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The Piano Music of Peter Klatzow

A Stylistic Analysis of Selected Works

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Thesis submitted in partial fulfilment of the requirements for the degree of
Master of Music at the University of Cape Town.

February 2003

Declaration

I hereby declare that this thesis, submitted in partial fulfilment of the requirements for the degree of Master of Music at the University of Cape Town, has not been submitted by me previously for a degree at another university.

Date

Signed by candidate

14 Feb 2003

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Abstract

The piano music of Peter James Leonard Klatzow forms an integral part of his musical output. An analysis of these works may provide useful insight into the compositional style of this South African composer. Jan LaRue's theory of stylistic analysis formed the inspiration for the analytical approach of the thesis, and the main focus of this analysis is the 1994 composition, *From the Poets*. This work is analysed in terms of use of sound, harmony and melody in order to attempt an understanding of how these elements impact and contribute to the sense of structure. Other works that have been completed since 1980 are analysed in terms of the main motivic and harmonic material, with occasional reference to other musical parameters that are important for an understanding of the musical discourse.

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Preface

This thesis aims to analyse compositions for piano by Peter Klatzow completed after 1980, and in so doing wishes to contribute to understanding his compositional style, and provide a survey of his pianistic oeuvre. Jan LaRue's theory of stylistic analysis inspired the analytical approach of this thesis.¹ *From the Poets* will be analysed in terms of the use of sound, harmony, and melody in order to see how these elements contribute to the structure, or 'Growth'(sic) as LaRue prefers to call it, of the work. Other works will be analysed in terms of the main motivic material, with occasional reference to other musical parameters that are important.

The following paragraphs define the usage of certain terms and abbreviations for the sake of clarity.

Range: The total spectrum of frequencies employed in a section of music, distinct from melodic range that only takes into consideration those notes used in the melodic line being discussed.²

Tessitura: The particular range of a part that is most consistently exploited, as opposed to the total range or compass of such a part.³

b. refers to a single bar.

bb. refers to multiple bars.

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

² *Ibid.*, 24.

³ Don Michael Randel ed., *The New Harvard Dictionary of Music* (Cambridge, Massachusetts: Harvard University Press, 1986), 841.

Where reference has to be made to **specific beats** within a bar it will be done through use of underlined superscript next to the bar number, i.e. b. 47⁴ refers to the fourth beat of bar 47. To avoid confusion, compound meters will be subdivided according to the denominator of the time signature, and not according to the perceived amount of beats per bar. A meter such as $\frac{9}{8}$, for example, will be treated as though it contains nine pulses, each lasting one quaver.

Where applicable, **intervals** will be discussed in their simplest form, i.e. instead of talking about a diminished fourth, the interval will be named as a major third.

Musical examples are concerned with pitch content, and for that reason do not include dynamic and tempo indications.

The **octatonic scale** as used in this thesis consists entirely of a succession of alternating whole tones and semitones. Two versions exist, a scale that begins with the semitone, and one that begins with the whole tone. In this thesis the form where a semitone forms the first interval will be used to denote the scales.

This version of the scale has three transpositions:

- 1) A scale on B comprising of the notes B, C, D, E \flat , F, G \flat , A \flat , A, and their enharmonic equivalents.
- 2) A scale on C comprising of the notes C, C \sharp , D \sharp , E, F \sharp , G, A, B \flat and their enharmonic equivalents.
- 3) A scale on C \sharp comprising of the notes C \sharp , D, E, F, G, A \flat , B \flat , B and their enharmonic equivalents.

1. Introduction

The South African composer Peter Leonard James Klatzow is gaining in international recognition, as a cursory search of the internet showed.¹ Web pages in Greek, Spanish, German, Czech, French, Scandinavian, Hungarian, Danish and Finnish mention him or his compositions. Klatzow's music is being recorded by several international artists such as, Evelin Glennie, the Kings Singers, the Kesatuan flute and marimba duo, as well as Robert van Sice; to name some of the most well known artists. However, a thorough search of databases containing academic research in the field of humanities and more specifically music, revealed that only limited academic scholarship has been focussed on Peter Klatzow and his music.² His stature in South African and world music validates the need for research about him and his music.

Peter Klatzow's composition *From the Poets* of 1994, a four-movement suite for piano, will be the central focus of this study. No in-depth analysis of this work has been published before, and the composer considers it to be a work of importance.³ Other piano compositions of the period after 1980 will be analysed in a less in-depth manner.

The current scholarship on Klatzow's music is concerned mostly with an analysis of melodic (thematic) referential elements. A broad view of his compositional process and how he links various elements within a piece is not provided by any of the analysts. Elements such as harmonic events, rhythmic

¹ Using Google as search engine and 'Klatzow' as Keyword, 20 July 2001.

² The following databases were searched: FS Articles first, Union catalogue of thesis and dissertations, Navtech (research at technikons in South Africa), SANB, FS Net first, FS Papers first, ISAP, Current and completed research (via Sabinet and NEXUS), Academic search elite and premier, International index to music periodicals, May 2001.

building blocks and textural effects are not often investigated in any depth. This thesis hopes to supplement this shortcoming through an exploratory analysis into the elements mentioned above.

James May has written most about Klatzow's music with two articles published under his name. The first appeared in the book *Composers in South Africa Today*⁴ and the other in the journal *Musicus* entitled "Some Elements of Pitch Organisation in Peter Klatzow's *Songs of an Exile*."⁵ Other brief entries by May in the *New Grove*⁶ and in *Contemporary Composers*⁷ are also devoted to Klatzow but they are not substantially different from the article in *Composers in South Africa Today*.

The article in *Composers in South Africa Today* provides a broad overview of Klatzow's music up to 1987 (the year the book was published). May traces Klatzow's development from an early age and points out various influences on his compositional style. He discusses Klatzow's compositions for keyboard, guitar, chamber music and orchestral music, providing a brief analytical framework for each. Works analysed in more detail are the *Chamber Concerto for Seven*, *Three Movements for Piano*, and the Concerto for organ and orchestra. A bar-by-bar analysis of the referential elements of each work, especially in terms of intervallic relationships, is given. May's analysis suggests

³ Personal communication to the author, August 2001.

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

⁵ James May, "Some Aspects of Pitch Organisation in Peter Klatzow's *Songs of an Exile*," *Musicus* 28, No. 1 (January 2000): 53 – 61.

⁶ James May, "Klatzow, Peter (James Leonard)," *New Grove Dictionary of Music and Musicians*, 1980 ed.

⁷ James May, "Klatzow, Peter (James Leonard)," in *Contemporary Composers*, ed. Brian Morton and Pamela Collins (St. James: Chicago, 1992), 492 – 494.

that Klatzow's mature style is characterised by "tonal elements [that] are often included in a predominantly atonal framework".⁸

The analysis of *Songs of an Exile* in *Musicus* is, by May's own admission, "a brief analysis".⁹ He is again concerned with referential elements to be found in this work, with the expressed hope that the analysis would aid the performer in understanding the music's larger structure.

Robert Buning and Jill Richards presented a paper entitled "Creation's Crucible: The Sketches of Peter Klatzow's 'Prayer for the Bones'" at the 1994 congress of the Musicological Society of Southern Africa.¹⁰ The authors attempted to understand the compositional process of the work by comparing its final version with the original sketches. They provide an overview of the work in relation to the main thematic ideas, harmonic events, and the relationship between the work and the poem.

Martin Watt's Honours thesis entitled "Peter Klatzow: *Songs of an Exile*. 'n Stylkritiese Analise" attempts to establish the compositional style of Peter Klatzow on the basis of these songs.¹¹ A style analysis indicates how the elements of music (sound, melody, harmony, and rhythm) are used in composition and how they are combined to provide a sense of musical growth (or structure). Watt's thesis is a listing of fragmentary musical detail such as the

⁸ May, *Composers in S.A.*, 154.

⁹ May, *Some Aspects of Pitch Organisation*, 61.

¹⁰ Robert Buning and Jill Richards, "Creation's Crucible: The Sketches of Peter Klatzow's 'Prayer for the Bones'." Paper presented at the Congress of the Musicological Society of Southern Africa, Cape Town, 1994.

¹¹ Martin Christopher Watt, "Peter Klatzow: *Songs of an Exile*. 'n Stylkritiese Analiese." BMus(Hons) thesis, Portchefstroom University for Christian Higher Education, 1992. (A translation of the title reads: Peter Klatzow: *Songs of an Exile*. A style critical analysis.)

frequency of interval occurrence, and does not point us towards a sufficient understanding of Klatzow's style.

Rosemary Maritz's masters thesis on South African solo pianoforte music is an exhaustive listing of music written for the piano by South African composers after 1970.¹² Klatzow is mentioned and two of his works, *Three Movements for Piano* and *Nagmusiek (Moments of Night)* are analysed in terms of thematic structure and form. Maritz's analysis of *Three Movements for Piano* is very similar to May's analysis of the same work.

¹² Rosemary Yvonne Anette Maritz, "South African Solo Pianoforte Music: Analyses of selected works published after 1970." MMus thesis, University of Witwatersrand, 1989.

2. Three Movements for Piano

This work has been analysed in detail by both James May¹ and R. Y. A. Maritz^{2,3}. *Three Movements for Piano* was commissioned by Samro, and was published by Musications in 1981. Peter Klatzow, at the Adcock Ingram National Music Conference and Festival at the University of the Witwatersrand, gave the première in January 1981.

Movement I

Klatzow states that the octatonic scale [on B] is used as a basis for this composition, and that the tonal centers of A and E \flat are central to the two outer movements.⁴ The tonal centre of A can be seen in the first bar, where a dyad on C# and A is sounded on the second beat. This is labeled as y, and is preceded by a chord x (in which fifths and the tritone play an important role) that acts as a dominant to the dyad.

¹ May, *Composers in S.A.*, 154.

² Maritz, 347.

³ Since May's analysis preceded Maritz's, and the analyses are similar, most of this analysis will be based on that of May.

⁴ Klatzow, "Composers Note," *Three Movements for Piano* (Cape Town: Musications, 1981).

Example 1 Bars 1 - 3 showing x, y, and z with brackets.

These two elements are developed in b. 2, with a cadential element z, consisting of an interlocking major and minor third (D, B, D#) stated harmonically, added at the beginning and end of the third bar. References to y can be seen on the first beats of bb. 4 – 5, with a reference to z in the quintuplet figure of b. 4³ (C, B, D#). The second beats of bb. 4 – 6 contain harmonic statements of z in the top three notes of each chord. The first chord in the right hand of b. 4⁴ is a harmonic version of z, as is the grace note chord in b. 5². A transposed and altered version of x can be seen in the left hand of b. 5⁵⁻¹⁰. Bar 6 varies b. 4, and the repeated note figure found in b. 6⁷ becomes a referential element. The melodic line starting in b. 6⁶ (D, Gb, Eb, G) consists of two overlapping statements of z, and is preceded by a melodic statement of z (B, C, Ab). Statements of z occur at the end of each of bb. 7 – 9.

Bars 10 – 22 are a development of bb. 1 – 9, shown through the order of the introduction of motives into the musical texture. Strong links exist between bb. 1 and 10 (an exact repeat of the earlier bar), bb. 4 and 13 (both make use of a rising octatonic figure in the left hand), and bb. 6 – 7 and 16 – 17 (the repeated note figure from b. 6 appears three times in the right hand of b. 16 – 17 in an arrangement representing z). Further statements of z can be found in b. 11, in the grace note figure (E \flat , G \flat , G and G \flat , G, B \flat), in the high triplet on the second quaver, and in the left hand on the fourth quaver (E, C \sharp , F). In b. 12 there is a reference to the left hand of x in the fourth quaver of the left hand (E, B \flat , F), and a simultaneous reference to z in the right hand (G \sharp , G, B). Material from the first bar is repeated in b. 14¹⁻², and overlapping versions of z can be seen in the last beat (D, D \sharp , B and D \sharp , C, B). Bar 18 contains three statements of z: B, E \flat , D in the right hand followed by a harmonic statement of the same, and G, A \flat , B formed with the left hand on the second beat.

There is a melodic statement (B, G, A \flat) that is related to z in the left hand of b. 24². This is developed in the left hand of b. 27² – 29, and is coupled with harmonic statements of z below the melody. The trills that start in b. 25 are an important referential element and can be considered as an oscillation between two notes that have a gradually expanding interval between them. This expansion starts in the left hand of b. 30². In bb. 31 – 32 there is a melody in the right hand that is a development of the repeated note figure, and that is accompanied by the oscillating motive.

Bars 23 – 33 act as a unit that is developed (in similar fashion to the first two sections) in bb. 34 – 45. There are links between bb. 23 and 34 (both state x), bb. 25 and 36 (both introduce trills), and bb. 31 – 32 and 43 – 44 (both use a melody that is based on the repeated note figure).

Bars 47 – 52 develop the oscillating motive that started with the trills in b. 25. The bars following this (bb. 53 – 59) use a chord that is a combination between x and y. This can be seen in the upbeats to bb. 53, 54 and 58 where the left hand is based on y and the right on x. The repeated note motive is also used extensively, with b. 55 reminiscent of the latter part of b. 6.

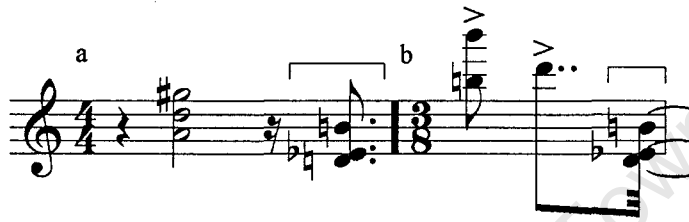
The coda starts in b. 60 and is more tonal than the preceding material, with triads played by the left hand and a D bass pedal from b. 63⁵. The right hand is based on the octatonic scale between bb. 62 and 65. An incomplete statement of z (E \flat , D, needing a B or F \sharp to complete it) can be seen in the last bar.

The use of variation in this movement gives rise to a five part structure, **A**¹ (bb. 1 – 9), **A**² (bb. 10 – 22), **B**¹ (bb. 23 – 33), **B**² (bb. 34 – 45), **C** (bb. 46 – 59), **coda** (bb. 60 – 73). Throughout this movement low bass notes, that can be related to motive y, form pedals that result in a slow harmonic rhythm regardless of the chromaticism that is evident in the higher parts.

Movement II

Certain harmonic links can be seen between the second and the first movement; the use of a tritone combined with a perfect fifth taken from x of movement I, can

be seen in numerous places, bb. 2² and 3³ are clear examples. Coupled with this is the use of motive z in bb. 4¹ (RH) and 7²⁻³ (LH) for example. A further notable connection is the statement of chords in bb. 25⁴ and 28² that are statements of the chord found in b. 18³ of movement I.



Example 2 A comparison between the right hands of a) b. 25 of movement II, and b) b. 18 of movement I.

The movement takes the form of a strict canon by inversion and augmentation, with the dux and comes starting simultaneously on the two notes pivotal to the outer movements of the work, E \flat and A respectively. The augmentation employed in the comes causes it to continue long after the dux is finished. The dux ends in b. 15³ with the dyad C, E in the right hand, while the comes finishes in the last b. 30 on the dyad C, A. Only in the last bar, May notes, is the strict imitation compromised; the left-hand dyad of C – A should have been C – A \flat .⁵

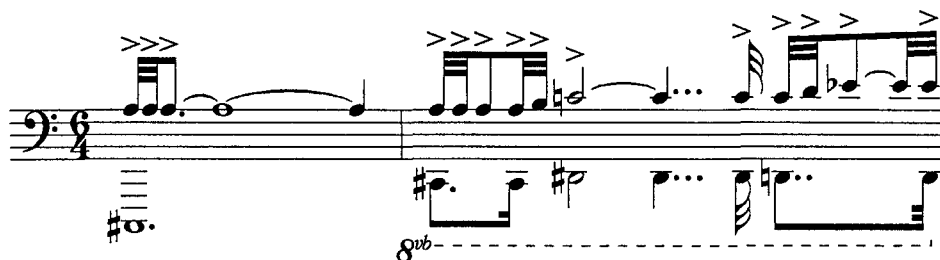
⁵ May, *Composers in S.A.*, 158.

Movement III

Maritz shows that this movement is in three sections (bb. 1 – 15, 16 – 51, 52 – 71), with the middle section sub-divided into three sub-sections (bb. 16 – 23², 23³ – 42, 43 – 51).⁶ It is also possible to view this structure as a type of sonata form. The first subject group would be in bb. 1 – 15, the second subject group in bb. 16 - 23², the development would be in bb. 23³ – 42, and a reverse recapitulation in bb. 43 – 71. The second subject group would be stated first in bb. 43 – 51, and the first subject group in bb. 52 – 71.

Elements from the first movement can be seen in this movement, together with new material. The two pivotal notes of the earlier movements, A and E \flat , also play an important role in this movement. The tonal centre of A is important in the opening section, where the chordal passage resolves onto the major triad on A (bb. 2, 4 and 13). The entire first section is a development of the opening chordal sequence of bb. 1 - 4¹. Bars 5 – 7 develop the fourth chord of the opening sequence, and bb. 8 – 11 are a development of b. 1 in combination with use of the octatonic scale. The chordal passage is restated in bb. 12 – 13, and finally resolves onto an E \flat in b. 15. The use of the chordal motive can also be seen in the third section, where it is developed, together with a chant-like figure. References to the repeated note motive and y from movement I can be seen in b. 52 in the lower stave.

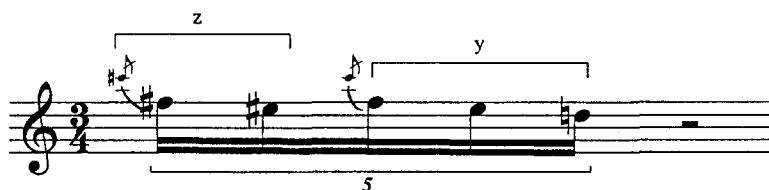
⁶ Maritz, "South Africa Solo Pianoforte Music," 373.



Example 3 The bottom staff of b. 52 – 53 showing y and repeated note motive.

There is reference to an A tonal centre in the initial part of the last section, but from b. 58 to the end E \flat forms the tonal centre as a counterpoint to the A tonal centre of the opening.

The second section introduces a new texture based on motives z and y of movement I, together with the melody of b. 1. Motive y can be seen in the right hand in the notes C#, F# and E#, while motive z can be seen in the notes F#, E# and D.



Example 4 The right hand of b. 16 with brackets showing z and y.

A cadential element based on z is introduced in the right hand of b. 19. The use of a C# bass pedal obscures the E \flat tonal centre that was implied by the pivotal note in b. 15, but from b. 36 E \flat assumes prominence. Bars 23³ – 42 develop the new texture and the cadential element, and bb. 43 – 51 contain two statements of material from bb. 16 – 19, in varied form.

Throughout the work, references are made to the octatonic scale, both in passages where the scale is clearly stated, and in the role that tonal centres taken from the scale influence the compositional practice.

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3. Moments of Night

These four miniatures were initially conceived in 1968 under the title *Four Little Pieces*, but after criticism from Hubert du Plessis the second and fourth pieces were scrapped. The final product, with a new second and fourth movement, was completed in 1982, and published by *Musications* in 1983. The work is a tribute to Arnold van Wyk, shown through Klatzow's use of quotations from van Wyk's *Nagmusiek*, the use of a similar title, and the use of limited motives in a way that is reminiscent of van Wyk's work. The work contains many of the motivic and tonal practices that characterise Klatzow's later piano works, like the use of pedals and ostinati resulting in a slow harmonic rhythm, the use of the octatonic scale, fourths and fifths that are used melodically and harmonically, and the use of interlocking major and minor thirds. This is of import due to the fact that some of these pieces date back as far as 1968, and can therefore be seen as the germ of his current compositional style.

Movement I

Three motivic elements can be seen in the first section (bb. 0^z – 6), the accompaniment consists of a layer of repeated major seconds consisting of the notes A and G (x), and an alternating falling fourth and fifth that has an A \flat bass pedal (y). The tritone formed between the A and E \flat is an important feature. The melodic line is built out of interlocking major and minor third cells (z).

The image shows a musical score for two staves in 7/8 time. The top staff contains a melodic line with notes Bb, Gb, Bbb, Gb, Bbb, Bb, Bbb, Bb, Gb, and Bb. A bracket labeled 'z' encompasses the final three notes (Bbb, Bb, Gb). A bracket labeled 'x' encompasses the final two notes (Bb, Gb). A bracket labeled 'y' encompasses the final note (Bb). The bottom staff contains a bass line with notes Bb, Gb, Bbb, Gb, Bbb, Bb, Bbb, Bb, Gb, and Bb. A bracket labeled 'y' encompasses the final note (Bb).

Example 5 Bar 3 with brackets showing layers of x, y, and z.

In the melody of bb. 3 – 4 four overlapping versions of the cell can be seen, making use of three notes (Bb, Gb, Bbb; Gb, Bbb, Bb; Bbb, Bb, Gb; and Bb, Gb, Bbb again). Three overlapping versions of the cell can also be seen in the melody of bb. 5 – 6 (G, E, G#; E, D#, G; E, G, D#). The final notes in the right hand (D#, G#) can be derived from motive y.

The second section (bb. 7 – 16) develops these motives. Motive z can be seen in the ascending semiquaver passage of bb. 7 and 9 (A#, A, C#; A, C#, C), while a combination of x and y stated harmonically can be seen in the chords in the bottom stave of b. 7³ – 8 and 9³ – 10.

Example 6 Bars 7 – 8 with brackets showing derivation of material.

These chords are developed and expanded in bb. 11 – 14 where the fifths in the bass part are derived from motive y. The first chord in b. 11 also contains a harmonic statement of motive z (D, F#, D#). The melodic material in b. 10 can be derived from motive z, but makes use of mostly minor thirds and could be considered a diminution of motive z. The figure in the right hand of bb. 13 – 14 is based on motive y, but uses the rhythm first found in the melody in b. 3. The section ends in what Maritz calls a pseudo imperfect cadence in b. 15.¹ This contains many references to motive z (G, E, Eb; C, E, Eb; C, Cb, Eb), all stated harmonically.

The recapitulation (bb. 17 – 25) presents shortened versions of material from the first two sections. Bars 17 – 20² are a transposition down a tritone of bb. 1 – 4². In

¹ Maritz, 377.

bb. 21 – 22 the right hand of bb. 13 –14 is combined with the transposed (down a major third) rising semiquaver figure from b. 7. The final three bars are a restatement of material from bb. 18 – 19, with the motive z stated an octave higher. Maritz calls the final two bars an imperfect plagal cadence.²

Movement II

This movement is in three sections, bb. 0⁴- 15⁶, 15⁷-29⁴, and 29⁵ – 33. Maritz suggests that the ostinato that characterises most of this movement could suggest the call of a cricket, and therefore associates this movement with animal life at night.³ The top notes of the ostinato figure (F#, D, G#) are the same as a three-note figure that appears in Arnold van Wyk' *Nagmusiek* a few bars (b. 23⁷, LH) after the passage that is quoted in the last movement.



Example 7 a) The left hand of b. 23 of Arnold van Wyk's *Nagmusiek*. *b)* The ostinato motive of the second movement. Brackets indicate the similar passages.

² Ibid., 377.

³ Ibid., 378.

There is also a link between motive y from the first movement, and the ostinato; the intervals formed between the notes A (at the bottom of the chord), D and E is reminiscent of motive y. The ostinato figure is transposed up a tone in b. 8², with the second chord of the figure altered to contain a major second and seventh instead of a perfect fifth with major seventh. The original ostinato figure returns in b. 13² for two bars.

There is a clear order in the use of intervals in the melodies: bb. 1⁴ – 5³ are built in intervals of mostly major and minor seconds (thirds and fourths are included in b. 4), bb. 5⁴ – 8³ mostly in fourths (thirds are included in b. 7), bb. 8⁴ – 10² in thirds, and bb. 10⁴ – 13³ are based on the octatonic scale and make use of major and minor seconds. Combined with the ordering of intervals is a clear use of diminishing note values for each phrase. The first phrase has note values (if counted in quavers) of 4, 3, 3, 2, 2, 1, 1. After this (in b. 4) the note values increase again. The same is true for the second and third phrases.

In the middle section, the ostinato figure is rhythmically displaced to start on the first beat, and an imitative figure is added on the second beat. The ostinato is also developed to include other intervals, notably in bb. 18 and 19. The right hand of bb. 21 and 22 can be considered as an extension of these developments, as many figurations in these bars resemble, or are statements of, the basic ostinato figure. The right hand of bb. 15⁷ – 17 is based on the octatonic scale on B, as are both hands of bb. 21 – 23². Motive z from movement I can be seen in the first chords of b. 16 (B, D, D#; D, D#, F#), b. 17 (F, D, F#; D, D#, F#), b. 18 (B, D, D#), b. 19 (C,

C#, A), and also in the bass notes of bb. 16 – 18. The use of fifths and fourths in the bass of bb. 16 – 19 is reminiscent of their use in the second section of the first movement.

Bars 23³ – 29 form a reverse recapitulation due to the reverse order of interval use in the melodies. Together with this, the ostinato only returns to its original pitch in b. 29⁵. This is like a traditional sonata starting the recapitulation in the subdominant key, to return to the tonic with the statement of the second subject. The first phrase (bb. 24 – 25) uses the octatonic scale, the second (bb. 26 – 27) uses mostly fourths and fifths, and the last (bb. 30 – 32) is a rhythmically displaced restatement of the melody from b. 1. The C and A of the right hand of b. 32 is answered in the final dyad of A – C# in b. 33, forming the interlocking major and minor cell (motive z). Other cells can be seen in b. 33: F, D, F#; C#, D, F; and C, C#, A. This form of motivic saturation is used as a form of cadence. The ending is a pseudo authentic cadence on D according to Maritz.⁴

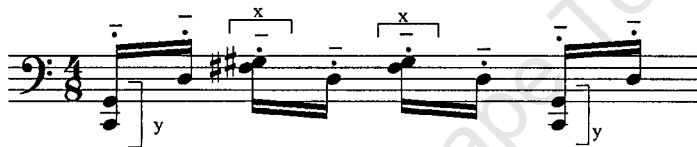
Movement III

The introduction of this movement (bb. 1 – 5) suggests a guitar's open G string, and the accompaniment of the rest of the piece suggests the strumming of a guitar. This conclusion leads Maritz to suggest that this movement is concerned with humans.⁵ The melodic part is based on interlocking thirds that can be derived from motive z of movement I; first two interlocking major thirds in bb. 1⁴ – 3³ (F#,

⁴ Ibid., 378.

D, F, D \flat), and then an interlocking major and minor third in b. 3 4 – 5 1 (B \flat , C, A \flat , G).

There is reference to the first movement in the accompaniment figure, the open fifths in the bass and the major seconds in the second and third beats of the bar relate to motives x and y.



Example 8 The left hand of b. 6 showing the relationship between the accompaniment and basic motives.

There is also a link to the second movement, the top part of the accompaniment has the same pitch content as the ostinato figure (D, F#, G#). The melody of bb. 7 – 8 is based on the octatonic scale of B. The accompaniment of bb. 9 – 10 is more triadic in nature because the second that was present initially has been abandoned. The chordal figure in bb. 13 4 – 14 and 15 4 - 16 is related to the accompaniment of b. 6, this can be seen in the use of a diminished fifth in the left hand and seconds in the right. The entire figure is also based on the octatonic

⁵ Ibid., 380.

scale on C, except for the grace note. The figures in b. 17 use motive z from movement I: in the right hand G \flat , A, F and F, E, G \sharp , and in the left hand F, E, G \sharp , all with octave displacement. Both statements of the opening melody in bb. 15 and 18 can be derived from the octatonic scale on B. The chord in b. 19 has the same pitch content as the accompaniment figure of b. 6.

Movement IV

Three layers of sound characterise this movement, a free chromatic melody in long note values in the soprano range, an inner voice consisting initially of thirds moving in quavers, and a bassline that often forms harmonic pedals woven in between in long note values. May notes that there are three tonal layers, D \sharp minor as central tonality, and D minor and E minor auxiliary to that.⁶ The movement is in rondo form, **A**¹ (bb. 1 – 7), **B** (bb. 8 – 14), **A**² (bb. 15 – 18⁶), **C** (bb. 18⁷ – 27), **A**³ (bb. 29 – 33), **coda** (bb. 34 – 37). Section **A**² is a variant of section **A**¹, but **A**³ is an exact recapitulation.

The tritone is an important feature of the melodies of each of the **A** sections, often the melodic lines revolve around filled-in versions thereof. The middle layer of thirds expands to include fourths in b. 5, fifths in b. 8, and sixths in b. 10. A similar process occurs in bb. 15 – 23.

There is a quote from b. 19⁷ – 20² of Arnold van Wyk's *Nagmusiek* in the outer voices in bb. 10, 12 – 13, 21, and 22. In each the outline of the original idea is

kept, but the motive is rhythmically displaced, and the hands move in contrary motion rather than in similar motion like the original. In b. 10 the left hand is transposed down a minor third, and the right hand is transposed down a major tenth. In b. 12 – 13 the left hand is transposed down a tritone. In b. 21 the right hand is transposed down a tritone plus octave, and the left hand down a tritone, and in b. 22 the right hand is transposed down an enharmonic major sixth plus octave, and the left hand down a minor third.

The image shows a musical score for piano, divided into two parts: 'a' and 'b'. Part 'a' consists of two measures (bars 19 and 20) in 7/4 time. The right hand (treble clef) plays a series of eighth notes with a dotted quarter note, while the left hand (bass clef) plays a similar pattern. A 'p' (piano) dynamic marking is present. Part 'b' shows a single measure (bar 10) in 7/4 time, where the right hand plays a more complex rhythmic figure with a dotted quarter note and eighth notes, and the left hand plays a similar pattern. A 'p' dynamic marking is also present. A dashed line labeled 'pva' (pianissimo) spans across both parts. A large watermark 'University of Cape Town' is visible across the score.

Example 9 a) Bars 19⁷ – 20 from Arnold van Wyk's *Nagmusiek*. b) Bar 10 of the fourth movement of *Moments of Night*.

The material that accompanies this quote is rhythmically related to the ostinato figure in the second movement, and in b. 10 contains two versions of motive z from the first movement (D, F, F#; F#, D#, D). Other statements of this motive are

⁶ May, *Composers in S.A.*, 139.

also similar to the ostinato. There is reference to the rhythm of the quote in bb. 35, where the tritone and octave displacement plays an important role in the melodic contour.

The octatonic scale occurs in bb. 17 and 19, with each bar based on the scales of C and B respectively. The melody sometimes suggests the octatonic scale, but never encapsulates a clear statement.

University of Cape Town

4. Murmurs of Tiger and Flame

The work was completed in 1982, and was part of a projected cycle of three pieces based on the poetry of Federico Garcia Lorca. To date only two have been completed, this work and *A Branch of Dreams*. The work takes its title from the opening line of "Thamar and Amnon".

May describes a five-part structure: bb. 1 – 36, bb. 37 – 71, bb. 72 – 109, bb. 110 – 127, and bb. 128 – 147.¹ The division between the first and second section seems to be more logical if made in between bb. 33 and 34, as material from these bars recur exactly in bb. 52 – 53; there is also a strong thematic link between these bars and the rest of the section.

The first section is reminiscent of a Bach fantasia, with its freely wandering demi-semiquaver runs. According to May this section is based on the "development and expansion of cluster groups".² The running passages are initially divided to allow the left hand to play only black notes and the right hand only white. This division is gradually abandoned after b. 12 (where the octatonic scale on C can be seen in the last beat), but returns occasionally, notably in bb. 33 and 42. There is a steady expansion in the range of bb. 1 – 9; the opening motive spans a major third, as does the motive in b. 4. Bars 5 – 8 span an augmented fourth, and b. 9 a perfect fifth. Bar 10 forms a contrasting interjection to the prevailing musical material, and is expanded to two bars in bb. 13 – 14, and to three bars in bb. 16 – 18. It is also treated as an important referential element later in the work.

¹ May, *Composers in S.A.*, 139.

² *Ibid.*, 139.

A basic cell consisting of interlocking major and minor thirds (notated as a major third combined with a semitone) forms a recurring harmonic and melodic event in the first section, occasionally it is expanded to a fourth and semitone. The passage in bb. 13 – 14 contains many references to the basic cell: between the C# bass note and the right hand notes (A, C) on the second beat of b. 13; the chord in the left hand of b. 13 (D, E♭, F#); the chord on the first beat of b. 14 contains two versions (B♭, G, F# and B♭, G, B); the grace note chord in the second beat contains two versions (A, B♭, D♭ and A♭, A, together with the C from the right-hand ninth); the final chord in b. 14 contains two versions as well (F#, D, E♭ and G#, A, and the C from the previous chord). The passage in bb. 16 – 18 also refers to the basic cell: between the first two notes (D, E♭) and the bottom note of the left-hand dyad (B); also between this same B and the right-hand dyad that immediately follows (B♭, G); the remainder of the descending quintuplet figure in the right hand outlines a filled-in version; the chord in the left hand on the third beat is a version (G, A♭, B); between the first two notes of bb. 17 and 18 (E, F) and the top note of the dyad that immediately follows (C#) the basic cell is formed; and the last beat of b. 18 outlines the basic cell (F, D, C#).

Bars 21 – 36 (or bb. 21 – 33 - according to my reading) are, according to May, an extended cadential section, characterised by a chant figure that recurs several times in the rest of the work and is octatonic in nature.³ The outline of a fourth is important in the chant, occurring several times, and fifths are important in the harmonic structures. The high figuration on the last beat of b. 28 outlines

³ Ibid., 139.

the basic cell (G, B, G#), as does the right hand of b. 29¹⁻² (A, B \flat , D \flat and A, C, D \flat). Another version of the cell is formed when the left hand is included (B \flat , D \flat , D). An augmented form of the cell is accentuated in the right hand of bb. 30³ – 40¹, and is answered by the original form in b. 32³⁻⁴, also accentuated in the right hand.

The second section is characterised by a dotted rhythm that is linked to repeated notes, and that recurs in various forms. May notes that there is a subtle reference to the flamenco style in these rhythms.⁴ Material from the first section (b. 10) can be seen in bb. 34 and 76. Two versions of the basic cell can be seen in the right hand of the second chord (E, D \flat , C and D \flat , C, A). On the last beat of b. 38 the basic cell is formed by the last two semiquavers of the left hand (A,C) and the top note of the right hand (D \flat). Two forms of the basic cell can be found in the grace note figure that occurs twice in b. 40 (C, B, A \flat and E, F, A \flat). The right hand of b. 40⁶⁻⁷ also outlines a basic cell (C, E, E \flat). On the fifth quaver of b. 42 (if one does not count the grace note figuration) a basic cell is formed between the right-hand dyad (D#, D) and the B in the left-hand chord. Immediately following this in the right hand is another version of the cell (A, B \flat , C#). The first beat of b. 46 contains a cell (D, F, E \flat), as does the second semiquaver of b. 47 (D, E \flat , B in the right hand). The left hand of b. 55 contains two versions (A, C#, C and E \flat , G, G \flat). Bar 58¹ contains G#, E, G in the right hand, and two versions are found on the second beat (A, C, C# and C, C#, E). Bars 60 – 61 contain two versions each, in b. 60 on the first beat (G, E, A \flat) and

⁴ Ibid., 139.

in the last quaver (A, C, C#), in b. 61 in the right hand of the first beat (F#,F, D) and in the triplet on the second beat (E, C#, E#). The right-hand figure in b. 62 is based on the basic cell (A, C#, B \flat) and is repeated in bb. 64 and 68. A version of the cell can also be found in the first beat of b. 64 (C, A, C#), and two versions in b. 70¹⁻² (A, C#, C and A, B \flat , C#). Fifths and fourths are important in the harmonies that do not employ the basic cell. The transition to the third section is made with the introduction of a C# bass pedal in b. 69.

The third section is characterised by three layers of musical material, a low A – C# dyad that is sometimes reminiscent of *Three Movements for Piano*, a cantabile melody in the middle register, and a decorative figuration emphasising fifths in the higher register.⁵ The melody is related to the chant of bb. 24 – 26 through the interval combination of tone, semitone, tone, and semitone. It is also related to the figuration of b. 1; the notes F#, F, A, and B \flat from the melody are the same as the opening bar without the D#. The basic cell can also be found in overlapping versions between F#, F and A and F#, A and B \flat .



Example 10 Comparison between a) Motive from b. 1, b) Chant motive in b. 24,
c) Melody from b. 75.

⁵ Ibid., 139.

The entire passage between bb. 72 and 88 is based on the octatonic scale on C. The right hand figuration contains the only non-scale note, an F. This figuration also includes a high C# that forms a pedal, and doubles the C# pedal in the bass register. The chords in b. 87 contain many versions of the basic cell, in the first chord: C#, C, E; C, D#, E; and E, D#, G, and in the second chord: B, A#, G; F#, G, A#.

An ostinato figure based on the left hand of bb. 73 and 74 begins in b. 95 in the left hand. A rare occurrence of polymetre can be seen between the isorhythmic left-hand ostinato in seven quavers and the right-hand melody that alternates between 3_2 and 12_8 . This passage (bb. 92⁷ – 109) is based on the octatonic scale on C#. The chromatic tritones in bb. 88 and 92 are based on the figuration in fifths of b. 75. If the top note of each dyad is combined with the bottom note of the following dyad, it will form a fifth, and similarly if the bottom note of each dyad is combined with the top note of the following dyad, a fourth will result. The final dyad in the right hand of b. 97 is the same as the final left hand dyad of b. 92, and the final dyad in the right hand of b. 100 is the same as the final right hand dyad of b. 92. There is reference to the chant in the transition to the fourth section (bb. 108 – 109).

The fourth section starts with an extended version of the interjection found first in b. 10. Like the first occurrence, this form is a bar in duration, and is extended with each new statement – two bars in bb. 112 – 113, and slightly longer than two bars in bb. 116⁴ – 118. Several statements of the basic cell occur in the chords of b. 110: in b. 110² F#, D#, G; in b. 110⁴ F#, A#, A; A, A#, C#; C, C#, E; and A, C, C#. Similar occurrences can be seen in bb. 112⁵, 113², 117¹, 117⁶, 118², and 118⁴. The rest of the material is derived from the dotted rhythm,

repeated note figure of section two. A synthesis is formed in b. 121, where the motivic material of the dotted rhythm is combined with the displacement of the interjection. This passage (bb. 121 – 127) is loosely based on the octatonic scale on C. The chant is introduced in bb. 125 - 126 where it is combined with the dotted rhythm.

The last section is a “free recapitulation of elements from the layered third section”.⁶ The A – C# dyad is introduced and transposed, the octatonic melody that is related to the chant melody is found in the middle register, and the right-hand figuration often uses fifths and tritones. The basic cell can very frequently be found between two chords in the left hand. For instance the chords in b. 128¹⁻² contain two references, A, C, C# and C, C#, E. This is also the case for most of the other chord combinations. Often chords will also form the basic cell with the chords preceding and following it, forming a chain of basic cell statements. The dotted rhythm returns briefly in the last three bars.

The use of rhythm and metre in this work is singular to the piano works of Klatzow. Nowhere else can such extensive changes in metre, in combination with the use of irregular rhythmic values, be seen.

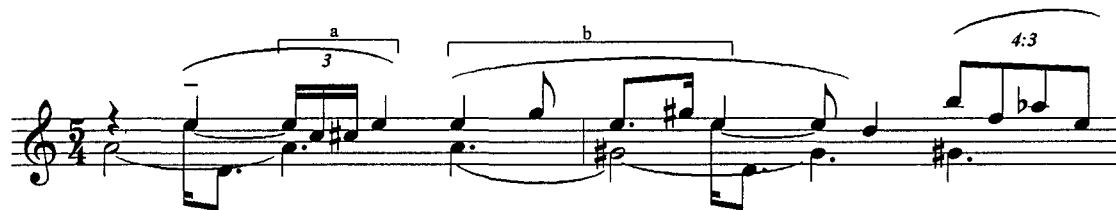
⁶ Ibid., 140.

5. A Branch of Dreams

The title of the work is taken from a line of one of Federico Garcia Lorca's poems, "Nana". The work is dedicated to Laura Searle, the well-known South African pianist and pedagogue, and was completed in 1986, the second of a projected three-part cycle based on the poetry of Lorca.

The work is cast into three sections, bb. 1 – 16 form an introduction and exposition, bb. 17 – 59 form a development, and bb. 60 – 102 contain traces of recapitulation. This is most clearly seen in bb. 86 – 89 which form an exact repeat of bb. 13³ – 16; there is however not enough clear material to suggest a definite sonata form. May's concept of an 'ongoing process of variation' is more accurate.¹

The thematic material is very close to that of the later composition *Makoemazaan*, also involving a basic cell that consists of a combination of a major and minor third. In its original form, the basic cell consists of a minor third with a semitone, and can be seen in the melody of b. 1 where it is immediately followed by a variant that plays an important role later in the work.



Example 11 The right hand of bb. 1 – 2 with brackets showing motives a and b.

There is an oscillation between dyads implying a major triad on B \flat and a major triad on E in the first four bars in the middle voices. This kind of tritone relationship is often found in Klatzow's music, and can be found again later in the work.

Harmonic statements of the basic cell complete the first four bars, these can be seen in the first two quavers of b. 4 (G, B, G \sharp) and harmonically in b. 4⁵ (G \sharp , F, E).

Bars 5 – 8 develop the first four bars, but without the oscillating dyads, now only the triad on E is clearly emphasised in bb 5 – 7, and a reference is made to the B \flat dyad in b. 8. The statements of the basic cell from bb. 1 – 2 are repeated in the melody of b. 5 – 6, with a harmonic form of the basic cell accompanying the start of each (G \sharp , B, C, in bb. 5¹ and 5³⁻⁴). Several statements of the basic cell can be seen in b. 7: G \sharp , F, E between the right-hand melody and accompaniment in the first two crochets; D \sharp , G, E in the melody of the third beat; G, G \sharp , B between the left-hand and right-hand accompaniments; G \sharp , G, B as a chord on the sixth quaver; and three overlapping forms in the quintuplet in the last beat (B, C, D \sharp ; C, D \sharp , E; D \sharp , E, G). Further statements of the basic cell can be seen in the melody of b. 8 (B \flat , G, F \sharp), and in combination between the melody and right-hand accompaniment (B, G, B \flat in b. 8¹⁻² and B, D, B \flat in b. 8³⁻⁴). The melody of bb. 9 – 10 contains two further statements (A \flat , G, B in bb. 9³ – 10¹, and E \flat , G, E in b. 10¹).

Three new versions of the basic cell are found in bb. 11 – 13, the first is a rhythmical diminution in b. 11¹⁻² (D, C \flat , E \flat). A filled-in version of the cell is

¹ May, *Composers in S.A.*, 140.

found in the middle voice of b. 12 – 13¹ (C, D, E \flat , E), and a harmonic statement in thirds is found the right hand of b. 13¹ (G \flat , G, B \flat and G, B \flat , B) These are presented in a condensed form in b. 14.

Example 12 Bar 14 with brackets showing derivations of the basic cell.

Bar 14 is preceded by a statement of the basic motive in octaves (C, C \sharp in the right hand, and A in the left hand of b. 14¹), and followed by a version in the melody of b. 15²⁻³. There is also a filled in version in the upper left hand of b. 15 consisting of the notes E, C, (D), and E \flat .

The second section has a less dense texture (3 – 4 parts compared with the 5 – 6 parts of the opening section) and is characterised by more semiquaver movement and running passages. The passages in double thirds in bb. 17 – 19, 29 and 33 can be derived from the use of the motive in b. 13. The basic cell can also be seen in the descending interlocking passage in the latter part of b.

19. All the passages in demi-semiquavers can be derived from the octatonic scale.

Two versions of the basic cell can be seen when the melody starts in b. 21 – 22.



Example 13 The melody of bb. 21 –22, with brackets showing basic motive.

The accompaniment figure in quintuplets is found in different forms throughout the last two sections. This preoccupation with quintuple rhythms has its roots in the opening bars that are in 5_4 . From b. 50 onwards the music is often notated in 10_{16} time that is grouped into two beats of five quavers each. Various forms of the basic cell can be seen throughout this section: in the lower right hand of b. 23 (E \flat , D, B twice); in the melody of b. 29¹⁻⁴ (A, B \flat , D and B \flat , D, C#); in the melody of b. 37 (B, D#, C); the filled-in version in octaves in b. 39 (E, D#, C, C#); and in unison two octaves apart in b. 41 (E, G#, G). The first half of b. 44 contains a statement (E \flat , D, B), and the second half two (F#, D, F and E \flat , G, F#). Several overlapping versions of the filled-in version of the motive can be seen in the left hand of b. 45. Bar 46 is similar to b. 44. The accompaniment

figure from b. 50 onwards is based on the basic cell with the interchange between major and minor thirds a prominent feature.

The use of layered triads can be seen in bb. 32 and 34. In b. 32 the major triads on G and E can be seen in the right hand, and on B \flat in the left hand. Interestingly these triads can be found at crucial places in the musical texture; the triads on E and B \flat occur at the opening and the triad on G in b. 59 in the transition to the final section, where it plays a prominent role. The triads in b. 34 are a transposition (a major third up) of the triads of b. 32, but the triad on the first beat of b. 34 uses a different voicing to the one in b. 32. This use of triads is similar to that found in *From the Poets*. Accompaniment figures in this work often imply triads, and there is reference to triads in the texture, but the use of such triads is much less prominent than in the *From the Poets*, and could be considered as a germ of the later style. The use of the octatonic scale as discussed earlier, with the use of the lydian mode (implied in bb. 28 and 50) is also reminiscent of their use in *From the Poets*.

The transitory material between sections two and three is based on the basic cell, with an implied minor triad on G \sharp changing into a major triad on G, with a bass pedal on B throughout. The bass pedal continues to b. 66, as does the interchange between the two triads. Initially the melodic material in bb. 60 – 63 is based on the filled-in version of the basic cell taken from b. 12. This melody is used in the right hand of b. 93 – 96 in a three-part canon at the diminished fifth at one bar distance between dux and comes. The final five bars imply the lydian mode on A.

6. Makoemazaan

This work was commissioned by the Roodepoort International Eisteddfodd, and was published by Musications in 1992. It is based on the poem “Makoemazaan, Die Waterman” by Afrikaans poet A. G. Visser.¹ This work was completed before *From the Poets*, and contains many features that are similar to that work. The use of triads, references to the octatonic scale, and use of a poem as literary influence, all lead to the conclusion that this work could be considered as a study for the later composition. There are also strong motivic links between this work and *A Branch of Dreams*.

Three main sections, differentiated by texture and motivic use, can be discerned in the work. Section **A** (bb. 1 – 19) acts as an introduction, and exposes the main motivic material. Section **B** (bb. 20 – 41) develops the material exposed in section **A**, and introduces a new version of the motive on which section **C** (bb. 43 – 82) is based. There is therefore a continuous development through the work, taking the form of a departure from the original motivic material.

The opening bar presents a figure that reoccurs throughout the work. It consists of two triads, a minor triad on B \flat in the left hand and a major triad on D in the right hand. Several versions of a basic cell that consists of an interlocking major and minor third can be seen in this figure (B \flat , D \flat , D; D \flat , D, F; D, F, F \sharp ; F, F \sharp , A). The

¹ A. G. Visser, “Makoemazaan, Die Waterman,” in *Nuwe Klein Verseboek*, ed. D. J. Opperman (Cape Town: Tafelberg, 1982), 104. See Addendum A for the poem and an English translation thereof.

bass note E that is associated with this figure forms a pedal in the first 14 bars. There is a tritone relationship between the minor triad on B \flat and the bass note.

Four permutations of the basic cell are used extensively, and can be seen in section **A**. Motive a is found in b. 5, and consists of an ascending major third followed by a descending semitone. Motive b (b. 6⁴) consists of a descending major third and ascending minor third, with some notes intervening, and contains two versions of motive a (B, D, B \flat and D, C \sharp , B \flat). Motive c (b. 8) is a filled-in descending minor third followed by a descending semitone to complete the major third, and is also a statement of a portion of the octatonic scale. Motive d (b. 9²) is a clear statement of a descending major third followed by a descending minor third, both starting on the same note.

The image shows a musical staff in treble clef with a common time signature. The melody consists of several measures. Motive 'a' is indicated by a bracket under the first four notes: B4, D4, B4, and A4. Motive 'b' is indicated by a bracket under the last four notes: G4, F4, E4, and D4. The notes are connected by stems and beams, with some notes having accidentals (sharps and flats).

Example 14 The right hand of bb. 5 – 7¹ showing motives a and b, variants of the basic cell.



Example 15 The right hand of bb. 8 – 9 showing motives c and d, variants of the basic cell.

The rest of section **A** consists of statements of b (b. 10) and c (bb. 16¹⁻³ and 17¹⁻³), with a retrograde inversion of a in b. 13³ - 14¹, and a harmonic statement of a in the right hand of b. 19. Traces of the octatonic scale can be seen in the opening statements, bb. 5 – 6, 8 – 10, and 12 – 14³ contain sections of the scales on B and on C#.

Section **B** makes extensive use of motives c and d. The ascending semiquaver figures in the left hand of b. 20 is based on the figure from b. 1. A different arrangement of triads is used, but the basic cell still determines the choice of these triads. The following versions of the basic cell can be seen in the left hand of b. 20: E, G, A♭; B, A♭, G; A♭, B, C; and B, C, E♭. Motive c can be seen in the right hand of bb. 20² – 22¹, doubled in thirds, and similarly in bb. 24² – 26¹. The material in the right hand in b. 22² and later is based on motive d, and forms an accompaniment to motive a which appears in bb. 22² – 23 in the left hand.

Example 16 Bars 20 – 23 with brackets showing the relationship to the basic cell.

A permutation of motive b can be seen in the right hand of bb. 29 – 30¹, and several overlapping versions of motive a can be found in the section of b. 32 – 35, as can be seen in the following example. The ascending passage starting in b. 33³ on the note B is based on the inversion of c.

Example 17 The melodic material of bb. 32 – 35, with brackets showing the relationship to the basic cell.

A new accompaniment figure found in section **C** is built around triads, often with a non-chord note as part of the oscillating figure in the upper part of the left hand. This can be seen in b. 42 where the C on the third semiquaver of the left hand is an upper auxiliary to the prevailing minor triad on E. Motive a can be seen in the right hand melody in bb. 42⁴ – 43¹, 43⁴ – 44¹, 44⁵ – 45¹, 46⁵ – 47¹, and 49⁵ – 51¹. The ascending semiquaver figure from b. 20 is used occasionally in this section (b. 46, 58 and 77), and is varied in bb. 55 – 56 and 74 – 75 where the basic cell is only noticeable in the last three notes of each ascending figure.

The triads in the right hand of bb. 55 – 57 and 74 – 75 contain a plethora of combinations that form the basic cell, as such they can probably be viewed as a saturated form of the motive. This could be the reason why a similar figure is used as cadential material in bb. 77² – 78 and 80² – 81. In b. 55³⁻⁴ between the minor triad on D# and the major triad on D, the following basic cells can be seen: D#, D, F#; and A#, A, F#. Similarly, basic cells will be formed between the minor triads on D and D# in b. 55⁴⁻⁶, between the minor triad on D# and the major triad on D in bb. 55⁶ - 56¹, between the major triad on D and the minor triad on F in b. 56¹⁻³, between the minor triad on F and the major triad on D in b. 56³⁻⁶, between the major triad on D and the minor triad on F in bb. 56⁴ – 57³, and between the minor triad on F and the major triad on D in b. 57³⁻⁵.

7. From the Poets

From the Poets was commissioned by the Southern African Music Rights Organisation (SAMRO) in 1992, for the UNISA/Transnet International Piano Competition of 1994. Four poems by the South African poets D. J. Opperman, Phil du Plessis, R. M. Bruce and A. G. Visser form the literary inspiration for the work, hence its title. English translations of the Afrikaans poems, by Guy Butler (“Prayer for the Bones”, “Impundulu”) and Phil du Plessis (“Days Approaching Winter”) can be found in the score. Anton Nel, who is the dedicatee, first performed the work on the 28 November 1992 in the Old Mutual Hall at the University of South Africa in Pretoria.

Klatzow describes these pieces as ballades, inspired by the poems, but not based on them.¹ Despite the description of the work as a suite, there is an overarching sonata cycle format to the work. “Prayer for the Bones” suggests the traditional first movement of a sonata cycle, through its serious nature and complex musical construction. “Days approaching winter” would qualify as the slow movement due to the tempo and the use of variation techniques. “The Watermaid’s Cave” suggests a dance with trio and a truncated return to the dance, while “Impundulu” counts as the work’s fiery finale in variation form. It also is the work’s sonic climax, with *ff* abounding and with complex virtuosic devices.

¹ Peter Klatzow, “Composers Note,” *From the Poets* (Johannesburg: Samro Scores, 1994).

7.1 Prayer for the bones

The poem

Opperman's poem is the prayer of Gideon Scheepers's² mother for her son to be laid to rest and for his death to become a blessing to all the people of South Africa in the aftermath of the Anglo-Boer war. Kannemeyer suggests that the reference to Ezekiel and the prayer for the bones of all those dead in the war are linked.³ In Ezekiel 37:12 God breathes on a valley of dead bones and they are brought to life. In the same way, Opperman suggests, the bones of the war should be the vehicle for bringing a united South Africa to the fore:

and, like tinfoil behind clean glass, the white, the black, the brown,
may catch your sunlight, Lord, and signal each to all.

At the time that "Prayer for the Bones" was composed, South Africa had just come out of the era of apartheid and was on the brink of a bright new day. Klatzow was most likely attracted to the poem for this reason.

Elements from the first three strophes are repeated in the last strophe, among them bones, vultures, the various guises of Scheepers, north wind, sun, and signalling. Cloete suggests that the fourth strophe is in this way climactic.⁴ Klatzow mentions that the structure of the poems influenced the structure of the compositions, and specifically that the rondo-episodic nature of this piece is linked to recurring elements in the poem.⁵ In the **coda** there is a combination of different elements from earlier section that reflect the similar recurrence of

² Scheepers was an Afrikaner signalman in the Anglo-Boer war.

³ J.C. Kannemeyer, *Kroniek van Klip en Ster: 'n Studie van die Oeuvre van D.J. Opperman* (Pretoria: Academia, 1979), 46.

⁴ J.T. Cloete, *Gids by D.J. Opperman se Senior Verseboek, 3rd ed.* (Cape Town: Tafelberg, 1985), 85.

⁵ Klatzow, "Composers note", *From the Poets*.

elements in the poem. (See discussions of the **coda** under Sound and Melody below.)

Structure

Buning and Richards quote Klatzow through asserting the rondo-episodic nature of the structure, and goes on to show six sections following a rondo-like **A¹** (bb. 1 – 18), **B** (bb. 19 – 46), **C** (bb. 47 – 77), **A²** (bb. 78 – 84), **D (B²)** (bb. 85 – 114), **Coda (A³)** (bb. 115 – 135).⁶ My reading of the structure would place the divide between sections **A¹** and **B** at the more obviously demarcated double bar and tempo change between bb. 15 and 16. This is more in line with Klatzow's treatment of structure in the work, as we will see in the discussion on sound. Each of the sections of this movement ends in a short bridge passage that leads to the next section. With the exception of the transition from section **B** to **C**, each section is delineated by a change in tempo indicated in the score. Each section, with the exception of **A²**, can be subdivided into two distinct parts.

Sound

Klatzow states that layering of sound is central to the execution of the piece.⁷ This type of layering is already evident in the first nine bars where four layers are discernable in the music. There is a principal melodic layer centering around E \flat above middle C, an accompanying rhythm that is repeated and varied several times in the upper part of the left hand, a bass part, and a layer

⁶ Buning and Richards, 2.

⁷ Klatzow, "Composers note," *From the Poets*.

making use of chords in a colouristic high tessitura. This type of layering is typical in this work and there are many instances of such occurrences. In bb. 79-81, at the varied return of the opening section, Klatzow finds it necessary to spread the notation over three staves in order to clarify the different levels of sound.

Klatzow's use of sound underpins the structural design of this movement. Each section is clearly delineated by a change in tessitura and/or range. Expansion of the range within a section is typical, and all sections start with a relatively small range when compared with the range near the end of the previous section, this provides contrast between sections. Contrast is also attained through a change in texture between sections.

Section **A**¹ is the most stable in terms of range, there is a small expansion in the melodic line that tends upwards, and a dense chordal texture predominates. After the double barline (b. 15) at the beginning of section **B**, the range is significantly reduced from the almost five and a half octaves of bb. 1 – 14 to well under three octaves. This reduction sets up 52 bars of expansion through sections **B** and **C**, as the melody moves steadily higher, and the bass moves to the extreme low register of the piano. A chordal texture that is less dense than that of section **A**¹ characterises section **B**. This texture is clearly differentiated by the use of staccato and rests that was intimated in bb. 7 – 8. A two-part texture with broken chord accompaniment is established in section **C**.

With the varied return of the opening material in bb. 78 – 84, we see an increase in the complexity of the material. The high tessitura that was used colouristically in bb. 1 – 14 now carries more motivic weight; it has been

developed into a countermelody notated in double octaves in both hands, with the exception of b. 79 where it is notated in three octaves only. The range of sound is now also much wider than that of the opening section, comprising more than six octaves. Such a wide range is in part necessary to offset the growing range of the previous section, and to provide a form of climactic release to the tension that has been building up to this point.

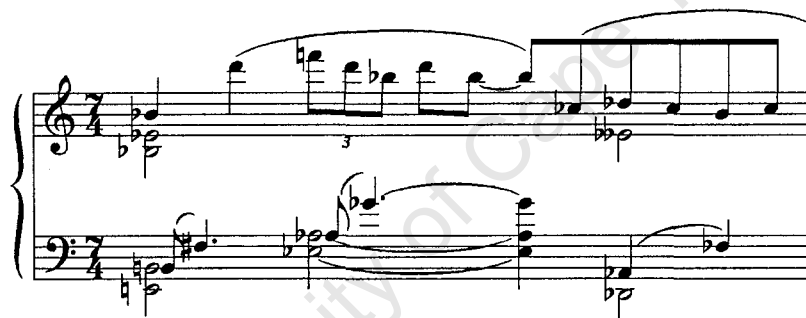
The range of sound is reduced in the bridge to section **D**. This section employs an expanding range in much the same way that section **C** does, this time combined with a gradually rising tessitura. The climax of the piece in terms of sound volume comes in b. 107, but a complementary wide range of sound and tessitura is not present initially, only being introduced by the C# bass note in b. 109, at the start of the decrescendo. The texture is again more linear in order to provide contrast with the preceding chordal section.

In the **coda** section a wide range of sound is employed that gradually becomes smaller to the end. There is a reduction in the range of the previous section in its last few bars, this is contrasted in the beginning of the **coda**. The final range is similar to that of section **A**¹. The texture combines the chordal and linear textures found in the previous sections. The arpeggiated pattern of accompaniment is maintained in the upper voice of the left hand, and combined with a reference to the chordal texture of section **A**¹ through the use of dyads instead of a single line.

Harmony

The harmonies used in this movement comprise combinations of triads, often these triads will share a common note, and include semitone intervals between

notes of the two triads. Good examples of this can already be seen in the opening bars. The right hand suggests a minor triad on $A\flat$ when combined with the B ($C\flat$) of the left hand, while the left hand plays a major triad on G. Often in places of greater tension Klatzow uses more than two triads. See for example the first part of b. 3 which is a combination of a minor triad on $E\flat$ (RH, first beat together with the $F\sharp$ in the left hand), major triad on E (LH, first beat together with $A\flat$ on the second beat), a major triad on $B\flat$ (RH, second to fourth beats), and an incomplete dominant seventh on $A\flat$ (LH, third beat).



Example 18 Bar 3, note the two triads implied in the left hand, and two in the right.

According to Klatzow, his voicing of chords can be derived from the overtone series, commonly the larger intervals are at the bottom of the chord and intervals get smaller higher up in imitation of the overtone series.⁸ In b. 1 the first two beats form one chordal construct, it is clear that the bottom interval of a fifth is the largest in this chord, with the smaller intervals in the second (and higher) part of the chord.

Pentachords and heptachords are the most common tertian chordal constructions, as a combination of two triads would naturally lead to such chords. Tetrachords and dyads do occur, but mostly at cadence points due to the diminished tension inherent in such chords. A clear example of this can be seen in the fourth bar, where the first phrase comes to an end. The open fifths of the chord on B \flat are in stark contrast to the tension-filled chords of the three bars preceding this, and create a sense of stillness.

The relationship between the two halves of section **A**¹ is important, as it is found again later in the movement. The melody from b. 1 is repeated a minor third higher in b. 9. Structurally, this minor third relationship can be seen in section **C**, between the melody of b. 47 and b. 59. In smaller details it is also present; compare the melodic statement of b. 71 with that of b. 76 and the right hand of b. 86 and b. 88⁴.

The octatonic scale features regularly in these opening bars. The two clearest statements can be seen in bb. 2 and 3. The last two beats of each bar can be derived from the octatonic scales of C and C# respectively. By inference the last two beats of the first bar can be derived from the octatonic scale on B, but the F \flat in the right hand does not fit the scale. In the second half of section **A** there is a similar use of the octatonic scale in bb. 10 and 13, here the scale on C is used.

Further use of scales and modes can be found in bb. 7 – 8, where the lydian mode on C is suggested in the first three beats by the F# that follows the implied triad on C, and the octatonic scale on B in the left hand on the last beat

⁴ Klatzow, Composers note, *From the Poets*.

of b. 7 and last two beats of b. 8. The left hand of b. 6 can similarly be derived from the octatonic scale on B. Once again the corresponding place in the second half of the section also features these two scales. The lydian mode on A is found in the first three beats of b. 14 and the whole of b. 15, and the octatonic scale on C can be found in the left hand in the last two beats of b. 14.

Sections **B** and **C** make no use of these scales and modes in the harmonies, but rather a combination of triads as shown for section **A**¹. At any time in section **B** one can see two or three triads in combination. Even the running passage of bb. 21 – 22 is a combination of a minor triad on D, a major triad on F# and a minor triad on E \flat .

Buning and Richards show that there is a relationship between section **D** and Stravinsky's *Soldier's Tale*, the similarity is one of texture and use of harmony.⁹ Three triads are usually discernable in the texture at any time. A good example is found in b. 86, the left hand plays B \flat and F which together with the D from the right hand part (second beat) forms a major triad on B \flat . The right hand alternates between two triads; major triads on C and D. This combination of triads suggests the lydian mode on C, as the triad on C is stated first, and also the F# does not resolve to G but to E. The lydian mode on E \flat can be found in the right hand of bb. 88³ – 89, and the lydian mode on D in the right hand of bb. 90 and 102².

The figure in double thirds that is found in the right hand of b. 103¹⁻² and the left hand of b. 103³ can be derived from the lydian mode on B. The same figure is found in b.104³⁻⁴ suggesting a lydian mode on C, and in bb. 109 and 110

⁹ Buning and Richards, 5.

suggesting lydian modes on A and E \flat respectively. In the transition to the **coda** the lydian mode and octatonic scale are used again, in similar fashion to bb. 7 – 8. The lydian mode on A can be found in bb. 111² - 112¹ and the octatonic on C in b. 112² –114.

The **Coda** is eminently modal in construction, often with clear tonal movement in the bass part. The lydian mode features strongly, as does the octatonic scale. Modes are used for the duration of a bar, as the double-dotted semibreve value of the bass notes require the pianist to use the sustaining pedal for the duration of the bar. Non-scale notes are found only in bb. 116 (A#, G), 121 (G#), 127 (D#), 129 (B, D, F) and 130 (F). The octatonic scale can be found in bb. 125 (on C), 127 (on C#) and 129 (on C). Two statements of the mixolydian mode occur, in bb. 123 (on F) and 126 (on B \flat in the left hand). All other bars contain the lydian mode constructed on the bass note of the bar. The extensive use of the lydian mode in the coda of this work and that of *A Branch of Dreams* suggests that Klatzow views it as a natural way of creating a sense of rest or closure. The fact that the scale is very close in pitch content to the natural scale derived from the overtone series probably contributes to this view.

Melody

The melody in bb. 1 – 2 is used extensively to generate melodic material. Especially the latter part of the bar, where a change-note figure (y) occurs, influences the melodic writing.



Example 19 The melody of b. 1 with a bracket showing motive y.

Motive y is developed in section **A**¹, where it is restated a couple of times, most notably in b. 3 where it is based around B \flat as opposed to the E \flat of the opening bar. Bars 9 and 13 are other clear statements of the motive. Bars 2 and 10 make use of the same rhythmical outline to motive y, but make use of completely different pitch and interval content; as such it is not possible to label them as y, but rather they form developments of the motivic idea.

The melody in the right hand of bb. 25 – 30 and 37 - 40 of section **B** is derived from motive y. This can be most clearly seen in the melody of bb. 38³ – 39⁴, where a major version of y (retrograde) is stated. This major quality persists throughout the melody, but the two notes that precede the major third are altered to an interval of a fifth or sixth that straddles the third. The minor third relationship between the two sequences that form the melody (see between bb. 25 – 26 and 27 – 28, also between bb. 37 – 38 and 39 – 40) is derived from the relationship between the statements of the motive y in bb. 1 and 9. The accompaniment is derived from the staccato quavers found in the left hand of bb. 7 – 8, and also contains many references to the minor third melodic range of motive y. See for example, both the left and right hand accompaniment figures of b. 18, the top notes of the dyads in each hand form minor thirds.

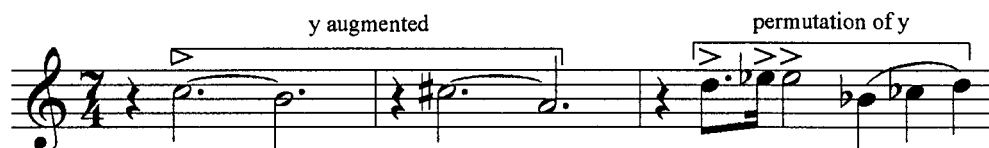
Example 20 Bar 19, note the relationship between the accompaniment and motive *y*.

Motive *y* determines much of the course of the melody found in bb. 47 – 58 of section **C**. Back to back statements of *y* (D, F, E \flat , D), a permutation of *y* (A, F, E, F, A \flat), and *y* (G, B \flat , A \flat , (E), G) can be seen in bb. 47 – 53.

Example 21 The melody of bb. 47 – 53 with brackets showing *y* and permutation.

The end of the melody (bb. 54 – 58) bears relationship to the melody of section **B** by virtue of the interlocking fourths and thirds. The melody of bb. 56 and 58 are incomplete statements of the inverted form of *y*, and bb. 59 – 65 are similar to bb. 47 – 53. Bars 66, 71 and 76-77 contain clear statements of *y*.

Section **A**² presents new material in the form of the countermelody that is stated *f* against the *p* statement of material from **A**¹. This countermelody is based loosely on motive *y*, as can be seen in the following example.



Example 22 The countermelody of bb. 79 – 81, note the relationship to *y*.

The link between sections **A**² and **D** (bb. 83 – 84) is a filled-in version motive *y* that is stated in double thirds, with the original from of the motive on top. The rhythm of this motive is without earlier precedent, but is echoed in the coda when a similar motive and rhythm is employed in rhythmic augmentation (see b. 126). A non filled-in version of the motive is used again in bb. 101 – 104 and bb. 109 – 110, in another rhythmical variation. Last mentioned occurrence is also a linking passage, this time between section **D** and the **Coda**.

Section **D**, as the climax of the movement, is also the most distantly related to the opening material. Interesting to note is the minor third relationship between the accompaniment figures of bb. 85 and 88. This relationship, together with the texture of the accompaniment, suggests a relationship with section **B**. There is a superficial likeness between the quaver passage in the right hand of b. 88 and motive *y*. Immediately following this is another statement of *y*, in the right hand of b. 89 (C, E \flat , D, C). A similar statement can be seen in the right

hand of b. 100. This section is treated as a development section in a traditional sonata, exploring the material and texture of section **B** and leading to a climax in bb. 107 – 109. At this climax point, there is again a statement of the opening motive, the repeated notes are clearly present (E), and motive y is in a permuted inversion in b. 108 (A, (A#), F#, (E), G, A). Bars 111 and 112³ – 113 are clearly derived from motive y, and act as linking material between section **D** and the **coda**.

Buning and Richards show that the **coda** section bears relationship to section **A** through use of an augmented version of the rhythm found in the upper part of the left hand in b. 1.¹⁰



Example 23 Comparison between a) the left hand of b. 1 and b) the left hand of b. 115. Note the similarity between the rhythmic figures.

A further relationship is found in the melody that starts in b. 118, it is clearly derived from motive y, and uses an augmented form of the rhythm used in bb. 83 – 84. Motive y makes several further appearances, in bb. 120, 122, 124, 125, 126 (in double thirds), and 131. The figure found in the right hand on the fifth beat of bb. 129 and 130, and between the second and third beat of bb. 132 and 133, can also be seen as an incomplete version of y, due to the rhythm that links it to earlier versions of y.

¹⁰ Buning and Richards, 6.

7.2 Days approaching winter

The poem

“Days approaching winter” is a descriptive poem by Phil du Plessis. It stands apart from the other poems in this collection by virtue of its non-narrative nature. The poet describes the Kalk Bay autumn in seven short numbered sections.¹ Du Plessis sees the changing of the season around him and each section of the poem describes a moment of this magical time of year. Two themes are discussed in this poem, the first and most obvious is that of the decay that is usually associated with the passing of summer into winter. The latter part of the poem (sections 5, 6 and 7) discusses this aspect most clearly. Allusions to rotting kelp, ash raining from the sky, the sun turning from the earth, and the sunflowers turning black, all have as binding theme this element of decay. The second theme is the serenity of this time, the sense of everything waiting patiently for the inevitable. Sections 1, 2, 3 and 4 express this aspect most clearly through the language and images used. ‘Nothing happens’ the poet writes. Even the second section that deals with the blowing of the wind makes allusion to dangling from a bare branch. In Afrikaans one uses a similar expression to describe a time of idleness.²

Structure

The structure of this movement, as that of “Prayer for the Bones”, is also rondo-episodic in nature, and follows the pattern **A**¹ (bb. 1 – 18), **B** (bb. 19 - 39³), **A**²

¹ Kalk Bay is a small seaside town on the eastern side of the Cape Peninsula.

² Ek hang aan ‘n tak.

(bb. 39⁴ – 71), **C** (bb. 72 – 74), **D**¹ (bb. 75 - 86⁵), **E** (bb. 86⁶ – 107), **D**² (bb. 108 – 126).

The structure of the poem “Days approaching winter” clearly influenced the composition, as both works are cast into seven clear sections. There is some correlation between the mood of each section in the poem and the corresponding section in the music. Section 1 of the poem has ‘nothing happens’ as its main focus, and section **A**¹ is built out of excursions that always return to the final note of **B**, and is expository and restful in nature. Section 2 of the poem has its main correlation to the music in the phrase ‘surges like a sea’, the accompaniment of section **B** suggests this surging movement. The repetition of material from section **A**² can be traced to the reference of stillness in the third section of the poem, and the reference to the ocean makes the correlation in the use of the bass register between section **B** and the second half of section **A**² clearer. Section **C** reflects the sunset described in section 4 of the poem, whereas the decay described in sections 5 and 7 finds its portrayal in sections **D**¹ and **D**². The fire and ash of section 6 of the poem is beautifully reflected in the music of section **E**.

The sections of the composition are united through the use of a rhythmic motive that gives continuity to the movement. This can be seen in b. 14, but is derived from the rhythm of the opening melodic statement. The motive makes only a brief entry in section **E** (bb. 92-93 and 102-106), where a less angular rhythmic background is predominant. In all the other sections however, the motive is ubiquitous either in its original form, in augmentation (section **C**, b. 72), or in diminution (section **D**, b. 78 for example). This leads to the feeling that the movement is a set of variations, though strictly speaking it is not so.

The same unity that the stanzas of the poem contain can be found in the sections of the composition through the presence of the rhythmic motive.

Sound

The use of sound in this movement is similar to that of "Prayer for the Bones", but sound does not always delineate each section as clearly as in the earlier movement. Once again the layering of sound is a predominant aspect of Klatzow's palette in this movement.

Section **A**¹ employs a middle to high tessitura, and, with the exception of some low notes (bb. 3, 5, 8, and 10), a small range. Section **B** has a wider range, and the attendant lower tessitura, mainly due to the introduction of the bass register, and has a denser texture than section **A**¹.

Between section **B** and section **A**² there is a reduction in the range, but this is only for the first twelve bars. From b. 52 onwards a larger range is employed that is similar to that of section **B** due to the use of bass chords at the beginning of the bar. The accompaniment figure is different, no longer making use of material based on the interlocking descending fifth pattern of b. 14, but rather a figure similar to that found in the accompaniment of bb. 1 and 7.

Section **C** is labeled *freely, quasi cadenza*, and is in contrast to all that came before through a static chordal texture interspersed with an ascending figure based on fifths, and by the relative metric freedom of the notation.³ Structurally it forms the centre of the movement; placed between the two ternary structures

³ The time signature of b. 72 is $\frac{9}{8}$, but it contains seven bars of $\frac{9}{8}$ each, separated by dotted barlines. One dotted barline is missing on the bottom stave three quavers before the end.

A¹, **B**, **A²** and **D¹**, **E**, **D²**. It makes use of a slightly lower tessitura, and is similar in range to section **A²**. Section **D¹** makes use of a larger range and higher tessitura than section **C**, but there is a similarity in texture between the two sections, as the chordal texture first found in section **C** is developed and varied here.

Section **E** contains the sonic climax of the movement, found in bb. 101 – 104. All previous dynamic markings did not exceed *mf*, this is the only *f* marking in the movement. This section is also differentiated from the other sections by a completely different texture consisting of a clear melodic line and accompanying figures in quavers and crochets. The rhythmic motive that was so prevalent in previous sections can only be found in bb. 92 – 93 and bb. 102 – 105.

Section **D²** is an exact repeat of section **D¹** until b. 114, where it is varied and extended to create closure through use of material from section **A¹** (bb. 119 – 120, 122 – 123).

Harmony

Section **A¹** consists of four melodic statements (bb. 2, 7, 12, 14^Z). Each statement is a development of what came before, and introduces chromatic notes to the initial B locrian mode that forms the basis of the opening statement. In the statement starting on b. 7 the notes G# and F# are introduced and in b. 12, B \flat and C#. In all four statements the note B is treated as final, each statement returns to B to form closure.

The accompanying material found in b. 14 is derived from the melodic material found in the right hand of b. 2, and forms the accompaniment for the remainder of the **A**¹ section and the whole of the **B** section. It creates a sense of harmonic flux, as every two quavers seem to introduce a new chord into the harmonic background. Initially this accompaniment is also derived from the locrian mode on B, with an F# added, but it is altered in later statements and keeps only the rhythmic contour. The melodic contour of the initial accompaniment material is preserved, but inversion (b. 24) and development (bb. 25, 31, 34) occurs.

One can still discern the use of triads that are stacked to form a harmonic compound as is found in "Prayer for the Bones", but such techniques are obscured by the accompaniment figure discussed above. The interlocking intervals that are used in the accompaniment do not often suggest a complete triad. Section **B** is harmonically more complex than section **A**¹, the melodic line often outlines a triad or quartad, and it is really between the melodic line and the bassline in semi-breves that the sense of harmonic progression is established. Often the two notes in the accompaniment that immediately follow the bass note complete a triad implied by the bass note. Bars 28 – 29 are transposed a semitone higher in bb. 32 – 33.

Section **A**² is initially an exact copy of section **A**¹, up to b. 51 where a new accompaniment, based on that of b. 14, is presented. The rhythm remains unchanged but a downward tending figure replaces the latter part (last 6 beats) of the accompaniment figure. Later (from b. 61) the pattern is once again transformed, large intervals dominate the latter part of the accompaniment figure. From b. 51 there is a much clearer use of triads: the accompaniment outlines a triad related to the bass notes, and notes that lie a semitone away

from the triad are included in the passage. Between bb. 51 and 57 all the accompanying material, with the exception of the B \flat in b. 54, can be derived from the octatonic scale on B.

Bars 69 to 71 contain material that is first found at the close of section **B** (b. 37 - 38). The outer voices of the three-chord progression found between the second and fourth beats of b. 69 are a transposition (down a perfect fourth) of the material found in b. 37. The middle voice is altered, and completes a final chord comprised of a perfect fourth and fifth instead of a minor seventh and major second, as found in the original material. Klatzow uses this progression as a form of closure again later in the same piece, in section **C** (bb. 73 – 74), and at the end of section **D**² (bb. 116, 118, 121) in a modified form. The material can be derived from the opening bars where a contrary motion figure is first used. In section **C** the contrary motion figure can be found in the inner voices, with additional notes added in the upper and lower voices. In its most elaborate form, in section **D**², the progression marks a departure and return from a single chord. In b. 116 the two strands of the progression are derived from the octatonic scale on B, the B \flat in the left hand in the first and last chords of the bar is not found in the scale. In b. 121, the left hand is derived from the scale on C, and the right hand from the scale on B. The progression in b. 118 is not based on the octatonic scale, but can be derived from the D major scale.

Sections **D**¹ and **D**² are the only parts of the movement which make extensive use of a mixture of quartal and tertian harmony. The first part of each section is predominantly quartal with interspersed tertian chords, and the second part predominantly tertian with interspersed quartal chords. The harmony is derived

from two scales; the whole tone and octatonic scales. In bb. 75 – 76, bb. 78 – 79, and bb. 81 – 82, the left-hand bass notes can be arranged to form a whole tone scale. Each of these progressions end on a quartal chord with an A in the bass (bb. 77¹, 78¹, 83¹), a note not found in the whole tone scale that was used. Following each of these statements is a two bar interjection, marked *cold and distant*, where the left hand carries the important material, and is marked ***p*** compared to the ***pp*** of the right hand. The octatonic scale on B forms the basis of these left-hand passages, and the octatonic scale on C forms the basis of the right hand passages.

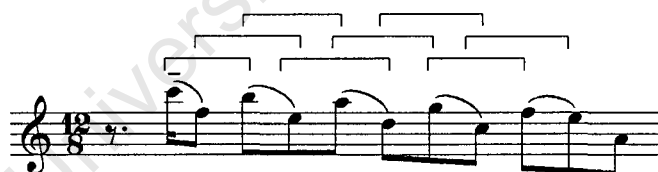
Section E is moulded around various permutations of the octatonic scale. Climax in the music occurs simultaneously with an increasingly fragmented use of the available variants of the octatonic scale. In bb. 87 to 89 the octatonic scale on C is used, added non-scale notes are: the D found on the third beat of bb. 87 and 88 in the left hand; and the B found in b. 89 on the first beat of the left hand. Bar 90 uses the octatonic scale on B with an A (second beat, RH) and a B \flat (third beat, LH) added. Bar 91 once again uses the octatonic scale on C with an added D, and bb. 92 and 93 use combinations of different scales, every four notes in the left-hand semiquaver passage are derived from another form of the scale. The descending scale in b. 94 contains the octatonic scale on C in the right hand and the octatonic scale on B in the left hand. Once again the note D is conspicuously added in the right hand, as it also is in b. 95, which is based on the octatonic scale on C.

Bars 95 - 104 form the second part of section E and copy the first part (bb. 87 – 94) in their approach. As the passage progresses, the use of the octatonic

scale forms become more fragmented. One scale form is used in b. 95, two in bb. 96 – 98, three in 99, and two (with added notes) in bb. 100 – 101. Once again this occurs simultaneously with a climax in the music. This is possibly due to the greater amount of dissonance possible through combination of the scales (any two octatonic scales together will produce a chromatic scale).

Melody

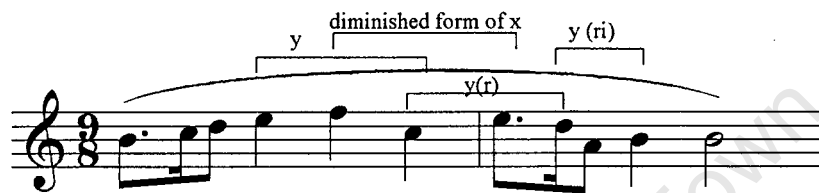
The right hand melody of b. 2 furnishes material that is central to all the melodic writing of this movement. The melodic statement is built out of a series of descending perfect and diminished fifths, which are arranged to form an interlocking pattern. The interlocking cells (x) shown in the following example can be found in permutation in each of the important melodies of the movement, and gives rise to numerous motives that have similar outlines, but varying interval content.



Example 24 The right hand of b. 1 with brackets showing interlocking versions of x.

With the exception of the opening melody however, x is found in only a few places, the accompaniment found from b. 14 onwards, bb. 92 – 93 (a varied statement of the accompanying motive from b. 14), and in bb 102 – 105. It is really in permutation that the motive is most common.

The melody starting in b. 7 contains motive y, a permutation of x that consists of a semitone (sometimes a major second) and a fourth. Three variants of the motive are present; the original (E, F, C), retrograde (C, F, E), and retrograde inversion (D, A, B).



Example 25 The right hand of bb. 7 – 8 with brackets showing y and a diminished form of x.

The melody starting in b. 12 contains motive z on the first beat, consisting of an interlocking major and minor third (B, B \flat , G). This is first seen as a harmonic statement in the chords of bb. 4 (G, E, G \sharp), 5 (F, D, F \sharp), 9, and 11. The melody that starts in b. 14⁸ consists of statements of yri (C \sharp , E \sharp , F \sharp , and E \sharp , A, B \flat), z (B \flat , A, F \sharp), and y (E, F, B).



Example 26 The right hand of b. 12, with bracket showing z.

The melody and accompaniment of section **B** contain many references to motive z. In b. 22²⁻⁴ z is formed between the A \sharp of the accompaniment and the

rising G, B of the melody. It is also stated in the melody of b. 21⁶ as D, C#, E#. A statement of y(i) (C#, B, F#) immediately follows in b. 22, and is overlapped by a statement of z (F#, D, (E), F) that continues into the next bar. Motive z also occurs later in the melody of b. 24 (D#, B, C). Bar 25 contains a host of overlapping versions of z in the alto accompaniment (F, E, C#; E, C#, C; C#, C, A; C, A, G#). There is also a statement in the melody between the third and seventh quavers (C, B, G#), and a version in the left hand in the first three quavers (G, G#, E). Between the right hand of b. 26⁴, and the left-hand accompaniment, another version can be seen (D#, D, B). The end of the phrase consists of another statement of z in the right hand (b. 27, D, F#, D#). After this the frequency of occurrence diminishes. An altered version of y(r) can be seen at the beginning of the melody in b. 28 (E, B, A). Two overlapping versions of z can be seen in the right hand of bb. 29 – 30¹ (G, E, D#; D#, B, D). The accompaniment of b. 30 also contains a version of z (A#, F#, (C), A). Bars 32 – 33 are transpositions of preceding material, and the only other mention of z in this section is in the accompaniment of b. 34⁶⁻⁹ where two overlapping versions occur (Eb, Cb, C; Cb, C, Ab). An inverted form of y can be seen in both hands of b. 37⁶⁻⁹ (C, B, G).

The melody starting in b. 51 contains y(ri) in b. 53¹ (D, G, Ab) and y(r) in bb. 53⁴ - 54⁴ (D, Bb, A), together with various versions of z in bb. 54 (Bb, A, Gb), 55 (F, Db, D), and 58⁴ (A, C#, A#). Bar 56 contains several overlapping statements of z that are doubled a major third apart by the two hands. The following versions can be found in the right hand: Gb, F, A; A, Gb, F; Gb, F, D; F, D, C#. The chord in the right hand of b. 57 is a version of z, as is the left hand figure (C#, F, D). Bars 59 and 60 are similar to b. 56. The first three quavers of bb. 61 – 64

each contain a version of z, and bb. 64²⁻⁷ and 65²⁻⁴ contain statements of y(i) (D, C#, G# and B, A, C respectively).

Section **C** has no notable statements of the motives. Section **D**¹ has statements of y(r) (E, A, G; C, F#, E) and y (G, A, E) in quick succession in bb. 78 – 80¹.

The accompaniment (alto voice) of section **E** can initially be seen as y(r) (B \flat , E \flat , D), but is later changed. Statements of z can also sometimes be seen in the accompaniment, notably in bb. 89² (G, B \flat , G \flat) and 91 (G \flat , (B \flat), A, F). There is a return to material from the accompaniment of b. 14 in b. 92, this time the material is used as melodic rather than accompanimental material. The same happens in bb. 102 – 103, with the material becoming accompanimental in bb. 104 – 105. Several statements of z occur in the accompaniment to bb. 99 – 101. These can be seen in the left hand of bb. 99¹, 100¹, 100⁴, 101¹, 101³, and 101⁴ and in the right hand of bb. 100¹, 100³, and 101³, all in quavers.

In section **D**², bb. 109 – 111¹ are similar to bb. 78 – 80¹ from section **D**¹. The chordal passages in bb. 116 and 121 contain, due to the choice of chords, a multitude of versions of z between each two adjacent chords. The final statement of z occurs in b. 124 where it is formed between the notes of the three chords in the bar (A \flat , C, C \flat ; C \flat , C, E \flat ; C, E, E \flat in the right hand, and A \flat , A, F in the left hand).

7.3 The Watermaid's Cave

The poem

The poem is an African version of the Ondine legend, written in paired rhyme throughout. It has the free form of a ballad and is cast into six stanzas of differing length. The only correlation between the poem and the music seems to lie in the narrative. Devané could be represented in the opening theme that also makes its return before the coda. One could link the long melodic lines of bb. 12 – 29 and 55 – 67 with an expression of love, or with the longing and call of the watermaid. The whole second half (b. 37 onwards) seems to represent, through the rhythmical nature of the material, the chase found in the fifth stanza of the poem. The coda is a musical representation of the pool 'which on each side is calm and unruffled as ever'.¹

Structure

The movement is constructed using a two-part structure with a coda. There is a much greater unity of sound in this movement than can be found in the previous two movements. The division between sections in the music is not always as clear as in the first two movements, and this suggests a two-part structure rather than the more complex rondo-episodic structure suggested by the melodic material. The two sections are however subdivided, and will be labeled **K** and **L** in order to

¹ R. M. Bruce, "The Watermaid's Cave", line 91.

reduce the possibility of confusion between main- and sub-sections. Section **K** (bb. 1 – 36) can be divided into **a**¹ (bb. 1 – 11), **b** (bb. 12 – 29), and **a**² (bb. 30 – 36). Section **L** (bb. 37 – 76) can be divided into **c**¹ (bb. 37 – 52), **d** (bb. 53 – 67), **c**² (bb. 68 – 76), and **e** (bb. 77 – 110). The **coda** is found in bb. 111 – 125.

Sound

Throughout section **K** there is uniformity in the use of sound with regards to the texture and density. There is a slight differentiation in the tessitura between **b** and the rest of section **K**; **b** is higher in register and also makes use of a smaller range than **a**¹ and **a**², apart from the low Es in bb. 24 – 25 and the low register at the end of the sub-section. Sections **a**¹ and **a**² mostly have a three-part texture, with the exception of some four- and five-part chords. Section **b** is different through the addition of a clear fourth voice as an alto accompaniment to the melody.²

Section **L** has a high tessitura throughout, with the exception of the opening of each sub-section, the end of **d** (bb. 62-67) and the end of **e** (bb. 97-105). The use of semiquavers throughout cause this section to seem faster than section **K**, even though the metronome marking is slower. The texture is more chordal, with the left hand often playing dyads, or arpeggiated chords in dyads in sections **c**¹ and **c**². Section **d** is differentiated in texture through arpeggio figures, found in both hands, which accompany the melody. Section **e**, similarly, makes use of arpeggiated figures in quavers in the left hand, and an alternating note pattern in the right

² The notation of the alto part may cause confusion because the note-stems always point up, with the note-stems of the melody (and higher part) usually pointing down.

hand. The buildup to the climax starting in b. 97 introduces the bass register together with chords in the left hand, with the right hand taking over the arpeggio pattern. The sonic climax of the piece is reached during bb. 102 – 109², marked **ff**, and with a crescendo to **sfz** in b. 107.

The **coda** is very static through the use of widely spaced double octaves that periodically ring, and the minim rhythm that predominates. The texture is somewhat reminiscent of the opening and closing bars of Claude Debussy's prelude "La Cathédrale Engloutie." Both pieces of music deal with sinking into water, in Debussy's case it is the cathedral that rises and then sinks into the ocean, and in Klatzow's music it is Devané that has sunk to the watermaid's lair. The final two staccato chords suggest the drip of water into the stillness.

Harmony

Similar approaches to harmonic use can be seen between this movement and the previous two. There is extensive use of the octatonic scale, and reference to the lydian mode. The combination of two or more unrelated triads is also used extensively. Transposition is used more frequently in this movement than in the two previous movements.

Traces of the lydian mode can be seen in bb. 3⁴⁻⁶ and 4⁴ – 5 in the right hand. The passage in b. 3 suggests the lydian mode on A \flat , and analogously, the lydian modes on C, E \flat , C \flat , and G are suggested by each successive group of four notes in the right hand of b. 4⁴ onwards. The octatonic scale makes its appearance in section **b** in the first four bars of the right hand melody. The scale on C is used in

bb. 12 – 13 and the scale on C# in bb. 14 – 15. The left hand is not based on the octatonic scale, but often makes use of the neighbour-note technique where the notes of a triad are played just after or before a note that lies a semitone away. This technique often produces a chord in which both the major and minor third is present, a favorite device of Klatzow's that can also be traced to the octatonic scale, and that is used as a motive in this movement.

The second part of **b** (bb. 19 to 27) is a transposition of what came before. Bars 19 – 22 transpose material from bb. 12 – 15 down a tone, and bb. 24 – 26 transpose material from bb. 16 – 18 up a tritone. The only exception is the bass note E in b. 24; it should be an E \flat to be entirely correct. It is possible that Klatzow changed this note to provide some resolution through the open octave that is formed between the melody and bass. Two bars are added to the original material, b. 23 is based on material from b. 22, and b. 27 repeats b. 26 down an octave with the exception of the E \flat - G dyad in the left hand.

Section **a**² is an exact, but truncated repeat of **a**¹ until b. 35. Bar 36 is based on b. 5 and leads into section **L**.

Sections **c**¹ and **c**² are based extensively on the octatonic scale. The scale on C can be found in bb. 37 – 39 and bb. 42 – 43. Non-scale notes occur in b. 39 in the left hand: the third quaver dyad and the seventh quaver dyad are chromatic passing notes. This figure also appears in bb. 41 and 46, and a similar figure appears in bb. 74 and 76, the left hand dyad on B and D is a chromatic figure. In bb. 42 and 43 the notes F, A \flat , B, and D are not found in the scale of C octatonic,

interestingly these notes form a diminished quartad, one of the main chord types that can be derived from the octatonic scale.

The right hand of b. 47³ onwards is based on the octatonic scale on B, as is the left hand of b. 48 onwards, and from b. 50 onwards the octatonic scale on C# is found in the right hand, with the left hand joining in b. 51. Bars 53 – 54 is a transposition of b. 37 – 38 (up a minor third, with the exception of the B \flat in the top voice of the left hand in b. 53). The section between bb. 55 – 67 makes use of a combination of triads that often have notes that lie a semitone away. Bar 55 illustrates this well, the left hand plays a minor triad on D, while the right hand plays a major triad on G \flat , each note of this triad lies a semitone away from one of the notes of the left hand triad. The overlapping of parts intensifies the type of dissonance predominating in this section of the music.

Section **c**² is a shortened and varied version of **c**¹, making use of similar material, and scales.

Section **e** uses a similar approach to section **d** when it comes to chords. Triads that have notes that lie a semitone away from each other are often utilised. From bb. 94 - 113 every bar, with the exception of b. 103, is based on the octatonic scale. Non-scale notes include the D bass note in b. 100, the B \flat and G in b. 101, the B in b. 102, the D in b. 104 – 105, and the A# and F in b. 111 - 113. The octatonic scale on B is found in b. 101, all the rest are based on the octatonic scale on C.

In the **coda**, only bb. 118³ – 120¹ and 124² – 123 are not based on the octatonic scale on C#.

Melody

The opening melody found in b. 1, recurs throughout the movement in various forms. The melody's outline, movement of a minor third upward from A to C, acts as a referential element. Another referential element is an interlocking major and minor third (labeled x), this bears limited resemblance to the opening melody through the minor third involved in both.

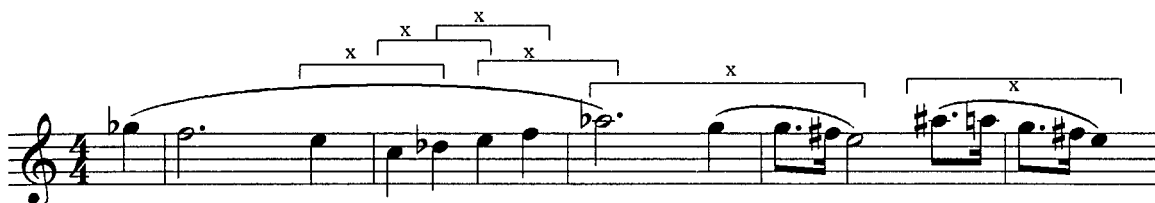
Example 27 Bars 1 – 2 with brackets showing harmonic versions of x and highlighting the melodic outline of the motive.

Motive x can be seen in a number of places in section **a**¹. The opening chord of b. 1 is a version thereof, as are the first chords of bb. 2, 6, and 7. In b. 5 x is formed by the overlap of the lydian scales (G, E \flat , G \flat (b. 5³), and E \flat , C \flat , D (b. 5⁵)). Bars 8

and 9 contain x in the right hand on the third beat of each (A#, F#, F double sharp, and F double sharp, D#, E respectively).

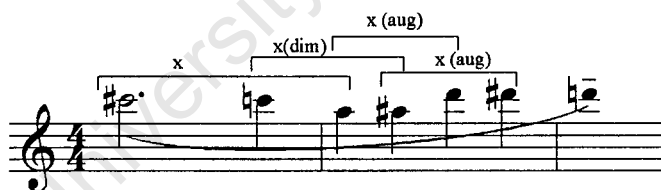
In sections **b** and **e**, x determines much of the melodic writing. In b. 12 the motive can be seen in the right hand melody (E \flat , G, G \flat), also between the alto part and the melody (B \flat , G, G \flat), and in the accompaniment (G, F \flat , E \flat and E \flat , D, B). In b. 13 the motive occurs in the right hand (F#, G, B \flat). The accompaniment of b. 14 contains two versions (F, A \flat , A and A, C, D \flat) and the right hand one (E $\flat\flat$, F, D \flat). Two overlapping versions are found in the right hand of b. 15 (B, D, B \flat and D, B \flat , D \flat). The accompaniment of bb. 16 – 18 contain several references to the motive: A, G \flat , F in b. 16¹⁻³; A, G \flat , F and G \flat , A, B \flat in b. 17^{3-5 and 7-9}; E#, G#, A and G#, A, C in b. 18²⁻⁶. There is also passing reference to the motive in the melody of these bars: D#, F#, G in b. 16⁶⁻⁸; G \flat , A, B in b. 17⁷⁻⁸; E#, G#, A in b. 18¹⁻³. The remainder of the section uses the motive as described above, due to the use of transposition.

In section **e** the motive is first seen in the accompaniment of b. 79²⁻³, consisting of the notes D, E \flat , G \flat . Analogously, the motive can also be seen in the link between bb. 80 and 81, and 85 and 86. In the melody the motive can be seen in four overlapping statements in bb. 82 - 84³.



Example 28 The melody of b. 80⁴ – 85² with brackets showing the overlapping versions of x.

The motive in the right hand of b. 84⁴ - 85¹ can also be derived from x, as it consists of a combination of two versions of x: A#, G, F# and A#, A, F#. This motive can also be found in bb. 93⁴ – 94¹. Further versions of x can be seen in the right hand of bb. 88 – 89³ where the original version is overlapping with diminished and augmented versions.



Example 29 The right hand of bb. 88 – 90¹, with brackets showing the original, augmented, and diminished versions of x.

A further derivative of the opening melody is found in sections **c**¹ and **c**², where the running semiquaver passage is based on it. Bar 39 is the clearest example of such

derivation, but the passage in b. 38 could also be seen as a permutation of the melody.

Example 30 Bars 38 – 39 with brackets showing the relationship to x in both the left and right hands.

Further occurrences of this version of the melody can be found in bb. 41, 46, 54, 64, 66, 67, 69, and 71.

The link between sections **b** and a^2 (bb. 28 – 29) is also based on the opening melody, the right hand mimics the ascending minor third of the opening melody.

The opening melody makes an obvious return at the end of section **L** (bb. 111 – 113). The minor third of the original melody (A to C) is now enlarged to a diminished fifth (A# to E#), and the melody is clearly based on the octatonic scale.

In the **coda** each phrase, with the exception of b. 119, starts on a minor third: see bb. 114², 116³, 120³, and 122³. Overlapping statements of x can be seen in the right hand of bb. 114 – 115 (B, D, A#, and B, A#, G), and similarly in bb. 120 – 121.

7.4 Impundulu

The poem

The poem tells of the mythical lightning bird and of peoples' reaction to the storms it is alleged to cause. There are six stanzas in a cross-rhyming AABCCB scheme. The music translates several concepts from the poem into musical figures. A motive suggesting lightning can be seen at bb. 0³, 15³, 48³ and 90³, the distant, but approaching, rumble of thunder can be heard in bb. 98 – 111, and the prayers of the people can be heard in the opening section. The six stanzas of the poem find reflection in the six sections of the music (if one includes the **coda**).

Structure

Impundulu has a five-part structure with coda; each section is a variation and development of material presented in the opening section. Section **A**¹ (bb. 1 – 28²) is an exposition of the thematic material that is developed in sections **A**² (bb. 28³ – 60), **A**³ (bb. 61 – 73¹), **A**⁴ (bb. 73² – 97), **A**⁵ (bb. 98 – 111), and in the **coda** (bb. 112 – 123). This thesis will treat the work as a theme with variations.

Sound

The nature of a theme and variations is that each variation introduces a new texture, sound, modality, or some other form of distinction from the previous variations. This movement is no exception, with clear changes in sound usage that introduce each variation.

Section **A¹** acts as theme for the other variations, and is characterised by the use of repeated notes that form harmonic pedals at times. These create a sense of stillness before the storm that is enhanced by the low dynamic level of the section. The scalar passage found at the end of the section (bb. 26² – 28) provides contrast with the next section; here there is an abrupt change of tessitura and range between the two sections. Section **A²** varies the motives and textures of the previous section. Gradually, as the section progresses, the sound becomes denser, the tessitura moves higher, and the range expands. The dynamic level is much higher, reaching **ff** at bb. 46 and 53. The end of the section (bb. 56³ – 60) is a variation of the end of section **A¹** (bb. 26² – 28) through use of a scalar figure that creates contrast between the current and following sections.

Section **A³** develops on the use of sound found in bb. 52 – 53 of section **A²**, it has a wide range, and ends with a two bars in a high tessitura. Previous to that, there is a scalar passage (bb. 68 – 72) similar to the preceding two sections. Section **A⁴** uses a similar approach to sound, but with elements added, like scalar figures, more extended chords, and changes in tessitura. This gives it a sense of development, while maintaining unity. Five bars in a high tessitura end the section, and creates contrast with the low tessitura of section **A⁵**. This contrast, together with the increase in density, the change in tempo, and the use of a fermata creates a clear break between these sections.

The **coda** reverts to the slightly less dense texture of sections **A³** and **A⁴**, and to the original tempo. It also acts as a climax to the preceding section that has a gradually increasing volume level.

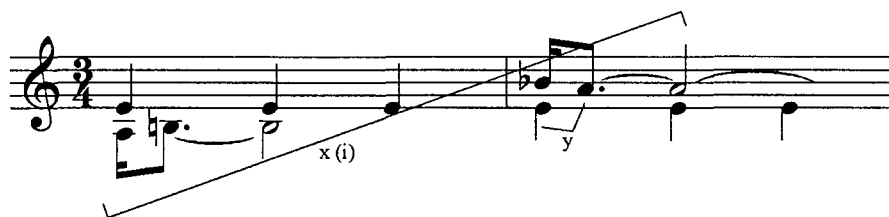
Section A¹ - Theme¹

This section acts as a theme from which all the other sections draw their material, both melodic and harmonic.

Harmonically bb. 1³ – 5 suggest a quartal construction, but other than bb. 28³ – 32, no other passage is quartal in nature. Apart from this, fifths and fourths play an important role in the harmony, and can be derived from the 'lightning strike' in b. 0, which is based on two fifths that lie a semitone apart (B \flat - F and C \flat - G \flat). These notes are arranged in various forms, most importantly as a rising fifth and fourth, with the fourth starting a semitone above the fifth, right at the outset.

Various forms of interlocking cells form the motivic core, with two additional motives derived from them. As a group these interlocking cells will be labeled x. The first version of the interlocking cell (x(i)) can be seen in bb. 2 – 3 in the right hand, consisting of the notes A, B, B \flat , A, and spanning a major second (with octave displacement). The rhythm of this statement of x occurs several times in the rest of the movement. When the notes of the right hand of b. 3 are put together, a motive consisting of a fourth and semitone is found that is used extensively, and will be labeled y. This motive can also be considered as a version of x where the last note is not stated.

¹ Due to the nature of the theme and variations form, it is more expedient to discuss each variation's melody and harmony together, rather than divide the two areas as has been done in the previous three movements of this work.



Example 31 Bars 2 – 3 showing motive x(i) and y, also note the rhythm of motive x(i).

In bb. 7 – 12 fifths are important harmonically, each hand starts each bar with a fifth that is either placed with both notes a semitone away from the other fifth (in b. 7, F# - C# and C - G; in b. 9, F# - C# and G - D; in b. 10, F# - C# and C - G and in b. 11, E - B and D# - A#) or with the right hand placed a semitone above the top note of the left hand (in b. 8 F# - C# and D - A). The second interlocking cell (x(ii)) is found in bb. 7 – 8 in the right hand melody, it consists of the notes G, F#, A, and F#, and spans a minor third. The second derivation from x, motive z, is found in the right hand of b. 9 and forms a descending, filled-in, major third. If the last two notes of this motive exchange places, it would form a version of x(iii). This (third) version of the interlocking cell (x(iii)), in bb. 10 – 11, consists of the notes G, F#, A#, and F#, and spans a major third.

Example 32 Bars 7 – 11 showing motives x(ii), z, and x(iii), and brackets showing the fifths in the left and right hand that start each bar.

Harmonic pedals play an important role in the texture of this section. Bars 1 - 6² have a pedal E, while bb. 7 – 10 have a bass pedal of F#. Bars 13 – 20 are more tertian in construction than the previous bars, and have a C# pedal throughout. Further statements of y can be seen in bb. 14 – 15 and 17 – 18 in the left hand.

Three statements of the interlocking cell that span a fifth (x(iv)) can be seen in bb. 20 – 25. The first is in the right hand (b. 20³), and consists of the notes D, C#, G, and G#. The next two are divided between the right and left hands, in b. 22² the notes are G, G#, D, and C#, and in b. 24³ the notes are E, E \flat , A, and B \flat . A statement of z is overlapping with the last statement of x, and consists of the notes D, C#, B, and B \flat . Bars 20 – 28² also contain multiple references to the octatonic scale. The semiquaver passages in bb. 21 – 25 are based on the scale on C, and the right hand in bb. 20³ – 22¹ is based on the scale on B. Bars 26 – 28² use the scale on B.

Section A² – Variation 1

Section A² varies the material of section A¹. The first five bars are a transposition of bb. 1 – 5, a semitone higher, and the similarity between the two sections continues for the next three bars with a statement of x(ii). Harmonically fourths and fifths are important in the left hand, with sixths now also featuring regularly. The right hand of bb. 33 – 46 uses the triadic approach to harmony that is found in the right hand of bb. 15 – 20. Melodically, a permutation of x(iii) can be seen in b. 36 in the right hand, containing the notes B, G, B \flat , and G \flat . This is immediately followed by a statement of x(ii). A diminished form of y, consisting of a semitone and third, is used in the right hand of bb. 41² - 42³, with two statements following each other. A permutation of x(iii) immediately follows this in the right hand of bb. 43 – 44, and an augmented and inverted form of z follows in the right hand of bb. 45² – 46¹. The left hand of bb. 47 – 48² is a version of x that spans a sixth, as is the left hand of bb. 50 – 51². The rhythm of these two statements is derived from the statement of x in bb. 2 – 3. Two diminished versions of y are in counterpoint between the left and right hand of bb. 52⁴ – 53¹.

In b. 52²⁻³ the new texture is once again based on the semitone relationship of the opening bar, the left hand implies a major triad on G \flat while the right plays a major triad on G. The right hand of bars 54⁴ – 56² contain two permutations of z: D, C#, B \flat , A and A, F#, F, G#. Bars 56³ – 58 are a variation of this; the melody is repeated exactly, first without the last G#, and then with the G# (A \flat). The left-hand accompaniment figure starting in the middle stave also repeats itself, bb. 56³ – 57¹ are repeated in bb. 57² – 57⁴.

Bars 59 – 60 are a harmonic version of bb. 27 – 28². The F# and A from b. 27¹ are stated as a dyad, with the F# restated on its own, then the C and A are stated as a dyad, with the A restated. A similar process is followed for the C and E \flat , and the E \flat and F# of b. 27². This process is repeated, and then varied, but with the same pitch content. The left-hand octatonic scale is a repeat of the left hand of bb. 26 – 27, but rhythmically displaced, and with an extra figuration added in b. 60. Harmonically this entire passage outlines a diminished quartad on F#, as is also the case with the right hand of b. 27 – 28².

Section A³ – Variation 2

Bars 61 – 67² of section A³ is based on the texture found in bb. 52 – 53, and use a similar harmonic approach. The outer voices are tertian in nature, often forming triads together. The middle part in semiquavers is formed out of a combination of two triads, lying a second away from each other. Occasionally the left hand consists of fifths and fourths and only form a triad through a shared note with the right hand. This can be seen in b. 64 where the note F is shared between a major triad on D \flat in the left hand and a minor triad on D in the right. In b. 65 a major triad on F is combined with a figuration that suggests a major triad on D \flat , the additional notes of the right hand figuration (C and A) are taken from the major triad on F. The top notes of the right hand in this passage contain four repetitions of x (outlining a fourth). The remainder of this section (bb. 67³ – 72) is based on the octatonic scale.

Statements of x(ii) and x(iii) occur in the right hand of bb. 61 – 62¹ and 63⁴⁻⁵ respectively. A rhythmically altered statement of z follows each, also in the right hand, with the rhythm based on that of bb. 2 – 3. These four statements are a variation of the material from bb. 7 – 12, where these motives occur in exactly the same order. Another derivative of z can be seen in the right hand of b. 67³⁻⁴, the E in b. 68¹ is an expansion of this and forms an incomplete statement of z with the last two notes of the previous bar.

Section A⁴ – Variation 3

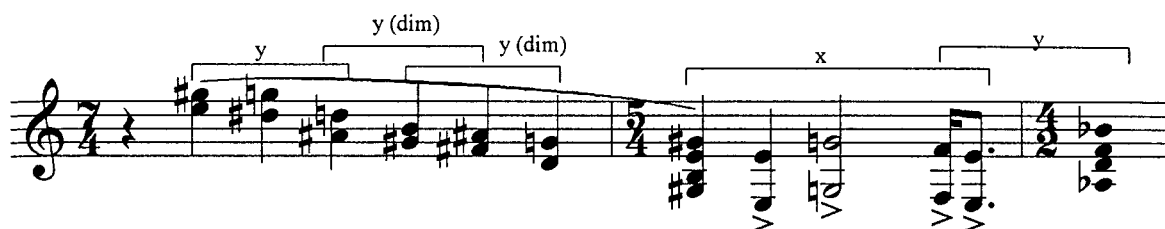
Section A⁴ is similar in texture to section A³, but uses a different approach. The outer voices are still tertian in construction, but do not always combine to form a triad, though this is still common. Initially y is developed, and can be seen in the right hand of bb. 73⁴ (A#, A, E) and 74³ (A#, D#, E), and in the bottom stave of b. 77³ (B \flat , A, D \flat), and b. 88¹ (a diminished version, A, B \flat , D \flat). These two bars are related to bb. 2 – 3 through the use of a similar rhythm in the bottom stave. The semitone interval that accompanies this rhythm is also taken from the earlier bars. The use of the A – C# dyad in bb. 77 – 78 is reminiscent of its usage in *Three Movements for Piano*.

In the middle register semiquaver interjections there is a clear division between the two hands; the right hand only plays white notes (except in b. 76⁴⁻⁵, where it plays an E \flat and B \flat), and the left hand only plays black notes. The right-hand notes always suggest a triad, while the left-hand notes are usually arranged in fifths (in the left hand of b. 73 C#, G#, D#, in b. 74 the notes can be arranged as follows:

F#, C#, G#, D#, A#). Complete triads can occasionally be found in the left hand, and a note from the right hand chord can often be combined with one of the left hand fifths to form a triad.

The octatonic scale plays an important role in the harmony of this section. Bars 73 – 74¹ and 74³⁻⁴ are based on the scale on C, bb. 75¹⁻² and 75³ - 76¹ are based on the scale on C#. There is a statement of x(iii), followed by a permutation of x(iii) in the right hand of the bottom stave of bb. 78⁷ – 79. These two statements share one note; x(iii) consists of the notes D, F, D, and F#, and the permutation starts on the F# and continues G, A#, A. The white-note, black-note division is interrupted in b. 80⁴, and resumed again in b. 84. The end of the section (bb. 88² – 97) once again discards this practice.

In b. 81 the C octatonic scale in the left hand is combined with the lydian mode on C in the right hand. The octatonic scale on C# is important in bb. 83 – 87, but not everything is based on the scale. Bar 82 contains overlapping statements of y and the diminished form of y in the melody, and b. 83 contains a variant of x(iii) overlapping with a variant of y in the right hand. The rhythm from bb. 2 – 3 is again prominent in the last beat of the bar.



Example 33 The right hand of bb. 82 – 84 with brackets showing x, y, and the diminished form of y.

The diminished version of y can be seen in the right hand of b. 84³, encompassing the notes E, G, F. A variant of y can also be seen in the corresponding place in b. 85.

The descending left-hand figuration in b. 88²⁻³ is based on two minor triads, D# and E, while the right hand is based around the minor seventh chords on D# and E, with a fifth on A added. Once again fifths that lie a semitone away are important.² The last five bars (bb. 93 – 97) are based on the octatonic scale on C#. The final statement of y in this section is in the left hand of bb. 91 – 92. The rhythm from bb. 2 – 3 accompanies this, and is also prominent in the left hand of b. 89.

Section A⁵ – Variation 4

Section A⁵ is entirely based on the octatonic scale; bb. 98 – 104 on the scale on C, and bb. 105 – 111 on the scale on B. Motivically it contains two versions each

² There seems to be a misprint: if the pattern is followed, the first F of the figure should be an F#.

of x and y. The melody in octaves in bb. 98² – 101 form a version of x(iii) with notes added (A, (B \flat), C \sharp , C, (B \flat), A). Bars 102² – 104² form a permutation of x(iii) consisting of the notes A, G, F \sharp , and A \sharp . Overlapping with this statement is a version of y consisting of the notes F \sharp , C \sharp , and C. Bars 106 – 107 contain the diminished version of y consisting of the notes D \sharp , D, and F. The bass line at times forms a harmonic pedal (C \sharp in bb. 98 – 101, F in bb. 108 – 109), and the whole section starts with a C \sharp in the bass and ends on its enharmonic equivalent, D \flat .

Coda

The outer voices of the **coda** use a tertian construction that is extended to include some added notes, while the middle register interjections, like those of section **A**³, use a white-note, black-note division between the hands. All these interjections centre around the major triads on D \flat and F, a combination that results in a very symmetrical arrangement of notes (C, D \flat , F, A \flat , A), and that could be related to x through the interlocking major and minor thirds. This combination of triads also occurred in b. 65, where it was connected to x. In bb. 120 and 123 an E is added to the F major triad, turning it into a quartad with a major seventh. The chords at the beginning of bb. 112 and 115 also use the combination of major triads on F with a D \flat bass note. In the chords in bb. 120⁴ and 122 it is obscured, but they contain notes from these triads, the left hand has F and A, and the right hand D \flat , F, and A. Obviously this combination of triads have a cadential function. The chords in the left hand of bb. 114 and 117 use the combination of fifths that was

used in bb. 7 – 11, with the statement in b. 117 using exactly the same notes as b. 8. The **coda** contains four statements of the motive z, in the right hand of bb. 114, 117, and 118, and in the left hand of b. 119. Bars 118 – 119 are exactly the same except for the inversion of parts that occurs between the right and left hands. A D \flat final note stated two octaves apart in b. 123 confirms the D \flat tonal centre that has been prominent throughout the section, and that was already intimated in the previous section through the use of the C# bass pedal.

8. Delicious Monsters

This work was completed in 2002, and is dedicated to South African pianist François du Toit, with the caption 'to tease and please'. There are eight Delicious Monsters, each of which is based on a technical difficulty. Klatzow intends with these works to break free from the constraints that the technical ability of the performer to express the ideas of the composer, hold for the composer. As such these works contain technical near-impossibilities, and no performance has yet been attempted other than by the computer program that Klatzow uses to notate the score. This work should be considered as occasional music. Klatzow, after briefly discussing this works spoke of the sonata he is currently composing, saying that the sonata is a serious composition unlike some of the other recent works.¹ The use of consecutive bar numbering, fermata, and the occasional attacca leads to the conclusion that the intention is for the work to be performed as a whole.

The first movement is based on wide leaps in both hands (up to two octaves and a third), to be performed *Vivace*, the composer's tempo indication. When jumping, the left hand is always juxtaposed with the right in a two against three rhythmic pattern, this eases the technical difficulty slightly, as it allows the performer time to look at the landing place of both hands. The left hand often outlines triads, but the bass note is not always related to the triad. The right hand makes extensive use of octaves and ninths that contain a semitone or tone cluster at varying intervals within the octave/ninth. Dominant seventh chord formations also occur in the right hand, this can be traced to the

¹ Personal communication to the author, January 2002.

dominant seventh chord that can be seen in the first bar. The octatonic scale can be seen in b. 5, and also in the right hand of b. 12. The passage in bb. 16 – 20 is based on the combination of different triads that contain notes that lie a semitone away from each other. In the right hand of bb. 16 – 17 and the left hand of bb. 18 – 20 the octaves are derived from a combination of the major triad on E \flat and the minor triad on B. The use of the basic cell that is common to all the previous works of an interlocking major and minor third can also be seen in this passage. Several overlapping versions can be seen: G, G \flat , E \flat ; G \flat , E \flat , D; E \flat , D, B; D, B, B \flat ; B, B \flat , G; B, G, G \flat . The left hand of bb. 16 – 18 is based on the alteration between major triads on G, A \flat , D, and D \flat , all stated in fifths and sixths. The right hand of bb. 18 – 20 is based on the alteration between the major triads on G and G \flat .

The second movement looks at first glance to be very similar to Chopin's Etude Op. 10, No. 7. The right hand figuration of both is mostly in sixths and thirds, with the left hand playing a less complicated figuration. The similarity ends there; Klatzow's work has a three against five rhythmic figuration up to b. 31 where a two against five figuration is established, and is not based on any tonality. That said, this work is clearly based on a triadic harmonic structure, which at times moves tonally. The left hand outlines triads, one per bar up to b. 31 where the harmonic tempo speeds up. The right hand figuration is based on the same triad, but with chromatic non-chord notes interspersed among the chord notes. These non-chord notes generally move semitonally to their intended destination. Bars 31 and 32 have a fluctuation between the major triad on E and the minor triad on F, both of which contain the same note as a third.

The right hand of b. 33 outlines the major triad on E, while the left hand outlines the minor triad on F. This is resolved onto an E stated in octaves in both hands.

The third Monster has a texture that is at times reminiscent of Liszt's "La Campanella", with the right hand required to make wide leaps with repeated notes. The rhythmic texture is consistently four against three up to b. 50, where a more uniform rhythmical use is established. As with the previous movement, triadic harmony is predominant, with both left and right hands outlining the same triad. The right-hand figuration is always based on the notes of the triad, with very occasional chromatic notes added. The left-hand figuration is also derived from triads, with passing notes and chromatic passing notes added. The range of the piece increases gradually, until it spans the entire keyboard in bb. 53 – 57. There is a tendency for the main harmony of each bar to be a third away from the previous bar. This is not strictly adhered to, but is noticeable in bb. 35 – 37 (bb - Db - A) and bb. 45 – 48 (C - Ab - Gb - Eb - C - A - F).

The fourth movement alternates between the time signatures 10_8 , 2_4 , and 6_8 , each of which acts as a duple time signature. The right-hand figure of five notes that can be seen in the first bar acts as a rhythmical referential element. The pitch content is varied without any clear pattern, except that the figure is always based on triads. Dominant seventh chords are important in the left hand figuration. Bars 61 – 62 interrupt the general flow, and contain several statements of an interlocking major and minor third cell. (RH of b. 61¹ and 62¹, LH of b. 61².) The left hand of b. 62 contains the octatonic scale on B. Bars 63 – 64 develop the five-note figure, and bb. 65 – 67 develop bb. 61 – 62. Bars 68 – 69 form a combination of the two rhythmic ideas presented earlier by using

the rhythm of the first three notes of the five-note figure, and then using semiquavers. A development of the rhythm of the first two notes of the five-note figure can be seen in bb. 70 and 75. Bars 71 – 72 develop the quintuple rhythm further, by subdividing last three pulses of each bar into five. The quintuple rhythm of the opening returns in b. 74, now stated in both hands. Bars 75 – 78 are a development of what came before.

Harmonically this movement is more complex than the preceding movements, making use of more extended chord structures, and faster harmonic changes. Chords with an added minor seventh occur regularly (there is a major seventh in b. 75²), as do chords that are triadic, but with an extra note. Generally chords are still shared between the two hands.

The fifth movement is, like the second, based on triads, with chromatic non-chord notes as an integral part of the texture. The left hand outlines triads through an arpeggiated figure that often includes dyads that are part of the triad, and occasionally added notes that lie a semitone away from one of the notes of the triad. The right hand is a combination of two triads that have notes that lie a semitone away from each other, arranged to make one triad look like a chromatic passing note for the other. Fifths and sixths are predominant, and are often filled in to form complete triads. To play such a sequence at high speed (*Prestissimo*) would require an immense amount of skill. The harmonies in bb. 79 – 82 are related to each other through thirds, and are all minor triads except b. 82 which is based on a major triad on A. Bars 83 – 84 and 86 – 87 are similar through use of a clear melody that contains two interlocking major thirds (F, C#, C, E for example in b. 83). Each bar contains two harmonies that lie a semitone away from each other (minor triads on F and E in b. 83). The

passage in bb. 97 – 100¹ contains triads on all degrees of the chromatic scale except A \flat and B \flat , and ends with a perfect cadence in E minor, although that is made negligible through the preceding chromaticism.

The sixth movement is the only slow movement in the set. It takes the form of a chorale with interspersing demi-semiquaver figurations, which is somewhat reminiscent of the middle section of Chopin's c# minor scherzo. Harmonically fifths and fourths are important, especially in the right hand chords. Every chord contains at least two fifths/fourths, but as many as five occur in some voicings. The harmony is not strictly quartal, as other intervals are often formed between the fifths. The first bar contains good examples of this practice. The opening chord consists of two fifths (placed above each other with the middle note (B) shared) in the left hand, and two fifths (also placed above each other, but with the top and bottom note of the bottom and top fifth respectively forming a major second between them) in the right hand. The bottom note of the right hand with the top note of the left hand forms another major second, with octave displacement. The left hand often forms triadic structures, but the third of the chord is usually either doubled in the right hand, or forms a fifth with one of the notes in the right hand. Melodically, a basic cell of a fourth combined with a second (x) is important. This can first be seen in b. 102⁴⁻⁶ in the accented notes at the bottom of the right hand (G, B, C). The accented notes in b. 104⁴⁻⁶ could be considered an intervallic augmentation of this, as they consist of a sixth and major second. In b. 106 the accented notes outline x (B, A, F), as happens in the left hand of b. 108⁴⁻⁶ (G, A, D). Together with a cell of interlocking major and minor thirds (y), this cell determines the demi-semiquaver figures. In the figure in b. 103 the first G is a repeat of a chord note, as is the B: B, F#, F

forms x; F, D \flat , D forms y; D, A \flat , G forms x; B, E \flat , D forms y; D, A \flat , G forms x; G, D \flat , C forms x; C, G \flat , F forms x; B \flat , D, F forms a major triad; and B \flat , G, A \flat forms y. In this way the other demi-semiquaver figures are also formed. The figure in b. 109 only makes use of motive x, and the accompanying trill is changed to a measured double-note trill.

Harmonically, the seventh movement is similar to the fifth and second, but with a slightly different approach. Instead of using a whole triad that lies a semitone away from the home triad, often one or two notes from the triad will be sounded in the right hand together with the chromatic notes. This is clear in the first quaver of the first bar where the left and right hands together outline a major triad on E, with the note A \sharp added in the right hand. This is resolved onto the B on the next semiquaver. This practice is carried out throughout the movement. There is no clear overall pattern for the use of harmonies, but some repetition occurs. In the first two bars, the harmonies are the same except for the last beat of each bar. The following pattern is followed: b. 114 E, f, E, g, b. 115 E, f, E, E, c. There are also correspondences between the first two beats of bb. 116 – 118, each starts with the harmony moving up a fourth. Bars 122 – 123 use a mirror progression, major triads on E \flat , C, A, C, and E \flat . The octatonic scale is used in the scalar passage in b. 124. Bars 128 – 130 are a harmonic sequence of bb. 125 – 127. A major triad on E is followed in the last beat by a dominant seventh on B \flat in b. 125. Bar 126 is the same, and is followed by a bar that mainly uses a major triad on D. In bb. 128 – 129 a major triad on F \sharp is followed by a dominant seventh on C, and b. 130 is based on a major triad on E. The second beats of bb. 127 and 130 both contain the same chord, a dominant

seventh on B \flat , with a different bass note in each. The last two bars outline a major triad on A \flat .

The eighth, and final, movement is somewhat reminiscent of Debussy's Etude "Pour les Accords". It is constructed using a purely triadic chord formation, with none of the non-chord note practices that has dominated the harmonies of the previous movements. In the first part of the movement, chords are often arranged so that the roots form a pattern where a second and fourth or fifth are important. In b. 135 the cell is A \flat , A, E, in b. 136 A \flat , A, D, in b. 137 G, A \flat , D \flat , in b. 138 B \flat , G \flat , B, in b. 140 G, A \flat , D \flat in b. 141² – 142¹ G, C, B. Bars 144 – 149 are a transposition of bb. 135 – 139 up a tritone. Some triads become minor instead of major in the transposed version, and the triad in b. 149¹ should be a triad on D \flat to be entirely correct, but the root movement is accurate. The passage in octaves in b. 151 is based on the octatonic scale on B. A new left hand figure is introduced in b. 156, it is still based on the prevalent triad, but also makes use of more chromatic notes. Bars 161 – 164 are harmonically exact repeats of b. 160, the voicing of the chords change with the melody. In b. 165 a dominant seventh on E moves to a minor triad on A, and concludes the piece with a perfect cadence. Incidentally a dominant seventh on E also opened the entire work, and in some way this could be considered a resolution of that chord, however it would be impossible to remember the opening bar's tonality for the entire cycle, and so it is a mere academic gesture.

9. Variations on a Mazurka of Chopin

The pianist Graham Fitch commissioned this work, as part of a series of works by contemporary composers that use Chopin's music as starting point. It was completed in 2002, and has not yet been performed.

The work takes the form of a theme with seven variations. Chopin's Mazurka in G major, Op. 7 No. 5, acts as theme, and is stated in its entirety at the outset of the work (bb. 1 – 20). The variations are clearly marked in the score with numbers, and occur as follows: **Variation 1**, bb. 21 – 46; **Variation 2**, bb. 45 – 71; **Variation 3**, bb. 72 – 114; **Variation 4**, bb. 115 – 157; **Variation 5**, bb. 158 – 209; **Variation 6**, bb. 210 – 268; **Variation 7**, bb. 269 – 306.

Variation 1 uses the melody of the theme as a basis for harmonic digression, but does away with the four bars of pedal on G that opens the theme. The notes of the melody are kept as in the original, except for the use of octave displacement, and the introduction of chromatic notes in bb. 31 and 35 – 44. The harmony is initially also a copy of the harmonies of the theme, but foreign harmonies are introduced, first as passing chords that lie outside the key (bb. 27 – 28), and then as the fundamental harmonic ground. These chords, bb. 27 – 28, are constructed to be triads that contain notes that lie a semitone away from the chord of resolution.

Variation 2 presents material that is rhythmically, and in melodic contour, related to the theme, in the left hand of bb. 46 – 49 and 53 – 56. A figure in octaves in the right hand that centers on G and B respectively accompanies these bars. This figure is derived from the G pedal that opens the theme, and can be seen up to b. 11. Each of these four-bar statements is followed by a two-bar passage that is based on the triplet figure, and on an arpeggiated figure that can be derived from the rising arpeggio of b. 8. The passage in bb.

59 – 65 is based on the interchange between major and minor thirds. In the right hand of b. 61 three minor triads are presented, each of these are preceded and followed by its major third, stated as a single note. Each triad is placed a minor third below the previous triad. In the left hand each group of three notes outline an interlocking major and minor third. The same principle applies to bb. 64 – 65 where it is extended, and where the melody outlines a complete diminished seventh chord. In the closing bars of this variation (bb. 67 – 69), the rhythm that was used in the left hand of bb. 46 – 48 is in a simplified form in the left hand. The triplet figure is inverted to form interlocking major and minor thirds (G, F#, B) that becomes a basic cell in the other variations, and to relate to the right hand of the preceding bars. The final two bars set up the pedal point of the next variation through a chromatically ascending line.

Variation 3 has a B \flat bass pedal throughout, again derived from the opening bars of the theme. Over this, the varied triplet figure is stated, also in inversions, and consisting of the basic cell (D, E \flat , F# in b. 75 and A \flat , G, E in b. 78). In bb. 84 – 85 the dotted rhythm of bb. 7 – 8 returns. The harmonies in the right hand of bb. 86 – 88 set up the pattern of a minor chord followed by a dominant seventh chord, that is followed in bb. 89 – 91, 99 – 101, 103 – 105, 106 – 108, and 109 – 112. There is no clear pattern that determines the interval between these chords, but the B \flat bass pedal sometimes doubles a note in one of the chords. In b. 86 it forms the basic cell with the minor triad on F#, and is a doubling of the third of F# dominant seventh in b. 88. It forms the basic cell with the dominant seventh on D in b. 91, and is a doubling of the fifth in the dominant seventh on E \flat in b. 101. Bar 103 is the same as b. 86, and the root is doubled in the dominant chord on B \flat in b. 108. In the passage in bb. 109 – 112

the basic cell is formed with the first and last chords, and doubling happens in the second and fourth chords.

Variation 4 uses the first five notes of b. 8 as a referential element extensively up to b. 127. The basic cell can be seen in b. 115 in the right hand, and b. 117 in the left hand. This forms a kind of invertible counterpoint, as the motive that accompanies the right hand in bb. 115 – 116 can be seen in contour in bb. 117 – 118, now in the right hand. An inverted form of the cell can be seen in the right hand of b. 119, and a truncated form (without the last note) in the right hand of bb. 121 – 125. From b. 132 onwards a version is used that includes the last note of b. 8, thereby presenting a complete motive. The last two notes are often rhythmically lengthened, and can be seen in the left hand of bb. 132 – 133, and 134 – 135. The three statements of this completed motive in bb. 136 – 138 are arranged to continue seamlessly from one another through each starting-note lying a second away from the last note of the previous motive. The held $D\flat$ in the left hand of b. 137 forms the first note of the next motive. Bars 140 – 148 copy bb. 130 – 138. A statement of the octatonic scale on B in bb. 154 - 157 leads to the next variation.

Variation 5 uses the basic cell as an important harmonic referential element. This can be seen in the opening two bars, between the B of the right hand and the top notes of the left-hand dyads, G and $A\flat$. Its more common appearance is found in b. 160, where the left hand suggests a minor triad on E, and the right hand plays an $A\flat$ ($G\sharp$ enharmonically) on the second and third beats. This kind of usage, where the two chords share one note as the third and fifth of

each respective chord, is very common in this work and has many examples in *From the Poets* and even in earlier works.¹

Two melodic referential elements are used, the first is the triplet figure of b. 160 that is derived from the theme, and that forms a major-minor triad with the accompaniment in bb. 160 – 162, 186 – 188 and 193 - 195. The second is introduced in the right hand of b. 164 - 165, consisting of two descending major thirds that are arranged so that the second starts a semitone below or above the last note of the first, this also forms a major-minor triad. This is varied in several places to include fourths or minor thirds, or a different arrangement of the relationship between the two parts. This motive bears obvious relationship to the basic cell through the use of thirds and interlocking devices. Further examples can be seen in bb. 166 – 167, 176 – 177, 190 – 192, 197 – 198 and 201 – 203.

The opening bars of **variation 6** (bb. 210 – 213) are based on the figure found in b. 8. The arrangement utilised here includes the basic cell (F, A, F#). In b. 214 an embellished, chromaticised version of the original melody is presented that occurs frequently, and is developed throughout the variation. It is based on the interlocking of fifths; between the first two triplets two fifths that lie a semitone away from each other can be seen (G-D and Ab-Eb). Combined with this is another fifth that lies a semitone above the first note of the figure (Db-Ab). This use of fifths is similar to their use in “Impundulu”. The interlocking major and minor third can be seen in the accompaniment of bb. 216 and 220. Third relationships are important between the statements of the melody in bb. 216 and 219, and also between the triads of the right hand of bb. 221 – 224.

¹ In this work it can be seen in bb. 162², 164², 166¹, 169¹, 171¹, 172¹, 173³, 174¹, 176², 182², 186², 188², 190², 191¹, 193², 195², 197¹, and 202².

Here two statements of three overlapping versions of the motive can be seen in the left hand. The descending motive in bb. 225 – 228 is a combination of variants of the embellished melody that contains several overlapping versions of the basic cell.



Example 34 The right hand of b. 225 showing the overlapping of the interlocking basic cell.

The musical material dissipates in bb. 229 – 233, but returns with a bass pedal of a fifth on C that lasts for 11 bars. The right hand is based on the scale of G major for bb. 234 – 237, and on E \flat major for bb. 238 – 241, once again a relationship of a third. Sequential treatment of the embellished melody leads to a reharmonised version of the original theme in b. 244. This is interrupted in b. 246 where the embellished melody is developed further, and again treated sequentially. Bars 258 – 261 are based on the passage starting in b. 225, and is again followed by sequential treatment of the embellished melody that leads into variation 7.

In **variation 7** the original theme is restated in the left hand, with a pedal point on G in the right hand. This is transposed up to B major in b. 277. A reharmonised version of the original melody is presented in the right hand from b. 285, with a G bass pedal. From b. 293 octaves and references to the motive from b. 8 dominate the texture. A quasi-perfect cadence ends the work (b. 304

contains the dominant, and bb. 305 – 306 the tonic), most likely due to the tonal nature of the preceding variation.

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10. Conclusion

The Development of Style

The works discussed in this thesis span a creative output of more than twenty-two years. They were composed in three time periods; between 1980 and 1986, between 1992 and 1994, and in 2002. The genesis of Klatzow's mature style can be seen in the early works, where more astringent atonal material is used. The influence of the New Viennese school can still be felt here to a small extent, especially in *Three Movements for Piano*, where the textures and motivic developments are at times reminiscent of Schoenberg's Op. 11. The works in the middle group, *Makoemazaan* and *From the Poets* bear striking resemblance to each other, in the use of harmony and motives. *A Branch of Dreams* could fit with this group, due to the striking similarity in harmonic and motivic use. The final group, *Variations on a Mazurka of Chopin* and *Delicious Monsters*, are occasional pieces, and cannot be used to ascertain the true development of Klatzow's mature style. The sonata that is currently being composed would be a better guide of this, as Klatzow views it as a "serious work".¹ The general trend in the development of Klatzow's style, as can be ascertained from the works discussed, seems to be a tendency to greater use of tonal or modal techniques that are included in the general, atonal framework.

The use of poetry as inspirational material is found on several levels in the piano works. The two pieces based on the poetry of Lorca seem to have no other

influence other than a title taken from the poetry. *Makoemazaan* takes influence from the characterisation of the poem, expressing this in music. In *From the Poets*, the poetry clearly influenced the structure of the works, with some of the moods and/or characters expressed in the music.

Use of Structure

A variety of forms can be found in Klatzow's piano music; ternary forms, rondo-episodic forms, and variation forms constitute the bulk of these. The principle of developing variation is most frequently applied by Klatzow, and can be seen in a variety of works.

Klatzow's use of ternary form is very noticeable in the miniatures *Moments of Night*, where the first and second movements are good examples. The first movement has a clear development section, with a return to the opening material. It could be argued that this is a simple ternary structure, but the cohesive nature of the musical material and the developmental nature of the middle section warrant a nod to the influence of sonata form. The second movement's reverse recapitulation is a device that could be taken straight from one of Haydn's sonata form works. *A Branch of Dreams* also has a three-part structure that does not show the aspect of recapitulation that is so clear in the previous two works discussed. There is however some reference to the opening section in the third section and the use of related motives in each of these two sections strengthens this link. The principle of variation and development is clearly used within each

¹ Personal communication to the author, January 2003.

section, and also to link the different sections by providing an underlying unity. The first movement of *Three Movements for Piano* also displays this three-part ongoing variation form, but has a coda added. The third section here acts as a free development of material from the first two sections; through this a strong thematic link is maintained.

The use of rondo-episodic forms can most easily be found in *From the Poets* where the first three movements use these forms. Interesting to note is the use of ternary structures within the subsections of these forms. In "Days Approaching Winter" and "The Watermaid's Cave" this is most easily seen. Both contain two ternary structures, in the first they are offset by a middle section and concluded with a coda, and in the second, another section is added after the two ternary structures; the movement also ends with a coda. "Prayer for the Bones" takes the form of a more traditional rondo, especially if the distinction between sections **B** and **C** is blurred and they are counted as a whole. This would result in a neat **A¹, B, A², C, Coda(A)**. A rondo form that needs no clever tricks to look like its traditional counterparts can be seen in the last movement of *Moments of Night*. A concise **A¹, B, A², C, A³, Coda** results in Klatzow's clearest use of a traditional form in the music discussed here. The use of clear forms in this work (*Moments of Night*) are partially due to the extreme brevity of these pieces, there is no scope to digress from anything but the simplest statements of form. Another factor could be their earlier conception, although it is difficult to say how much of the original material was retained in the later revisions.

The use of variation technique is clear in *Variations on a Mazurka by Chopin*, and is also employed in “Impundulu”. More subtle forms of variation are found in many works; *Murmurs of Tiger and Flame* is certainly one of them. Various recurrent motives and textures result in a cohesive work that shows no traditional use of form, but where variation principles are used to provide both underlying unity and a sense of diversity in each of the sections.

The last movement of *Three Movements for Piano* could suggest a type of sonata form, or at least a mirror form. The five-part structure could easily fit into an exposition with two subjects (bb. 1 – 15, bb. 16 - 23²), development (bb. 23³ – 42), and reverse recapitulation (bb. 43 – 51 and bb. 52 – 71).

The overarching use of a sonata cycle form in *From the Poets* was discussed in the introduction to that work; each of the movements in this work could represent one of the movements of the traditional sonata cycle. “Prayer for the Bones” suggests the typical first movement through its complexity, and serious nature. “Days Approaching Winter” is the slower movement of the set, and the use of variation techniques links it to the traditional second movement. “The Watermaid’s Cave” is in three-four time, and the form suggests a dance and trio with a truncated return to the dance. “Impundulu” is the fiery finale in variation form, and with complex virtuosic devices that lead to the sonic climax of the cycle.

Use of Sound

Klatzow’s use of sound underpins his structural designs, with structure often clearly delineated through sharp changes in texture, tessitura and density. This is

most clearly seen in *From the Poets*, but similar practice can be seen in places in any of the other works discussed.

The use of layering in these works is at times reminiscent of Debussy or Rakhmaninov. Complex layering sometimes requires the use of three staves to facilitate easy understanding of the relationships between musical material, this can be seen in *From the Poets* and *Three Movements for Piano*. Even when such extremes are not required, the layering of textures is often based around a long bass pedal resulting in a slow harmonic rhythm, with each layer above that moving faster than the previous, in an imitation of the Gamelan music of the Indonesian peoples. The use of the overtone series to voice chords also results in larger intervals in the bass, with intervals decreasing as the pitch rises, this is similar to the decreasing rhythmical values in ascending layers of sound.

Klatzow is always conscious of the pianist's abilities, and of figurations and chord formations that would be comfortable underhand (except, of course, in *Delicious Monsters*), and this consciousness informs his choice of sounds. Figures are notated in a way that facilitates their execution; see for instance the demi-semiquaver runs in *Murmurs of Tiger and Flame* where the hands are divided between black and white notes. This eases the execution of what would otherwise have been a very uncomfortable passage.

Use of Harmony and Melody

The use of certain scales and modes is common to all the works reviewed, with the octatonic scale used most frequently. Most statements of the octatonic scale

occur in single line running passages, or in passages in octaves. The use of the octatonic scale as a pitch-class set from which the harmony is derived can be seen in *Murmurs of Tiger and Flame*, and in "Impundulu". Entire sections of music in these works use the octatonic scale exclusively. To a lesser extent *A Branch of Dreams* can also be counted into this grouping.

The lydian mode occurs regularly, but not with the frequency of the octatonic scale. It is especially noticeable in the final section of "Prayer for the Bones" where it can be found in almost every bar. One further clear case of the use of modes is in the opening section of "Days Approaching Winter" where the locrian mode is used. These three modes share the characteristic that the tritone is important in each of their constructions. In the lydian mode the sharpened fourth degree forms a tritone with the keynote of the scale, the same is true of the locrian scale, and of the octatonic scale, where tritones are formed on each degree of the scale. This factor could contribute to the frequency of their use.

Melodies in Klatzow's music are frequently based on basic cells that reoccur in various forms throughout a movement. One basic cell encompassing an interlocking major and minor third occurs in each of the works discussed. This is probably due to of the frequent use of the octatonic scale, of which this motive is a constituent. Its great frequency of occurrence and the importance it is given in both the melodic and harmonic spheres must lead us however, to conclude that it is not a haphazard arrangement of notes from the octatonic scale, but rather that this is an intentional use of a motivic cell. The best example of this is found in

Makoemazaan where the basic cell determines the choice of triads and all the melodic material.

Triads make up the bulk of material used to construct harmonies. These are often combined with other triads that have notes that lie a semitone away and often share notes with these triads. The practice is sometimes employed where fifths are played in one of the hands and a triad in the other hand, with one of the notes of the triad doubling as third for the unstated triad. There is a clear progression over time in the use of triads as building blocks. The earlier works make little use, comparatively speaking, of triads, while their use becomes clearer and more defined in the later works. An associated technique is that of using perfect fifths that are placed semitonally from each other in a number of ways; this can be seen as early as *Moments of Night*, and increases in frequency in the later works. Quartal harmony is found in a number of places, notably in "Days approaching Winter" and "Impundulu", and is often related to this use of fifths. Another basic cell that is employed, and is related to this practice, is that of a fifth or fourth and semitone. It occurs with less frequency than the basic cell of a major and minor third, but is found in several works, of which "Days Approaching Winter" is the best example.

Klatzow uses several techniques to achieve a sense of cadence in the music. In the earlier works, tonal practices that are disguised through use of inversions and non-chord notes can be seen. This leads Maritz to name cadences in *Moments of*

Night after traditional cadences.² A similar practice can be seen in the two late works, where tonal techniques are employed very frequently. The Lydian mode is used as cadential material in "Prayer for the Bones" and *A Branch of Dreams*. It is likely that this scale's closeness to the natural scale is a contributing factor in its use as a cadential feature. The octatonic scale is used as cadential material in "The Watermaid's Cave." Motivic saturation is also used as cadential material. Chords that contain several versions of the basic cell between them are employed in "Days Approaching Winter" and the second movement of *Moments of Night*. A further cadential feature is the use of chords that are constructed using fifths. This can be seen in the final chord of *Murmurs of Tiger and Flame*, and is also used within works to achieve a sense of rest, notably in "Prayer for the Bones."

Throughout Klatzow's pianistic oeuvre we have seen certain referential elements remain constant; this has crystallised into the refined mature style that will no doubt be evidenced in the sonata currently being composed, and can be seen in *From the Poets*. Tonality and tonal elements are used in a clearer way than in the earlier works, while motivic practice has remained constant through the years.

² See discussion of *Moments of Night*, pp. 15 and 17.

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ADDENDUM A

Makoemazaan

Onder in die koele stroom,
By die groene wilkerboom
Langs die waterbaan,
Waar die wilkers staan en droom,
Op die middag lou en loom
Woon Makoemazaan.

Groener as die groenste gras
Aan die stille waterplas;
Groener as die graan
Met sy kleine waterogies
Deur die fyne wilgerbogies,
Loer Makoemazaan.

Net die kinders onder tien
Kan die waterman ooit sien,
- Skelm Makoemazaan! –
Met sy pak van groen ferweel,
Met sy onderbaadjie geel,
Met sy pouveer aan.

En hy lyk tog so beminlik,
En hy kyk tog o so vrind'lik,
Voordat hulle weet,
Gaan hul met hom na sy huis,
Het hul al die boeties tuis,
Moeder selfs vergeet.

Omgekeer die wêreld onder –
Alles lyk daar mooier, rond.
Hy self word 'n slang,
Word Namlaambo geel en groen;
As hy kinders streel en soen
Word hulle nie eers bang.

In sy onderaards' paleis,
Kan hy die geheime wys
Van elk' dier en plant,
Waar die waterhondjies bly,
Waar die wortels grondjies kry
In die rotsig' rand.

At the bottom of the cool stream,
Near the green willow
Next to the water's path,
Where willows stand dreaming,
On the warm, sultry afternoon
Lives Makoemazaan.

Greener than the greenest grass
Near the still puddle;
Greener than the wheat
With his small water-eyes
Through the fine willow branches,
Makoemazaan peers.

Only children under ten
Can ever see the waterman,
- Sly Makoemazaan! –
With his green velvet suit,
With his yellow waistcoat,
Wearing his peacock feather.

And he looks so adorable
And he looks oh so friendly
Before they know it,
They go home with him,
Forgetting their brothers,
And their mother even.

The world is upside down there -
Everything is more beautiful, rounder
He becomes a snake,
Becomes Namlaambo green and
yellow; / when he kisses and
caresses children / they are not even
afraid.

In his subterranean palace,
He can show them secrets
Of every animal and plant,
Where the waterdogs live,
Where the roots find earth
In the rocky hillside

Moeder huil: "Ag vlindertjies,
 Waar is tog my kindertjies;
 Is hul dalk verdrink?"
 ... Vlinders vlieg tot waar die water
 Oor die ronde klippies klater,
 Blank en blou en blink.

Kermend loop sy op en neer:
 "Nooit sien ek my kinders weer."
 En daar val 'n traan,
 Val 'n moeder traan na onder,
 Breek die towerkrag, o wonder,
 Van Makoemazaan!

En hul loop met moeder saam,
 Almiskie 'n bietjie skaam,
 Weer na huis te gaan.
 Hoor hul iemand saggies roep ...
 In die maanlig op die stoep ...
 Dis Makoemazaan!

Mother cries, "Oh butterflies,
 Where are my children;
 Have they maybe drowned?"
 ... Butterflies fly to where the water
 Gushes over the round rocks,
 White and blue and shiny.

Moaning she walks to and fro,
 "Never will I see my children again."
 And a tear falls,
 A mothers tear falls down,
 And breaks the magical power, o
 wonder,
 Of Makoemazaan!

They walk with mother,
 Perhaps a little bit ashamed,
 Back home.
 Do they hear a soft call ...
 In the moonlight on the porch ...
 It's Makoemazaan!

A. G. Visser

Translation by A. Odendaal

ADDENDUM B

Comprehensive work list. (Arrangements not included)

Information is structured in the following manner:

Title, Instrumentation [variant instrumentation], Origin and nature of text (Date of Completion). {Symbol indicating manuscript holder} Publisher and date. (Commission. Dedication. Première.) CD recording order number.

- * Manuscript in Jagger Archives, UCT, may be consulted under restricted conditions.
- † Manuscript in the possession of the composer.
- ** Manuscript in possession of SAMRO.
- Manuscript in possession of the SABC.

Contents

1. Choral
2. Solo Vocal
3. Instrumental
4. Chamber Music
5. Theatre/Ballet
6. Orchestral
7. With Electronic Sounds
8. Early Works
9. Missing Manuscripts

1. Choral

Te Deum, SATB, organ, marimbas, trmp and str (?). (Commissioned for the centenary of St George's Cathedral, Cape Town.)

Anthem: God Bless Africa, SATB, hrn, marimba, and str [also SATB and organ], words by Father Trevor Huddleston (?).†

A Coventry Carol, SATB and pno (?).*

Magnificat and Nunc Dimittis, SATB and organ (?).

Night Silence (words by Harry Wiggett) }
The Sun has Disappeared (traditional) }
An Evening Prayer (traditional) }

Words taken from *An African Prayer Book* by Desmond Tutu, (?).
 (Commissioned by Elspeth Jack. In memory of Elsie Fraser-Munn)

A Broken Appointment, 5 solo voices, poem by Thomas Hardy (1965?)*

The Carol of the Doringboom, SATB and pno [also SATB and orch], words by composer (1971?). In *Suid-Afrikaanse Kersliedere (deel II)*, ed. Jo Ross, Pretoria: N G Kerkboekhandel.

The Gifts of Three Wise Men, SATB and orch with audience participation, words from various carols (1984).† (Commissioned by NAPAC.)

Christ's Lament for Jerusalem, SATB and organ (1987).† (Written for choir of St Michael and All Angels, Observatory, Cape, in memory of Christopher Snyders.)

Congregational Eucharist, SATB, congregation and organ, revised liturgy -1988 (1989). (Commissioned by the Cape Town branch of the Royal Schools of Church Music. Première by Christopher Robinson in St George's Cathedral, Cape Town, as part of UCT Summer School 1990.)

Anthem: Praise the Lord O my soul, SATB and organ (1989).† (Written for St George's Cathedral, Cape Town.)

Anthem: O God, My Heart is Ready, ten, SATB and organ (1993).†

Three Carols in Honour of the Blessed Virgin Mary, SSA, fl, hp, db (1994). † (Written for Choir of Rustenburg Girls High School.)

A Mass for Africa, count-ten, bar, double chorus (SSAATTBB), hrn, fl, 2 marimbas (4 players), str, and synth, sung in Xhosa, Greek, Latin, and English (1994).** (Première at St George's Cathedral, Sunday before South African elections, April 1994.)

Prayers and Dances of Praise from Africa, SATB and optional brass quintet [also for marimba duett], words from *An African Prayer Book* compiled by Archbishop Desmond Tutu (1996).** (Commissioned by the SAMRO.)

The Living Flame of Love, SATB and organ, words by St. John of the Cross (1999). (Written to celebrate the beatification of Padre Pio. Première by St. George's Cathedral choir, 2 May 1999.)

Mass, SATB, hrn, marimba and str [also SATB and organ, Cape Town: Musications] (1988, revised and completed 2000).† (Written for St George's Cathedral, Cape Town. Première at the Cathedral on Easter Day 1989)
 Recorded on CD: GSE 1524

The Three Angels, SATB and organ, words by David Binns (? , revised 2000).*

Three Spiritual Nocturnes, SATB (2000).†

How Bright Those Glorious Spirits Shine, SATB and organ (2002). (Written to celebrate the canonisation of St. Pio. Première on 20 June, 2002 {actual date of canonisation in Rome})

A Fisherman's Song of Praise, SSAA, words trad. Ghana (2001).

The Spiritual Canticle of St John of the Cross, mezz-sopr, bar, SATB, vibraphone, marimba, synth and str (2002).

2. Solo Vocal

Net vir Jou, mezz-sopr and guit [also mezz-sopr and pno], poems by Philip de Vos (?). (For Marisa, Uliano, and Claudia.)

Cantico de Frate Sole, voice and guit, words by St. Francis of Assisi (?).

Two Sonnets of Racine, ten and pno, words from *Confessions* (1964).†*

Vroegherfs, sopr and pno [also voice and pno, voice and orch], poem by NP van Wyk Louw (1969?)*.

Ballade van die Visser op Land in die Nag, voice and orch [also voice and pno], poem by AG Visser (1969?)*.

Love Charm, voice and pno, words trad. Pima Indians, North America (1978)*.

Rain Song, voice and pno, words trad. Pima Indians, North America (1978)*.

Songs of an Exile, ten and pno, poems by Dennis Brutus (1991).**

In the dove-grey, dove-soft dusk.
I walk in the English, quicksilver dusk.
At last the roses burn.
I am the tree.
Under the Fijian moon.
Here on another island.
And I am driftwood.

(Commissioned by the Foundation for the Creative Arts, première 3 July 1992 Standard Bank National Arts Festival, Grahamstown.)

3. Instrumental

Piano Solo

Sonata, (1969).

Piano Piece 1 (1971). (For Kevin Volans.)

Interactions II (1973).

Time Structure I (1974). (Commissioned by the SABC for the SABC Music Prize.)

Three Movements for Piano (1980). Cape Town: Musications, 1981. (Commissioned by SAMRO. Première by the composer at the Composers' Concert, Adcock Ingram National Music Conference and Festival, University of the Witwatersrand, January 1981.)

Moments of Night (1968, revised 1982, typeset 2001). Cape Town: Musications, 1983.

Poco Lento
Allegretto
Declamato
Lento

Murmurs of Tiger and Flame (1982). (Première by Lamar Crowson.)

A Branch of Dreams (1986). Recorded on CD: GSE 1522

Makoemazaan (1992). Cape Town: Musications, 1992. (Commissioned by the Roodepoort International Eisteddfodd.)

From the Poets: suite for solo piano (1994). Johannesburg: Samro Scores, 1994.

Prayer for the Bones
Days before Winter
The Watermaid's Cave
Impundulu

(Commissioned by the SAMRO for the 1994 UNISA/Transnet International Piano Competition. Première by Anton Nel on 28 November 1992 in the Old Mutual Hall at the University of South Africa, Pretoria.)

Delicious Monsters (2002). (A set of 8 ultra-transcendental etudes for François du Toit)

Variations on a Mazurka by Chopin (2002). (Commissioned by Graham Fitch.)

Making Friends (in progress).

Other Solo

A Little Meditation for Christmas, organ (?).

Chronogram, organ (1978).

Ach, Bach, organ (1978). London: Faber Music. (Commissioned by the Cape Organ Guild.)

Ritual, organ (player also requires a simple bell) (1984). Cape Town: Musications, 1984. (Commissioned by the SABC.)

Rain-making with a bow string, hrp (1996). (Commissioned by SAMRO for UNISA/Transnet International Competition as a test piece.)

Inyanga, marimba (1996). Percussion Music Europa. (Commissioned by SAMRO for UNISA/Transnet International Competition as a test piece.)

Song for Stephanie, marimba (1999).

Sonata for solo violin (2000). (For Marc Uys.)

Variations on a theme of Bartók, clar (1983-2000). (For Warrick Moses.)

Mosaic, vln and electronic sounds on CD (2001). (For Marc Uys. Première 2 May 2001 at Peter Klatzow's Inaugural Lecture.)

Variations on the theme by Paganini, vln and pno (2002).

4. Chamber Music (2-10 Players)

Tyd van Verhuising, sopr, fl and guit, poems by Ernst van Heerden (?).*

Huisbaas

Heparine-Inspuiting

Dood en Vuur (Klee) I (solo guitar)

Fantasie

Skryfprobleem

Dood en Vuur (Klee) II (solo flute)

The World of Paul Klee, fl, vla and hrp (1972).* (Commissioned by the Kathleen Allister Trio, and never performed by them.)

The World of Paul Klee, fl and pno (1976).* (NB: This is NOT a transcription of the above)

Contours and Transformations, guit, fl, clar, perc, hrp, electric organ (1977-1982).*

String Quartet No. 1 (1978).* (Written for the Allegri Quartet) (Composed in the Ticino, Switzerland, in the Casa Wenger.)

Charms and Invocations, sopr, ten, hrn and guit (1979).

(I) Music for the Edge of Day (H,G).

- (ii) Invocation of a Poet seeking Inspiration (T,H,G), words Anon.
- (III) Harp of Wild and Dream-like strain (S,H,G) words Emily Brontë.
- (iv) The Faery beam upon you (S,T,H) words Ben Jonson.
- (v) A Charm for Sleep (G).

Chamber Concerto for 7, fl, clar, hrn, organ, pno, guit, perc (1979).
(Commissioned by Norman Nossel for Rio Ethicals.)
Recording on CD: GSE 1524.

Cythera Among the Lynxes, fl and hrp (1982). (Commissioned by the Music Department, University of the Witwatersrand.)

Strophe
Dance I
Antistrophe
Dance II

Figures in a Landscape, fl and marimba (1984). Cape Town: Musications.

String Quartet No. 2 (1988). Cape Town: Musications. (Commissioned by SATV.) Recording on CD: GSE 1524.

String Quartet No. 3 (1997). (Commissioned by Northern Arts for the Chilingirian Quartet. Première, Chilingirian quartet, Lake District Summer Festival 19 August 1997.)

Prelude and Toccata, 2 guit (1991).

Violin Sonata, vln and pno (1994) Cape Town: Musications, 1996.
(Commissioned by the University of Potchefstroom. Première, Piet Koornhof and Jill Richards, 30 May 1995.)

Concerto for Piano and Eight Instruments, pno, fl/picc, hrn, tbn, synth, marimba, vln, bass (1995). (Première, Jill Richards in the Chisholm Room, University of Cape Town 17 October 1995.)

Return of the Moon, six male voices, marimba, words by Stephen Watson (1997). (Commissioned by the King's Singers. Première by the King's Singers and Evelyn Glennie, May 1998.)

A Little Lament for Passion, two fl, one distant (1998). (In memory of my cat, Passion, put to sleep 15 Oct 1998.)

Etudes for Piano Trio (1999). (Commissioned for the Broadwood Inter-Conservatoire piano trio competition, Manchester 1999. Première in the Glories of the Keyboard Festival, November 1999.)

Sonata for Violin and Marimba (2001). (Commissioned by Kunihiro Komori. Première in Tokyo, 20 December 2002.)

Le Tombeau de Messiaen, 2 pno and electronic sounds (2001). (For the Ixopo Piano Duo, Francois du Toit and Franklin Larey.)

Five pieces for Bassoon and String Quartet (2002). (For Brandon Phillips)

Trio for Clarinet, Cello and Piano (2002). (For Albi Odendaal. Première in Chisholm recital room, September 2002.)

5. Theatre/Ballet

Drie Diere, ballet (1978). (Commissioned by Oude Libertas. Première, CAPAB.)

Vespers (Vier Gebede by Jaargetye in die Boland), ballet (1984). (Première, CAPAB.)

Into 4, ballet (1985). (Commissioned by SATV1 for choreography by Lindy Raizenberg.)

Parade I
Sun Ritual
Comedian
Moon Ritual
Comedienne
Parade II

Hamlet, ballet in two acts. (1992). (Commissioned by CAPAB with funds provided by Louisvale Wine Farmers. Première at Nico Malan Theatre complex, Cape Town, 1992. London première at Sadler's Wells by Cape Town Ballet, 1994.)

6. Orchestral

Sound Sulpture - reflections of the city, orch (?). (Commissioned by the CTSO)

In Memoriam N.P. van Wyk Louw, song cycle: soprano and string orchestra (1971). (Commissioned by the SABC. Première, Cape Town, 1971.)

Interactions, pno, perc and chamber orch (1971). (Recorded on SABC transcription recordings: Pieter de Villiers, pno, with Anton Hartman.)

The Temptation of St Anthony, cell and orch (1972).* (Pablo Casals Composition Prize, Barcelona, 1978.)

Symphony ("Phoenix") (1972).* (Commissioned by SAMRO. Recorded on SABC transcription recordings, Edgar Creed conducting.)

Still Life with Moonbeams (1975). (Commissioned by the SABC for the National Youth Orchestra.)

Time Structure I, orch with tape (cuckoo clock and music box) [tape lost] (1977). {MS in Anton Hartman estate}

Concerto, hrn and orch (1978). {MS with Robert Grishkoff} (Première, Robert Grishkoff and the CAPAB Orchestra, Composer Conducting.)

Concerto, organ and orch (1981). (Commissioned by SABC. Première, National Symphony Orchestra, Christopher Cockburn organ, Michael Charry conducting.)

Incantations, large orch (1984). (Commissioned by the SABC for the Standard Bank Festival of the Arts. Première by SABC orchestra, Othmar Maga conducting.)

Concerto for Marimba, marimba and str orch (1985). (Commissioned by Robert Van Sice. Première, Cape Town Symphony Orchestra.) Recorded on the Etcetera label.

Figures in a Landscape (1985). (Commissioned by Norman Nossel for the National Youth Orchestra Course.)

Concerto for Clarinet and Small Orchestra, cl, 2 hrn, str (1986). (Commissioned by Prof. John Reid for his son Matthew.) Recorded on CD: GSE 1524.

Citiscap, large orch (1986). † (Commissioned by the SABC.)

States of Light, Chamber orchestra:1,1,1,1,1,1,1, pft, marimba, vibrafone, str (1987). † (Commissioned by Walter Mony for the TOTAL collection)

A Chrysalis in Flames, large orch (1989). † (Commissioned by the Cape Town Symphony Orchestra on the occasion of their 75th anniversary.)

Double Concerto, fl, marimba, str (1993). † (Commissioned by the Foundation for the Creative Arts, Cape Town. Première, Robert Van Sice, Leslie Shiells, Cape Town Symphony Orchestra.)

Tintinyane, narrator and small orch (1994). † (Commissioned by the Foundation for the Creative Arts, Johannesburg. Première, SABC, Johannesburg.)

Passacaglia on SACM (2000). (Composed for the 90th birthday of the South African College of Music. Première, SACM orchestra, Bernhard Gueller conducting.)

Concerto, organ and str orch (2001). (For Mario Nell and Anmari van der Westhuizen.)

Kom Saam met My na Toorberg, young choir and orchestra, suite of songs on poems by Phillip de Vos (2002).

7. With Electronic Sounds

Outer Sounds, Inner Echoes, winds with electronic sounds (?).

Mural, strings with electronic sounds (?).

8. Early Works (1957 - 1965)

Piano Pieces (?).*

Valse
Berceuse
Serenata
Moment Musical
Sonata
Finale

Piano Pieces: Easy pieces (?).*

Piano Pieces (Farewell to Mrs Rose Kagan) (?).*

Piano Pieces (?).*

Prelude
Alla marcia
Nocturne
Waltz
Habanera
Finale

Piano Pieces (Short pieces) (?).*

Rondo, pno and orch (?).*

Two Afrikaans Songs (?).*

My Venster is 'n Blanke Vlak (N.P. van Wyk Louw)
Was Ek 'n Sanger (A D Keet)

Gee My, voice and pno (?).*

6 Waltzes, pno (1957-58).*

Two Afrikaans Songs, voice and pno (1960).*

Winternag (Eugène N. Marais)
Dis Ai (Jan F Celliers)

{1 holograph with PJLK}

Trio in E flat (1st movement only for violin), cel and pno (1959).*

Rhapsody in E, pno (1960).*

Allegro de Concert, pno (1962).*

2 Arabesques (1963).*

Die Dans van die Reën, chorus and orch, words by Eugene Marais (1963). {MS given to Anton Hartman. Presumed in his estate.}

Movement, cl and pno (1964).*

Vroegherfs, baritone and str quartet (1964).*

Variations for Orchestra (1965).* (Royal Philharmonic Prize, 1965.)

9. Missing Manuscripts

The following works were inexplicably lost in the relocation from Johannesburg to Cape Town in March/April 1973. Should these manuscripts be found, they are to be deposited with the University of Cape Town Jagger library archive.

Studies, 3 cl, 2 xyl and pno (1966).

Mareotis, chamber orch (1966). Two Images After Lawrence Durrell,

Song Cycle, voice and chamber orch, poems by Lawrence Durrell (1966).

Sonata, vl and pno (1967).