	2005	Fl, guitar
80A	<u>Il poeta e l'usignolo</u> [based on Op. 51]	2005	2005	Fl, harp
80B	<i>Il poeta e l'usignolo</i> [based on Op. 51]	arr 2011		Fl, pf
81	<u>A Carol Cantata</u> [incl. arr. of Op. 12, Op. 24A, Op. 69B] I. Hodie Christus natus est II. I sing of a maiden III. Sweet was the song IV. Carol	2004	2004	SATB, S solo, 6-4-3-2-1
82	<u>Die Dans van die Reën</u> (Eugène Marais)	2004	2005	SSAATTBB
83	<u>Vier gebede by jaargetye in die Boland</u> [A/E] [<u>Four seasonal prayers</u>] (N.P. Van Wyk Louw) I. Vroegherfs [Early autumn] II. Uit hierdie ligte herfs [This light-filled autumn] III. Winter [Winter] IV. Eerste sneeu [First snow]	2004	2004	High/medium/low voice, pf
84	<u>Nocturne</u> (William Shakespeare)	2004		Ms, bar, pf
85	<i>Crucifixus</i>	2004	2005	Vc, organ

86	<u>Sonata for Two Pianos</u> I. Maestoso - Allegretto melanconico II. Scherzo a specchio: Vorticoso - Alla marcia – Tempo primo III. Largo con rubato - Più mosso IV. Allegro energico - Andante espressivo - Tempo primo	2004	2006	2 pf
87	<u>en skielik is dit aand</u> (Wilhelm Knobel) I. Geen skip strand ooit teen hierdie kus nie II. Elegie III. Gedig vir Klein Estie IV. By die dood van Motau V. Op slag gedood	2005	2005	High/medium/low voice, pf
88	<u>Variazioni sopra un corale</u>	2005	2007	Fl, organ
89	<u>Three African Songs</u> I. Icala II. Congo III. Mahbongo	2005		Contralto, 1-1-1-1, 1-1-1, timp, 2 perc, str
90	<i>Concerto for Cello and Orchestra</i> I. Grandioso e appassionato II. Adagio meditabondo III. Cupo e minaccioso - Adagio meditabondo	2005	2007	Vc, 2-2-2-2, 2-1-1-1, timp, 2 perc, str
91	<u>Winternag</u> (Eugène Marais)	2005		SATB
92	<u>Psalm 103</u>	2006		SATB
93	Lawaaistraat (Boerneef)	2006		SATB
94	<i>Sonata for Horn and Piano</i> I. Sognante - Luminoso - Pregando II. Lento e solenne - Più agitato - Maestoso III. Vigoroso - Vivace con brio - Alla marcia	2006	2006	Hr, pf
	<u>Mars van die Lilliputters</u> <u>(March of the Lilliputians)</u>	2006		Pf
95	<i>Partita africana</i> I. <i>Preludio</i> II. <i>Umsindo</i> III. <u>Hartbreekrivier (River of Sorrow)</u> IV. <u>Kalunga</u>	1999-2006 2006 2006 2005 1999	2007 2007 2007 2000	Pf
95a	<i>Preludio e umsindo</i>	arr 2007	2007	2-2-2-2, 4-3-3-1, timp, 3 perc, strings
96	<i>String Quartet No. II</i> I. Liberamente (quasi improvisato) II. Scherzo a specchio: Vivacissimo III. Fuga: Meditabondo (quasi improvisato)	2006	2007	2 vn, vl, vc
97	Ode to the West Wind (Percy Bysshe Shelley)	2006		High voice , 2-2-2-2, 2-2-2-1, timp, 2 perc, harp, strings
98	<i>By jonasdrif se sekelgat</i> (Boerneef)	2006	2009	SATB

99	<u>Sonata for Flute and Piano</u> I. Liberamente – Vivo II. Sognante III. Energico – Diafano	2006	2007	Fl, pf
99A	Sonata II for Violin and Piano	arr 2008		Vn, pf
100	<u>Batter my heart</u> (John Donne)	2007	2008	SATB
101	<u>Variazioni sopra una ninnananna africana</u>	2007	2007	Vn
101A	<i>Variazioni sopra una ninnananna africana</i>	arr 2009	2009	Fl
101B	<i>Variazioni sopra una ninnananna africana</i>	arr 2009		Vc
101C	<i>Variazioni sopra una ninnananna africana</i>	arr 2011	2011	Pf
101D	<i>Variazioni sopra una ninnananna africana</i>	arr 2011		VI
102	<u>Dover Beach</u>	2007	2007	High voice, fl, vc, pf
103	<u>The Birth of Orc</u> (William Blake)	2007	2008	SSAATTBB
104	<u>Mabalêl</u> (Eugène Marais)	2007	2008	SSSSAAAA
105	<u>Saulus in Damascus</u>	2007		SSAATTBB
106	<u>Concerto for Alto Saxophone and Orchestra</u>	2007	2008	Sax solo, 2-2-2-2, 2-2-3-1, timp, 2 perc, strings
107	<u>Lachrymae</u>	2007	2009	Guitar
108	<u>Rapsodia notturna</u>	2007	2008	Guitar, pf
109	<u>Desert Sun</u>	2007	2008	SSAATTBB
110	<u>In lumine tuo</u>	2007		SSAATTBB
111	<u>Lied van !Kò</u>	2007	2008	SSAATTBB
112	<u>Trio</u> I. Passacaglia II. Tempo di Walzer III. Meditabondo IV. Monoritmo	2008	2008	Vn, vc, pf
113	<u>Endimion en die Maan</u> (<i>Endymion and the Moon</i>)	2008	2009	Vn, harp
113A	<i>Endimion en die Maan</i> (<i>Endymion and the Moon</i>)	arr. 2011		Vn, pf
114	<u>Rut [Ruth]</u>	2008	2011	SSAA
115	<u>Sonata I for Violin and Piano</u> I. Dialoghi II. Variazioni canoniche III. Perpetuum mobile	2008	2008	Vn, pf
116	<u>Partita</u> I. Overture II. Carillon III. Canone IV. Umsindo	2008	2009	Cb
117	<u>Ballade van Bettiesbaai</u> (Marlene van Niekerk) Es-kom, Es-gaan (Elmientjie Thom)	2008 2008		SSA SATB, pf

118	<u>Kaljanner kaljanner</u> (George Weideman)	2008	2009	SSAA
119	<u>Lied van die Somerwind</u> (Song of the Summer Wind)	2009	2009	Fl, vn
	<u>Al lê die berge nog so blou</u> (Afrikaans traditional) - arrangement	2009	2009	SATB, vn
	<u>Vaarwel my eie soetelief</u> (Afrikaans traditional) - arrangement	2009		SSA
120	<u>It takes two...</u> I. Tango amabile II. Tango lugubre	2009	2009	Fl, vc, pf
121	<u>Saartjie</u>	2009	2010	S solo, chorus, 1-1-1-1, 2-1-1, timp, 2 perc, strings
	<u>Preludio</u>	2009	2009	Pf
122	<u>Genesis</u>	2009		SSAATTBB
123	<u>Wynverse</u> (Hennie van Coller) Tango I Tango II Tango III	2009	2009	High/medium voice, pf
123A	<u>Wynverse</u> (Hennie van Coller)	arr 2010		SATB, pf
124	<i>Il giardino delle Esperidi</i> <u>Daar kom die Alibama</u> (Afrikaans traditional) - arrangement	2009 2009		Fl solo, 4 fl, afl, bfl TTBB
125	<i>The Four-Note Overture</i>	2010	2010	2-2-2-2, 4-3-3-1, timp, 3 perc, strings
126	<u>Ek maak 'n hek oop in my hart</u> (Uys Krige) 1. Maannag 2. Die seemeeu 3. Klaaglied vir Van der Merwe 4. Hotél Aurore (fragmente) 5. Plaashek	2010	2010	High/medium voice, pf
127	<u>Canto notturno</u>	2010	2010	Cl, pf
128	<u>Tango languido</u>	2010	2010	Lever harp
129	<u>Concerto for Baritone Saxophone and Orchestra</u>	2010	2010	Sax solo, 2-2-2-2, 2-2-2-1, timp, 2 perc, strings
130	<u>Mabalêl – Fantasia on the poem by</u> <u>Eugène Marais</u>	2010		Fl, pf
131	<u>Horie petryse ennie fisane</u> (Boerneef) <i>Umlolozelo</i>	2010 2010		SSSAAA Guitar
132	<u>Place me like a seal upon your heart</u>	2010		S, b, fl, organ
133	<u>Psalm 148</u>	2010		SSATBB

134	<u>Trio for Flute, Clarinet and Piano</u> I. Dolce e scorrevole II. Misterioso e incantato III. Danzante – Tempo di waltzer – Danzante	2010	2011	Fl, cl, pf
134A	<u>Trio for Violin (Flute), Cello (Viola/Clarinet) and Piano</u>	arr	2011	Vn (fl), vc (vl/cl), pf
135	<u>Kom ons prys die Heer se naam</u>	2010		SSA, pf
136	<u>Sonata per pianoforte</u> I. Grave – Appassionato – Dolcissimo e cullante II. Tema con variazioni III. Danza fugata: Ben ritmato	2011		Pf
137	<u>Kasi – An Introduction to the Orchestra</u> I. Kasi plays (The flute) II. Springbok (The oboe) III. Monkey (The clarinet) IV. Giraffe (The bassoon) V. Eland (The horn) VI. Hadedda (The trumpet) VII. Python (The trombone) VIII. Elephant (The tuba) IX. Lion (The timpani) X. Sunbird (The percussion) XI. Cheetah (The violin) XII. Turtle-dove (The viola) XIII. Kasi's parents (The cello and double-bass) XIV. The wedding (Everyone)	2011	2011	Narrator, 2-2-2-2, 4-3-2-1, timp, 3 perc, strings
138	<u>Gloria</u>	2011		4 SSATBB
139	Drie verjaarsdagliedere (Three birthday songs) I. Die moeder (Elisabeth Eybers) II. <u>Geluk</u> (Uys Krige) III. <u>Nog in my laaste woorde</u> (N.P. Van Wyk Louw)	2009 2011 2006	2009 2006	S/ms, pf High voice, pf Voice, pf
140	<u>4 Korale (4 Chorales)</u> I. Laat, Heer, u seën op hul daal II. Jesus, ons eer U III. Jesus Christus, Heiland, Heer IV. Psalm 23	2011		Choir and/or organ
1415	<u>Koraalvoorspele (5 Choral Preludes)</u> I. Jesus, ons eer U - Koraalvoorspel II. Herders op die ope velde - Koraalvoorspel III. Jesus Christus, Heiland, Heer – Koraalvoorspel IV. Psalm 23 – Koraalvoorspel V. Koraalpartita: O Haupt voll Blut und Wunden (Lied 143) <i>Thula, thu</i> (traditional)	2011		Organ S, pf
142	<u>Diptych</u> I. Ode to the Elephant (Pablo Neruda) II. Ithaca (Constantine Cavafy)	2011		High voice, fl, cl, 2 vn, vl, vc, pf

143	<u>Jankemalanke Langklaasfranke</u> (Boerneef)	2011	SSAA
144	<u>Juig, al wat leef</u> (Ps. 100)	2011	TTBB, pf

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