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CHAPTER 1

Introduction

1.1 Background to the study / Rationale

As a violinist living in South Africa, I spent most of my student life as well as my entire professional life thus far playing chamber music. I have been a member of various string quartets¹ since 1987, when I became a member of student string quartets, first at the University of Pretoria and then at the Mozarteum in Salzburg. Since 1995, as a professional musician, I have been a member of the Rosamunde quartet (1995-2007), the Schwietering quartet (2002-2005), the Amici quartet (2006-) and the Quartet of Peace (2010-) which has since morphed into the Juritz quartet.

My interest in South African compositions was first ignited by studying and performing Arnold van Wyk's *Five Elegies* for string quartet (1940-41). This interest was enhanced by the close contact I had with certain contemporary South African composers while studying and performing their works. I had the privilege to premiere three violin concertos by South African composers: Allan Stephenson, Thomas Rajna and David Earl (double violin concerto). Thomas Rajna and Allan Stephenson both dedicated string quartets to the Amici quartet, of which I am the first violinist. The Amici quartet also performed string quartets by Hans Roosenschoon, Hendrik Hofmeyr and Allan Stephenson. As a member of the original Quartet of Peace, I had the privilege to perform Eugene Skeef's "uxolo" in Stellenbosch, Leipzig, London and Paris. My own involvement in contemporary South African compositions has grown to include works for flute and violin, flute, harp and violin, as well as a number of works for violin and piano.

In my current capacity as the convenor of the Chamber Music division at the Music Department, University of Stellenbosch, I strive to ignite young performers' interest in and passion for contemporary South African chamber music. I have had the opportunity to work with three postgraduate string quartets since 2007. During this time the various groups ventured into learning Arnold van Wyk's *Five Elegies*, Mattijs van Dijk's "Truce"?...he asked, Bongani Nodana-Breen's *Apologia*, Jan-Hendrik Harley's *Onderstroom* and Paul Hanmer's *Yet Another Look*. The 2010-11 University of Stellenbosch String Quartet (USSQ) performed the string quartets by Van Dijk, Nodana-Breen and Harley at masterclasses in Switzerland as well as at the Apeldoorn festival in the Netherlands. In 2015 the resident flute, violin and piano trio performed Hendrik Hofmeyr's *Il Poeta e*

¹ Throughout this document the string quartet will refer to a chamber ensemble using the traditional instrumentation of 2 violins, viola and cello.

l'Usignolo (fifth version). Arthur Feder worked closely with the University of Stellenbosch String Quartet, which performed part of his second string quartet.

After having thoroughly consulted the list of string quartets registered by the South African Music Rights Organisation (SAMRO), it became clear that this list is incomplete. Out of this realization the idea of compiling a definitive catalogue came about. Although further research revealed Arthur Wegelin's first String Quartet (1936) and Priaux Rainier's String Quartet (1939) to be of great importance, the decision was made to limit the catalogue to the initial starting date of 1940, thereby considering Arnold van Wyk's *Five Elegies* (1940-41) as the first South African string quartet of great significance. This quartet is often performed, not only by South African string quartets, but also by internationally renowned string quartets. The *Five Elegies* is also the earliest South African string quartet mentioned in *The Twentieth Century String Quartet – A historical introduction and catalogue* (Lawrence 2001). By compiling this catalogue and discussing each work briefly in terms of each composer's use of both the individual instruments and the string quartet as a medium, as well as briefly referring to noteworthy composition techniques and the handling of the string quartet, I wish to create an informative document to be used by all string quartet players interested in what the South African composers have to offer.

1.2 Research problem

South Africa is a country blessed with inspiring, innovative, vibrant composers, drawing eclectic inspiration from various aspects of our country, both musical and more general. We have access to a wide range of contemporary South African compositions as a result. However, without the proper cataloguing of such works, it is virtually impossible for performers, students and other interested parties to know exactly what is available and how to gain access to these works.

1.3 Objectives of the study

The projected outcome of the study is to present a user-friendly catalogue that could guide string players in making informed repertoire choices.

I have had to consider how a useful and informative document can be compiled containing all the string quartets written by South African composers between 1940 and 2016. I have pondered questions such as: What would be the best way to ensure that all relevant data is collected, and no

string quartets omitted? How should the annotated section be approached? What information would be helpful to a potential performer?

After thorough research and studying of existing catalogues (refer to 4. *Preliminary literature overview*), the following sequence of inscriptions was decided on:

- The composer's surname, followed by first name(s)
- The composer's birth date – and death date where necessary
- Country of birth
- Country of residence, if not in South Africa
- Composer's publishing details, where applicable
- Composer's contact details
- Duration of work
- Movements
- Details of first performance (dates, venue, musicians)
- Availability of recording(s), commercial or non-commercial
- Annotated discussion.

Parameters for the annotated discussion will be set in the chapter (Chapter 4) preceding the catalogue.

1.4 Literature review

Initially, the following books on research methodology were consulted: Bak (2004), Beard & Gloag (2005), Cowdery (2006), Leedy & Ormrod (2014) and Mouton (2003). This proposal has been constructed according to the various approaches and designs gleaned from these books.

Before entering on a search for literature specifically relating to the cataloguing of music compositions, much background reading was embarked on. Most of this was related to chamber music in general and the string quartet specifically. Of particular merit have been the books by Baron (1987), Blum (1986), De Leeuw and De Groot (2005), Griffiths (1985 & 1988), Klatzow (1987), McCalla (2003), Parker (2011) and Stowell (2003), and the article by Zaidel-Rudolph (2004). These sources, and others, have provided material for Chapters 2 and 3.

Considering the refined nature of the topic, it is not surprising that the availability of literature is limited. The starting point for my literature study was the existing SAMRO catalogue of string quartets. I have found that the information and layout is incomplete, not chronological and lacking in crucial information. It is clear that not all composers find it necessary to register their works with SAMRO.

In the search for catalogues containing string quartets numerous online catalogues were perused. Two printed sources have been found to be especially valuable (see 1.4.1 below): *The Twentieth Century String Quartet – A historical introduction and catalogue* (Lawrence 2001) and *String Quartets: A Research and Information Guide* (Parker 2011).

1.4.1 *The Twentieth Century String Quartet – A historical introduction and catalogue* (Lawrence 2001)

Initially this source was thought to be of primary importance. The layout of the book is clear and it is easily navigated; however, upon further investigation it has proved to be unsatisfactory for the benefit of this study in many ways. Lawrence uses the following chapter headings:

- Preface
- Introduction
- Database
- Appendix A – Summaries by Countries
- Appendix B – Contexts for Selected Composers
- Appendix C – Index of Publishers
- Bibliography
- About the Author

Lawrence starts the short historical introduction by defining the moment the string quartet entered the 20th century. In his opinion, this took place “... in Paris on the evening of 29 December 1893, when, at the *Salle Pleyel*, the Ysaÿe Quartet gave the first performance of Debussy’s String Quartet” (Lawrence 2001:xi). He further explains his point of view, stating “...and the music was not in the key of G minor in any sense that Brahms or Dvorák or Borodin or Grieg would have recognised. Debussy’s musical imagination focused on sonorities rather than tonalities, on textures rather than structures, and on vivid contrasts rather than developmental progressions” (Lawrence 2001:xi).

Towards the end of the introduction, Lawrence sets out the parameters of his catalogue as providing a database for works originally composed for the standard string quartet format (2 violins, viola and cello). He includes works where the composer added electronics, voice or an occasional different *obligato* instrument, as long as the composer identifies the work as a string quartet. I have used the same criteria.

The database itself contains roughly 10 000 works, listing the composer's surname, first name, dates, date of composition, publisher, country of residence and the amount of recordings available. I find the layout to be problematic: a lot of information is given in a very small space and is not always clearly stated.

The only South African composers mentioned in this database are Hendrik Hofmeyr (1998), Peter Klatzow, (1977 & 1987), David Kosviner (1997), Arnold van Wyk (1940-41 & 1961) and Kevin Volans (1986, 1987, 1988, 1990, 1994). This only serves to highlight the necessity of further investigation and cataloguing of South African string quartets.

Appendix A contains summaries by countries. South Africa is not mentioned in this section, maybe because Lawrence intends this appendix to be "... a quick reference guide to countries regularly producing string quartets throughout the century" (Lawrence 2001:xv). Although perhaps not intentionally clarifying the omission, Lawrence goes on to say that for much of the twentieth-century music historians "worked from an almost exclusively Eurocentric/American stance" (Lawrence 2001:xv).

In Appendix B, Lawrence shows the string quartets of selected composers in the context of their own compositions and those of their peers. As no South African composer is mentioned, this section was not of any value to me with the compilation of a South African string quartet catalogue.

Although this source contains interesting and valuable information, its bigger contribution to compiling a catalogue of South African string quartets is that it highlights the necessity of such a document. It is, however, a book that every string quartet player should be familiar with.

1.4.2 *String Quartets – A Research and Information Guide* (Parker 2011)

In this invaluable research guide Mara Parker lists citations regarding the string quartet as a composition genre as well as a performing entity. The function of this source is clearly to facilitate further research, as the title suggests. The second edition contains added information (as from 2008) and adds to the 1 791 inscriptions in the 2002 edition (Parker 2011:10). The book contains titles of as many references as possible, including listings in *RILM*, *World Cat* and *New Grove*, as well as other scholarly sources (Parker 2011:10). Parker adds internet sites, online publications as well as recent dissertations and details of existing performing string quartets such as the Kronos Quartet, Amadeus Quartet, etc. Although not a traditional catalogue, this source potentially contains substantial links to information on the string quartet as a genre, as well as on existing (2011) performing string quartets.

Parker arranges her vast amount of information as follows:

- Preface
- General references: Musicological, Chamber Music, Bibliographies and Catalogues, Chamber Music, Bibliographies and Catalogues: String Quartets
- Histories: Definitions, concept, origins, general histories and overviews, period histories and multiple composer studies
- Individual composers
- Aspects of Performance: Rehearsal techniques and advice, performance practise and interpretation, performing groups, miscellaneous
- Facsimiles and critical editions
- Miscellaneous topics
- Index of Authors and Editors
- Index of Subjects

Whereas Lawrence and McGraw (see 1.4.3 below) both give historical background to their research, Parker uses the Preface to briefly explain the need for a second edition, but primarily to assist the reader in navigating the research guide.

Chapter 3 is dedicated to citations of individual composers of string quartets. Although Parker lists a large number of composers, with sections on Beethoven, Haydn and Mozart understandably being the largest, the only two South African composers to appear in the listing are John Joubert (Parker 2011:271) and Peter Klatzow (Parker 2011:273).

Chapter 6 consists of citations on various topics. At least eight of the articles listed are relevant to my research in broader terms. However, as mentioned before, the absence of reference to the majority of South African composers of string quartets underlines the need for a detailed catalogue of South African string quartets.

1.4.3 Piano Duet Repertoire – Music Originally Written for One Piano, Four Hands (McGraw 2001)

Although this catalogue contains piano repertoire and is not restricted to the twentieth century, it proved to be a valuable source for my study because of the user-friendly layout as well as the short annotated sections at each inscription.

McGraw uses the following chapter headings:

- Preface
- Acknowledgments
- General explanations
- Abbreviations
- Index of Parent Companies or U.S. Distributors of Music Publishers
- Index of Music Publishers
- Index of Library Locations
- Piano Duet Repertoire
- Appendix I: Collections of Four-Hand Music
- Appendix II: Music for Piano, Four Hands with Voice(s) and/or Other Instrument(s)
- Select Bibliography

McGraw (2001: ix) opens his Preface as follows:

Music history, like Alice's Wonderland, is full of unexpected and often extraordinary curiosities – subplots of the principal story, by products of major developments – which assume identities and purposes of their own. One of the most fascinating of these phenomena, which made its appearance in the cultural world of the late eighteenth century, was the rapid rise of the piano duet.

McGraw then gives a detailed yet concise historical introduction to the four hands, one piano repertoire genre. He traces its beginnings back to the early to middle 17th century with *A Verse for two to play* (Nicholas Carlton) and *A Fancy for two to play* (Thomas Tomkins) (McGraw 2001:ix). Its subsequent re-emergence is traced back to the latter half of the 18th century with compositions by Jomelli, Haydn and Mozart. According to McGraw, "...impetus was given to the movement by the

somewhat later publication of Charles Burney's *Two sonatas or duets for two performers on one piano-forte or harpsichord*" (McGraw 2001:x). This appeared in 1777, followed by another set in 1778. McGraw speculates on the reasons for the four hands, one piano medium's growth in popularity. By the 19th century the piano as an instrument had developed immensely in range and possibility. This, together with the rise of the middle and upper class, resulted in the medium's inclination towards "[...] a chamber-music like quality, but more intimate and less spectacular than its sister art" (McGraw 2001:x). This type of historical overview of the medium has helped inform and guide my own chapters on the string quartet as a medium and on the string quartet in South Africa. The last paragraph of the Preface enlightens the reader to the fact that "[...] beyond the reductions, arrangements, adaptations, and curiosities lies a body of first class and little-known works" (McGraw 2001:xiii). This is where McGraw saw the need for cataloguing, wherever possible, every piece of music originally composed for the four hands, one piano medium.

In the chapter containing General Explanations, McGraw outlines seven points of information to be given about each composer and work:

1. Composer's surname, first name, birth and death dates.
2. Full title of the work, containing smaller titles within the work, as well as foreign titles.
3. Key signature and an explanation thereof.
4. Opus number and date of composition, where applicable, separate dates for separate movements.
5. Publication place and date, as well as publisher's name.
6. Location of item where applicable.
7. Descriptive comment, including pedagogical grading.

He provides details of U.S. publishing houses as well as general music publishers in two separate chapters. He also lists library locations and information centres in a separate chapter. In my opinion this addition to the catalogue makes it extremely user-friendly and relevant.

The main body of the catalogue is easily navigable and contains composers and their works even if their birth and death dates are not available. The annotated sections contain detailed, yet to the point information on the work in question, for example: "Despite an inclination toward excessive use of sequential passages and a general unevenness of quality, this two-movement sonata in classical style is a flowing work with attractive harmonies and lyrical melodies [...]" (McGraw 2001:1).

This source, despite its focus on piano repertoire, is an excellent example of annotated cataloguing. It is easily navigable, very well formulated and informative.

During the search for suitable sources to guide me in compiling a catalogue consisting of string quartets written by South African composers, I have uncovered the following models of such catalogues already compiled by other postgraduate students in South Africa.

1.4.4 *An Annotated Catalogue of Works for Piano Duet: A Supplement to Cameron McGraw's Piano Duet Repertoire (Magalhães 2011)*

This source, an unpublished Doctoral dissertation at the University of Cape Town, was intended to fill the gaps and expand on Cameron McGraw's catalogue (Magalhães 2011:Abstract). McGraw's catalogue lists 3 200 works originally composed for the four hands, one piano medium between 1760 and 1980. Magalhães adds 1 200 works by including some original works left out by McGraw (e.g. Busoni, Crumb), own arrangements by composers themselves, as well as *concerti* for four hands (Magalhães 2011:xi). Magalhães stresses the fact that this catalogue does not include pedagogical compositions, but is intended to serve as an information guide for performers (Magalhães 2011:xi).

Magalhães includes the following information in each entry:

1. Composer's last name, first name, birth and death dates, where applicable, composer's nationality
2. Composer's website
3. Full title
4. Titles of individual movements, where applicable
5. Duration of the work
6. Details of the arranger, where applicable
7. Publishing details
8. Descriptive comment

In the annotated section of each inscription Magalhães comments on aspects such as character, musical difficulty and technical difficulty (although the inscriptions are not graded). Arrangements are weighed regarding the distribution of musical material, balance, register allocation and textural density (Magalhães 2011:xi).

Magalhães' catalogue aligns closely with that of Nina Schumann (see 1.4.5 below).

1.4.5 Two Piano Performance: Its Classification, History and Challenges, with a Compilation of a Detailed Catalogue of Works (Schumann 2005)

Whereas the catalogues of McGraw and Magalhães contain works written for the four hands, one piano medium, Schumann's catalogue focuses on works written for four hands, two pianos. This enormous body of work is presented in two volumes.

Volume one contains a discussion on the problems of classification, and in-depth look at the history of the four hands, two piano medium, as well as a discussion on "Professional and Artistic Challenges of Duo Piano Playing" (Schumann 2005:v). In the latter chapter, Schumann highlights the difficulty caused by aesthetic elements, including architecture, phrasing, musical grammar, harmony, melody, rhythm and articulation. Mechanical elements discussed include mechanics, technique, sound, colour, instinct and improvisation (Schumann 2005:vi).

In volume two, the main body of the catalogue is preceded by a detailed explanation of catalogue sections, criteria for selection and order of listing. Schumann, like Magalhães, includes works originally written for the four hand, two piano medium, arrangements and *concerti*. Original compositions, arrangements and *concerti* are listed in separate sections.

Whereas Schumann includes the same basic information at the inscription for each work, she does not include descriptive comment.

1.4.6 Solo Violoncello Music: A Selective Investigation into Works composed between 1980 and 2010 and the Compilation of a Catalogue (Joubert 2014)

This unpublished Doctoral dissertation is the only South African catalogue consisting of works written for a stringed instrument. Because of the vastness of the subject material, Joubert restricts her investigation to eight countries, including Austria and New Zealand. She excludes the US because there is enough information to warrant a separate study into US solo violoncello compositions. (Joubert 2014:iii).

As stated in the title, the catalogue consists of 1 075 works for solo violoncello only. Works which also include any other instrument are excluded. Only works originally written for the violoncello are included, and because the catalogue does not focus on pedagogical material, works of beginner and

intermediate level are excluded. Joubert also states that no qualitative information is given (Joubert 2014:iii).

The catalogue is arranged alphabetically by country, thence within each country alphabetically by composer. Apart from the basic information, such as the composer's birth and death (where applicable) dates, information on duration of work, dedicatee, details of the first performance, availability of recordings, as well as website details of the composer are given.

In Chapter 2 Joubert discusses historical aspects of solo violoncello compositions, such as the emergence of specific techniques, compositional styles and even new violoncellos for new ways of playing (Joubert 2014:25). Chapter 3 contains the main catalogue, arranged according to country. In Chapter 4 Joubert draws her conclusions and makes recommendations. In my opinion this chapter adds value to the study not only by drawing conclusions, but also by encouraging further research and the drawing up of further catalogues. Appendix A consists of an alphabetical list of dedicatees, each dedicatee followed by a page number for quick and easy reference. Appendix B consists of works alphabetically arranged according to duration, e.g. works under five minutes, works five to ten minutes, etc. This section also adds value to the practicality of the catalogue, making it easy for a performer to find a piece of suitable length to add to a recital programme.

Although the subject material in Joubert's catalogue is different from my chosen subject material, the overall presentation and handling of the subject matter makes it an invaluable example and excellent source to refer to.

1.4.7 A Study and Catalogue of French Flute Music written between 1945 and 2008 (Stoltz 2010)

This unpublished Doctoral thesis consists of a vast catalogue containing French flute music composed between 1945 and 2008. Stoltz, like Schumann, presents her information in two parts. Part one starts with a general introduction, followed by discussions on Neoclassicism, Serialism, Spectralism, electronic music, minimalism and microtonalism. Chapter 3 is dedicated to a discussion of various extended flute techniques, while Chapter 4 contains a discussion of selected flute repertoire, including music for solo flute, flute and piano, *concerti*, chamber music and electronic music.

The main catalogue in Part Two is preceded by an explanation of criteria for listing, catalogue sections, with information given at each inscription. Apart from the basic information at each inscription, Stoltz adds commission details (where applicable), pedagogical grading, extended techniques used (where applicable), as well as additional notes. The catalogue itself is divided into sections for solo flute, flute and piano, solo flute and orchestra/ensemble, chamber music containing flute and flute and electronics.

Stoltz's impressive list of sources reveals an extremely thorough research process that includes putting French flute music between 1980 and 2008 into cultural and artistic perspective.

1.4.8 *Music for Guitar by South African Composers – A Historical Survey, Notes on Selected Works and a General Catalogue* (Kinsey 2009)

This unpublished Masters dissertation contains in-depth research, discussion and cataloguing of guitar music in South Africa. Kinsey uses a brief historical survey of the guitar in South Africa since 1947 to put the dissertation in context (Kinsey 2009:iv). The main body of the work consists of a discussion on selected works. Details regarding the composer's biography, background notes to the composition, composer's notes, structure, style and technical observations are discussed.

The catalogue is presented as Addendum A and contains 320 works from 70 composers. Kinsey includes works for solo guitar, chamber music and *concerti*. Entries include details on instrumentation, subtitles, number of movements, sources, dedications, commissions, first performances, composer's notes and availability of recordings. Addendum B contains contact details of composers.

This source is of value to my study because it deals with South African subject matter. Kinsey's discussions on each composer has aided the research process.

1.4.9 *An Annotated Catalogue of Selected Works for Clarinet by South African Composers* (Webb 2005)

In this Masters dissertation, Webb links her research to a similar catalogue by L.A. Hartshorne, entitled *The Compositions for Clarinet by South African Composers* (1989). In his catalogue, Hartshorne catalogues 24 clarinet works composed between 1928 and 1981 (Webb 2005:iii). Webb

catalogues 19 selected works composed between 1943 and 2004, with the emphasis on works composed after 1981 (Webb 2005:iii).

Webb uses the term “South African composer” in the widest sense of the word and includes South African born composers living abroad (e.g. Robert Fokkens) as well as composers born elsewhere but who spend or have spent most of their composing lives living in South Africa (e.g. Allan Stephenson). I have used the same model for defining the term “South African composer”.

Webb’s catalogue is organised chronologically according to date of compositions, not alphabetically, as with the other catalogues referred to. Each catalogued composition is discussed using the following subheadings:

- Biography of the composer
- Form analysis of the composition
- Pedagogical grading (for solo works and works with piano accompaniment)

Webb includes an addendum containing all the traceable South African works for clarinet. This is arranged according to genre, which includes works for solo clarinet, works for clarinet and piano, works for clarinet within a chamber group, as well as *concerti*. Composers are listed alphabetically within each listed genre.

Further investigation into Webb’s bibliography revealed another catalogue that enlightened my research on Priaux Rainier: *Compositions by Priaux Rainier – An Annotated Catalogue*, a Doctoral dissertation by prof. Hubert van der Spuy (Stellenbosch University, 1988).

1.5 Research methodology

After careful study of the different research designs discussed in Mouton’s *How to succeed in your Master’s & Doctoral Studies* (Mouton 2003), the following presents a description of the proposed design of this thesis.

The starting point of this empirical study was the collection of both primary and secondary data regarding South African string quartets. Factual information regarding each quartet was sourced from either the composers themselves, from libraries or from string playing colleagues. Manuscripts of as many string quartets as possible were collected. However, due to copyright laws, manuscripts of certain composers being out of print, as well as financial constraints, it was not possible to collect

all scores. Once this process was completed, content analysis was conducted through the application of both quantitative and qualitative techniques (Mouton 2003:166). Leedy and Ormrod (2010) refer to this type of research as *mixed methods research* (Leedy & Ormrod 2010:268). It should, however be noted, that no attempt has been made to estimate the relative quality and/or worth of any composition or composer. All annotations and comments are informed by an objective approach, with no subjective elements included. The inclusion of questionnaires to the composers and to selected string players adds a *descriptive research* angle to the research design (Leedy & Ormrod 2010:190).

While the collection of quantitative data for the catalogue presented few problems, the process of drawing up the annotations and presenting them in a logical, understandable way proved to be more challenging. In this regard, *Musicology – The Key Concepts* (Beard & Gloag 2005) has proved to be a valuable source. Concepts such as *Aesthetics* (Beard and Gloag 2005:5), *Analysis* (Beard & Gloag 2005:11), *Criticism* (Beard & Gloag 2005:42), *Discourse* (Beard & Gloag 2005:55), *Postmodernism* (Beard & Gloag 2005:140), amongst others, have been used to help clarify the contents of Chapters 2, 3 and 4 (see page 16).

I found *Completing your Thesis – A practical guide* (Bak 2004) to be a most useful source. Bak explains the process of thinking about, realizing and compiling the initial research proposal and the final thesis in plain, easily understood English. The book contains a number of appendices, including examples of a title page, an abstract, and a checklist for the submission of a thesis.

Data collection was conducted in the following way:

- Given the fact that the only collective source of information available to use as a starting point is the SAMRO catalogue of South African string quartets, this was used as the starting point for data collection. Music libraries at South African tertiary institutions were also contacted for information.
- Where possible, living composers were contacted personally. Where there is a working relationship between myself and the composer, the composer was contacted through email. Once contact with the composer had been established, the composer was provided with a letter of informed consent, as well as a questionnaire. The composer was asked to fill in the questionnaire pertaining to all his/her works for string quartet.
- In the case of frail and deceased composers, custodians of the composer's output were contacted for permission to include the composer in the research document.

- In a few cases, where composers did not feel comfortable filling in the questionnaire, telephonic interviews were conducted.
- Unfortunately it was not possible to establish contact with all listed composers. In these cases, composers and works are still listed, but limited information is given.
- In *Practical Research – Planning and Design*, Leedy and Ormrod give clear guidelines regarding the successful compilation of a questionnaire (Leedy & Ormrod 2010:203). I referred to these guidelines when compiling the questionnaire.
- At the onset of the research process, contact with certain string colleagues, notably members of the Amici Quartet, Juliet Quartet and Odeion Quartet, was established. The rationale behind this was to include the colleagues in the research, where specific information and/or insight regarding certain works that these groups have performed, was required. However, the need for this contact was minimal because of the decision to keep the research document not qualitative, but quantitative, with mixed methods research. These colleagues were asked to sign informed consent forms, and, as was the case with the composers, players were given the choice to remain anonymous.
- The internet proved to be an invaluable resource. Composers' own websites, platforms such as SUN Digital, SAComposers, WorldCat, as well as the online availability of scholarly documents regarding specific composers, were accessed frequently.
- In the case of Arnold van Wyk's first string quartet (counting the Five Elegies as the second), I ascertained that I needed to get permission from the guardians of the Van Wyk Trust. This was done with the help of Santie de Jongh, who manages Van Wyk's scores through the DOMUS collection.
- Where neither internet nor personal contact was possible, I was often assisted by certain individuals. The manuscripts of Stefans Grové, Arnold van Wyk and Graham Newcater were made available by Santie de Jongh, curator of DOMUS. Roelof Temmingh's manuscripts were graciously supplied by Dr. Liezl-Maret Jacobs.

1.6 Problems encountered during the research process

- Many manuscripts were supplied by the composers themselves. This eased my task of data collection considerably. In some cases, manuscripts were sourced from SAMRO. However, in some instances, perusal of the manuscript was not possible due to copyright problems, financial constraints or unsuccessful attempts to locate the manuscript. In such cases, an

attempt was made to obtain programme and performance notes. Where these efforts proved unsuccessful, only limited information could be supplied in the catalogue.

- Although great care was taken to gather all available data, it is possible that a composer or a work could have been omitted. However, I attempted to minimise this risk by studying the SAMRO catalogue, consulting Smith's catalogue (2013), as well as asking assistance from Composition lecturers at South African tertiary institutions. Here, I encountered a problem establishing personal contact with composers and student composers at the Wits School of the Arts. Data collection from composers linked to this institution is therefore incomplete.
- From the outset of the research process, it was my intention to include string quartets from as many varied compositional styles as possible. Attempts to include the Soweto String Quartet were unsuccessful.

1.7 Ethical considerations

As noted above, personal communication with as many composers as possible was established. Composers were asked to sign letters of consent and could choose to remain anonymous. Although composers were quoted in some areas, these quotes were used to explain a composer's description of his/her compositional style, as well as their experience regarding composition for the string quartet as a medium. The information requested was purely quantitative, and was used to enlighten the research topic.

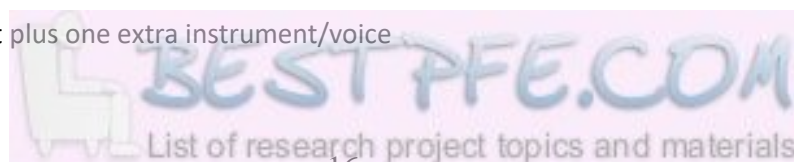
1.8 Chapter layout

- Chapter 1 – Introduction
- Chapter 2 – A brief look at the historical development of the string quartet as a medium, with the subsequent evolution of string quartet writing
- Chapter 3 – Tracing the String Quartet in South Africa
- Chapter 4 – Comments regarding the annotation process
- Chapter 5 – Catalogue

This chapter includes the following:

“Traditional” string quartets, i.e. two violins, viola and cello

String quartet plus one extra instrument/voice



Works in which the string quartet is used in a non-traditional way, but are still identified as such by the composer, e.g. certain string quartets by Kevin Volans.

- Chapter 6 – Conclusion and recommendations for further research
- List of sources

Chapter 2

Historical outline of the development of the string quartet

The aim in this chapter is to provide the reader with a brief overview of the history of the development of the string quartet. Although this topic has been dealt with extensively, a short referral to the history of the medium is felt necessary in order to contextualize the current study.

2.1 The string quartet as composition

2.1.1 Origins

Works composed for four instrumental string voices can be traced back to Italian Renaissance and early Baroque composers, notably Gregorio Allegri (1582-1652), Adriano Banchieri (1568-1634), Andrea Gabrieli (1533-85) and Florentino Maschera (1540-1584) (Jones 2003:178).

According to Hull, the first traceable and as such identifiable string quartet was composed by Gregorio Allegri (Hull 1929:72). The piece was composed using four staves, with two voices written in the upper G-clef, and two voices in the lower C-clef. The tonality centres round G and the compositional style is imitational in character (Hull 1929:73).

Finding an immediate precursor for the string quartet as musical style has proven to be problematic. The theoretical notion that supports the idea that the string quartet grew from the Baroque trio sonata by omitting the keyboard and adding a viola, is, according to Jones “[...] the least important aspect of the pre-history of the quartet” (Jones 2003:178). Although several works titled *sonata a quattro*, *concerto a quattro*, *sinfonia*, *sonate en quatuor* or *ouverture a quatre* were composed, these were intended for orchestral performance (Eisen 2001:585). According to Eisen and Jones, Alessandro Scarlatti’s *Sonate a Quattro per due violini, violetta e violoncello senza cembalo* (1715-25) resembles the *concerto grosso* with alternations between *ripieno* and *concertino* (Eisen 2001:585, Jones 2003:178).

2.1.2 The sixteenth to early nineteenth centuries

According to Jones (2003:180) the first body of work conceived specifically for string quartet was **Luigi Boccherini’s** (1743-1805) Opus 1 (G. 159-164). Boccherini produced more than ninety quartets in his lifetime, using the three movement fast-slow-fast structure, as found in Sammartini’s work.

Until around 1780, the word *divertimento* was used for a wide variety of compositional genres, such as sonatas, trios and what later became the string quartet. The word *divertimento* implied that the work was written for one or more solo instruments, without the presence of a *continuo* instrument. According to Eisen, the word did not imply that the composition was lighter in mood and style than a more serious title (Eisen 2001:585). It should be noted that while Mozart composed actual string quartets, he used both titles the 3 *Divertimenti* K 136-138, as well as his only string trio, K 563.

The movement structure in the composition of string quartets initially varied and the four movement structure only became the norm with **Joseph Haydn's** Opus 9 (1769-70). Haydn, unlike some of his contemporaries, differentiated between symphonic writing and writing for string quartet (Eisen 2001: 585). In 1782 Viotti introduced a new model of writing for string quartet in Paris, namely the *quatuor brilliant*. This style of writing included virtuoso and *cadenza*-like passages, thus demanding more technical ability from the first violin. Haydn's Opus 33 was influenced by this style of writing. Opus 33 set quartet composition on a new path with regard to motivic development (*thematische Arbeit*). Haydn also applied a lighter compositional touch in the *finales* of this opus, keeping the texture simple, the phrasing regular and adding soloistic passages taken in turns by the different instruments (Eisen 2001:586).

Haydn's last completed body of quartets, Opus 76 (1797), dedicated to Prince Joseph Erdödy, who had commissioned them, was considered the pinnacle of creativity in the history of the string quartet so far. Innovation in terms of composition included *finales* in minor keys, while *minuets* were replaced by more rapid *scherzos*. Most noteworthy is the movement structure of number 6 in E-flat major. The first movement is a set of variations followed by a fugue. In the slow movement, *Fantasia*, no key signature is given; although most of the movement revolves around B-flat other tonalities are also explored. Also, Haydn avoids using sonata form in the *finale* (Eisen 2001:586-7). Sutcliffe notes that a rustic element becomes more apparent in Haydn's Opus 76, and comments that this may have had to do with the state of society at the time of composition (Sutcliffe 2003:206).

Wolfgang Amadeus Mozart's early string quartets, K80 and K155-60, are based on the Italian quartet model and show no influence of the Austrian model (Eisen 2001: 585). However, his later compositional style was strongly influenced by Haydn's Opus 33. His K10, which he dedicated to Haydn, was composed between 1782 and 1785. The quartets are characterized by multiple use of motives, chromaticism, and a combination of strict and *galant* styles. Described as "...best

representing a composition with four obligato principal voices” (Eisen 2001:586). The set of six quartets is longer and more expansive and more varied than Haydn’s Opus 33 (Sutcliffe 2003:198).

Other notable contemporaries of Haydn and Mozart, composing in the Austrian tradition include Romberg, Dittersdorf, Wranitsky and Hoffmeister.

As mentioned earlier, Haydn’s Opus 76 was his last completed set of string quartets. Haydn had started composing his Opus 77, commissioned by Prince Franz Joseph Maximilian Lobkowitz, but could not manage to finish more than two quartets in this set. These two quartets were published in 1802. Lobkowitz became one of Beethoven’s greatest supporters, commissioning a set of six quartets from him in 1798. These six quartets were published as his Opus 18 quartets. Speculation is rife regarding the influence Haydn’s Opus 76 and 77 might have had on Beethoven’s Opus 18 and the politics surrounding the commissioning of these quartets by the same person. Eisen (2001:587) suggests that Beethoven copied both Haydn and Mozart’s work in this Opus, but biographical evidence suggests that Beethoven’s Opus 18 were written independently from Haydn’s last two Opuses (Jones 2003:210). Opus 76 being the pinnacle of Haydn’s creativity regarding his string quartet writing, this Opus shows more innovation and free thinking than Beethoven’s Opus 18 (Jones 2003:210).

Ludwig von Beethoven’s middle-period quartets consist of Opus 59, Opus 74 and Opus 95. Opus 59, a commission from the Russian ambassador to Vienna, Count Andreas Razumovsky, was composed in 1806. The commission was for only three quartets in the set, a deviation from the norm of six quartets in a set. Although Eisen is of the opinion that the Opus 59, Opus 74 and Opus 95 quartets all exhibit qualities of Beethoven’s deepening style and are thus comparable to the *Eroica* symphony, Jones suggests that stylistically the quartets are more comparable with the *Pastoral* symphony (Eisen 2001:587, Jones 2003:215).

Opus 74, nicknamed “The Harp” because of the *pizzicato* effects in the first movement, explores textural possibilities within the string quartet. The *finale* is in the form of a theme and variations, the only time Beethoven uses this form in his quartets (Eisen 2001:587). While the other middle period quartets are characterized by rich textures, Eisen notes that Opus 95 is characterized by the musical material being reduced to a minimum, with unison passages and minimal transitional material (Eisen 2001:588).

Beethoven's late-period quartets consist of Opp. 127, 130, 131, 132 and 135. All of these, as well as Opp. 74 and 95, were published as single works and not as sets of three or six. Opus 127 (March 1825), Opus 130 (January 1826) and Opus 132 (November 1825) were commissioned by Prince Nicolas Borisowitsch Gilitzin. The return of the violinist Ignaz Schuppanzigh, a close friend of Beethoven, to Vienna, motivated him to fulfil his obligation to Gilitzin and complete the commission. So inspired was Beethoven by Schuppanzigh's return that he completed his last two quartets, Opp. 131 and 135, in 1826 (Jones 2003:221). Each work has a strong identity as a single, free standing work, with an entirely different movement structure. The works were also published by different publishing companies.

According to Jones, Opus 127 is the most traditional, and therefore the most accessible of Beethoven's late quartets (Jones 2003:222). Opus 127 and 135 both have the four movement structure. Opp. 130, 131 and 132 have a six-, seven- and five movement structure respectively (Eisen 2001:588). The late Beethoven quartets did not conform to previously accepted models of form and structure, and are characterised by a more abstract approach than was previously considered the norm. These quartets contain profoundly dense sections of polyphony.

Jones (2003: 222) describes Beethoven's relationship with the concert supporting public as follows:

While Schuppanzigh was a career violinist, the second violinist in his quartet, Karl Holz, was a minor official in local government and only a part time musician. Appropriately it was to this representative of a musically receptive elite in contemporary Vienna that Beethoven made the following comment about the late quartets: 'Art demands of us that we should not stand still'. The use of the first person plural ('us' not 'me') is significant. This was not a lonely creative figure striding into the unknown but a composer very conscious of a particular quartet audience in Vienna that had emerged over the previous quarter of a century, one that treasured exclusivity and nurtured the composer's individuality.

2.1.3 The nineteenth century

2.1.3.1 Austria and Germany

Felix Mendelssohn's three string quartets Opus 44 (1837-38) show how strongly he was influenced by the quartets of Haydn and Mozart, and by Beethoven's Opus 18. Although his "song without words" approach is clear in his quartets, he uses the classical technique of motivic working so apparent in Haydn, Mozart and Beethoven (Baldassarre 2001:588). Mendelssohn's earlier quartets, Opp. 12 and 13, are strongly influenced by Beethoven's later quartets in terms of technical demands and the experimental nature of the quartets, yet these two quartets, together with his Opus 80, are

seldom performed and did not receive any public interest at the time they were composed (Baldassarre 2001:588).

Franz Schubert wrote 15 string quartets as well as a separate *Minuet*, with his first quartet having been composed when he was 13. The first eleven works, composed between 1810 and 1816, are considered youth works. Although these earlier quartets show signs of insecurity and uneasiness with the genre, the later quartets, composed from 1820 onwards, are true masterpieces. Quartet number 12, in C minor, D.703 (*Quartettsatz*), number 13, in A minor, D.804 (*Rosamunde*), number 14, in D minor, D.810 (*Death and the Maiden*) as well as number 15, in G major, D.887 display tonal as well as emotional ambiguity. Schubert's connection with the *Lied* is evident in three of his latter quartet movements: the slow movement of *Death and the Maiden*, a theme and variations based on his song *Der Tod und das Mädchen*; the *Minuet* of the *Rosamunde*, where a direct quote from *Die Götter Griechenlands* can be heard; and in the slow movement of his last quartet, which, according to Baldassarre, exhibits a bleakness reminiscent of Schubert's song cycle *Die Winterreise* (Baldassarre 2001:588).

Although the string quartets of **Louis Spohr** have not all withstood the test of time, he was nevertheless an influential Austro-Germanic violinist and composer of 34 string quartets. Spohr's quartets can be divided into two types, with Opp. 11, 27, 30, 43, 61, 68, 83 and 93, following the French tradition of three movement works, are in the *quattor brilliant*-style, which means that each quartet is written for solo violin with string trio accompaniment. The rest of the quartets are written as true quartets, which means four equally prominent voices (Hefling 2003: 232). Although Spohr found composing in the true quartet style most challenging, his later quartets display his unique compositional style. In the article *The Austro-Germanic quartet tradition in the nineteenth century* (2003), Hefling gives a clear description of Spohr's compositional style in his string quartets, some of which include a lyrical, rather than dramatic, approach to the first movement, extensive use of chromaticism, as well as virtuoso bowing techniques, mostly in the first violin part, but occasionally in the other parts (Hefling 2003:222).

Robert Schumann composed three string quartets, Opus 41, in the summer of 1842 and dedicated the works to Mendelssohn. As a composer, especially of the string quartet, he was hugely influenced by Beethoven's Opp. 127 and 131. Schumann became familiar with these quartets by attending rehearsals of the Ferdinand David quartet (Hefling 2003:239).

Johannes Brahms composed and discarded several string quartets before starting on Opus 51 number one, at the age of forty. His contribution to the genre consists of three string quartets, Opus 51 numbers 1 and 2, and Opus 67. It seems as if Brahms did not feel comfortable with the medium; he was encouraged by his friend Joachim to produce some quartets². Hefling (2003:244) makes the following observation: “But Beethoven overshadowed the string quartet as much as the symphony, and Brahms lacked Mendelssohn’s equanimity towards the ‘giant marching band’. He [Brahms] entered both genres with C minor works long in the making and of decidedly Beethovenian stamp.”

During the 18th and 19th centuries the development of the string quartet was mainly driven by Austro-German composers. Brahms’ three string quartets signify the end of this era. However, his legacy is carried well into the 20th century by Reger and Schoenberg. According to Hefling, Reger and Schoenberg make use of the Brahmsian techniques of “making every voice thematically significant at all times, while simultaneously stretching and weakening the central organizing force of tonality” (Hefling 2003: 249).

2.1.3.2 Central European countries

Antonin Dvořák composed fourteen string quartets. Smaczny (2003: 280) describes his influence on the medium as follows: “In the last seven of Dvořák’s fourteen quartets, the genre acquired its most distinctive and sustained profile in the nineteenth century after Beethoven and Schubert.”

Dvořák’s first string quartet, composed in 1860, displays the influence of Mendelssohn. Some elements of his mature style are already present in this work, for example the use of pentatonic scales. Griffiths (1985:132) observes that Dvořák’s use of harmony is less complex than that of Brahms, making it easier to distribute amongst four voices. This is evident in the fact that Brahms resorted more frequently to double stopping. Griffiths further observes that Dvořák’s ability to give the melodic line to one instrument, then moving it on to another instrument while adding a counter melody, is well suited to the quartet medium. Griffiths’ third observation is that Dvořák favoured the viola as second solo instrument in the quartet, unlike Beethoven, Mendelssohn, Schubert and Schumann, who favoured the cello for this role (Griffiths 1985:132).

² Interesting to note in the second string quartet is Brahms’ referral to his friendship with Joachim. In the first movement, the first theme (a-f-a) is an inversion of Brahms’ motto “Frei aber froh”, while f-a-e (frei aber einsam) represents Joachim’s bachelor status (Hefling 2003:246). A further nod to Joachim, in this quartet is the *finale*, where Brahms refers to Joachim’s Hungarian heritage by alternating a gypsy dance, laden with hemiolas, and a waltz, in A minor and C minor respectively.

2.1.3.3 Russia

The rise of the string quartet in Russia was, according to Smaczny (2003:267), “[...] very much a tale of two cities: St. Petersburg and Moscow.” The earliest noteworthy Russian string quartets were composed by **Alexander Alyabyev** (1787-1851).

Between 1856 and 1879, the music life in St. Petersburg was dominated by a group of five prominent composers, consisting of Mily Balakirev, César Cui, Modest Mussorgsky, Alexander Borodin and Nikolai Rimsky-Korsakov. This group was referred to as the St. Petersburg *kuchka*. Of this group, **Alexander Borodin** produced the most noteworthy string quartets. His first quartet (1873-1877) quotes a passage from the *finale* of Beethoven’s Opus 130. This quartet contains imaginative use of the lower two quartet voices, thus displaying Borodin’s genuine understanding of the textural inner workings of the medium (Smaczny 2003: 268). His second quartet (1881), was to become one of Borodin’s most famous works. Although not strictly a nationalist composition in terms of quoting folk melodies, the use of a reflective melody in the first movement, repetition used to develop a theme, and the use of ostinato and variation in the *finale* were all to become compositional techniques associated with Russian nationalism. However, the most prominent and memorable movement is the slow movement, which Smaczny (2003: 269) describes as follows: “But it is the Notturmo slow movement that sticks in the listeners’ minds as something of a *locus classicus* of Russian Romantic music: ravishing, asymmetrical, frankly vocal melody unashamedly presented.”

Pyotr Ilyich Tchaikovsky’s first “official” string quartet appeared in 1871. The work was perceived to show Schubert’s influence in terms of the syncopated opening bars, although the work’s true success lies in his bold use of harmony and counterpoint. The slow movement is based on a Ukrainian folk song, a technique Tchaikovsky also used in an earlier attempt at a string quartet in 1863-4 (Smaczny 2003:269). Tchaikovsky’s subsequent two string quartets, composed in 1874 and 1876 respectively, show continuous progression and understanding of the string quartet medium. Public reception of and interest in each quartet was extremely favourable. The slow movement of the third quartet was composed in memory of the Czech violinist Ferdinand Laub, the leader of the string quartet that premiered his first two quartets (Smaczny 2003:270).

Other most noteworthy 19th century Russian string quartet composers include **Alexander Glazunov**, who composed seven quartets and **Sergei Taneyev**, who composed six “official” and five “unofficial” quartets. While Glazunov was considered a significant composer in the late Russian Romantic

nationalist movement, Taneyev, having studied Renaissance counterpoint and the manuscripts of Bach and Mozart, was considered “the Russian Brahms” (Smaczny 2003:271).

2.1.4 The twentieth century

2.1.4.1 France

According to Lawrence, the premiere of **Claude Debussy’s** string quartet in 1893 signifies the entrance of the string quartet into the 20th century³. He argues that, although the first movement is in G minor, it is not the G minor recognised by Brahms, Borodin or Grieg, but a G minor built around sonority rather than tonality. He further states that Debussy uses texture in the same way composers before him use structure, and that contrast has taken the place of harmonic progression (Lawrence 2001:xi). According to Kabisch (2005: Vol.5, 628) Debussy follows the principle of cyclicism, as well as freedom of thematic material, both principles derived from Franck’s compositional style. Kabisch mentions the comments of several musicologists pointing out strong elements of Russian music (Ropartz 1894), while Maurice Kufferath identified elements of oriental and North African music.

Maurice Ravel’s string quartet, composed in 1903, might have been influenced by Debussy’s use of short musical ideas, flexibility of tempo and ample textural variety (Griffiths 2001:591). This composition is a prime example of how the string quartet has evolved from Viotti’s *quatuor brilliant* (see Chapter 2.1.2) into a conversation between four absolutely equal voices. In the third movement, the viola plays the most important role with regard to musical content. This movement demands extreme flexibility from the quartet. The third and fourth movements are written in uneven, sometimes rapidly changing metre. Ravel’s textural instructions are extremely precise, resulting in each voice contributing to the textural nuances, sometimes extremely thin, other times dense.

³ Please refer to Chapter 1.4.1.

2.1.4.2 Austria

Arnold Schoenberg's four numbered string quartets, as well as the unnumbered apprentice work of 1897, form a logical continuation of the Austro-Germanic string quartet style as passed on by Brahms (Gloag 2003:289). Schoenberg's association with his close friend Alexander von Zemlinsky, who had explored the string quartet medium before him, also played a significant role in the development of his style. The apprentice work shows strong folk influence, displaying similarity to Dvořák's music, as well as compositional formality and motivic development found in Brahms' string quartets. Unlike his first "official" string quartet, this apprentice work is written in the standard four movement form. Schoenberg's string quartets are set apart from those of his contemporaries by the fact that he treats the string quartet as a large polyphonic instrument and uses advanced and innovative playing techniques [sic], for example *pizzicato*, harmonics and *sul ponticello* (Griffiths 2001:591).

In Schoenberg's first string quartet (1905), romanticism dissolves into expressionism, a style that comes to full fruition in his second string quartet (1908). In the first quartet, experimentation with the linking of thoughts and ideas results in four distinct sections (allegro-scherzo-slow movement-rondo allegro) being joined together and presented as a one movement work (Gloag 2003:289). Clark (2017:55) notes that, by the time Schoenberg had finished this quartet, his music had undergone an aesthetic as well as a technical revolution.

Griffiths (2001:591) notes that Schoenberg's second quartet was considered radical as this was his final break with tonality, as well as the fact that he added a soprano voice to the last two movements, a step that added multiple artistic complications to the understanding of the role of the string quartet and the performance of the work. The third movement, a set of variations, as well as the fourth movement, where Schoenberg finally crosses over into atonality, are both set on a poem by Stefan George. Gloag (2003:290) describes the shift into atonality as follows:

While this is certainly a seminal moment for Schonberg and there is a real sense of difference to the music, it would be wrong automatically to define it through any simplistic struggle or separation between tonality and atonality. Rather it is better to hear the music as a gradual shift into a condition of difference or 'otherness' [...] through a heightened sense of ambiguity, an ambiguity which is constructed through an ever-increasing expansion of the possibilities of tonality towards an indefinable point where tonality no longer seems to be meaningful.

During the conception of his string quartets, Schoenberg collaborated closely with the Kolish quartet in Los Angeles. The quartet recorded these works in the 1930s (Clark 2017:54). The Diotima Quartet, based in Paris, France, recently released a recording of Schoenberg's four string quartets, taking into consideration the example of the Kolish Quartet, while simultaneously bringing new insights to the listener. According to Yun-Peng Zhao, first violinist of the Diotima Quartet, Schoenberg's first and third quartets were influenced by Schubert's string quartets (Clark 2017:54). This further links the quartets to the 19th century Austro-German era.

Alban Berg is described by Jarman (2001:312) as "at once a modernist and a Romantic, a formalist and a sensualist". Berg, like his teacher, Schoenberg, and his colleague, Webern, moved away from tonality into free atonality, followed by serial music. He produced two works for the string quartet genre. His Opus 3, written in 1910, when he was still a pupil of Schoenberg, was only published in 1920. The work consists of two movements and leans more towards romanticism than modernism.

Berg's second contribution to the string quartet repertoire, the *Lyric Suite* (1926), is a detailed annotation of his love affair with Hanna Fuchs-Robettin, the wife of a wealthy Prague businessman. Jarman notes that the most important musical material in this six movement work revolves around the notes A-B-flat-B-F, in German the initials of Alban Berg and Hanna Fuchs. In addition to this, the formal proportions and metronome markings revolve around the numbers 10 and 23, two numbers that were significant to him and Hanna (Jarman 2001:320). The first movement of this work was Berg's first extended twelve tone composition. He uses a tone row in the sixth movement as well as in the outer sections of the third, while the rest of the piece is written in free atonal form (Jarman 2001:320). The titles of the movements, *Allegretto gioviale*, *Andante amoroso*, *Allegro misterioso*, *Adagio appassionato*, *Presto delirando*, and *Largo*, are indicative of the emotional elation, descending into turmoil, sadness and hopelessness that Berg experienced during this love affair.

Gloag (2003:290) notes that while Alban Berg and **Anton Webern**, Schoenberg's most outstanding students, both continued exploring the possibilities of the string quartet as a medium, they achieved vastly different results. Webern moves away from traditional expectations of the string quartet genre by using the quartet as a means for textural and sound experimentation. His first work for string quartet, composed in 1905, without Opus number, and only premiered in 1962, is modelled on Schoenberg's *Verklärte Nacht* and string quartet Opus 7. Webern follows in his teacher's footsteps by producing a single movement work (Gloag 2003:290).

Webern produced three more works for the string quartet medium. In his *Five Movements for String Quartet* Opus 5 (1909), Webern explores the possibilities of short, fragmented gestures and textures. This exploration of the perceived paradox between coherence and fragmentation continues in his *Six Bagatelles for String Quartet* Opus 9 (1911-13). The string quartet Opus 28 (1936-8) represents Webern's own concept of serialism during this compositional period (Gloag 2003:291). Webern creates a uniquely engaging and formidable musical language through the use of palindromes, canonic writing and the theme-and-variations form. (Gloag 2003:291.)

2.1.4.3 Central European countries

The Moravian composer **Leos Janáček** (1854-1928) produced two string quartets. As is the case with Smetana and Webern, Janáček seems to have expressed his innermost feelings in his string quartets, as well as in his lost piano trio. The first quartet, composed between 30 October and 7 November 1923, was dedicated to the Bohemian quartet, who gave the first performance on 17 October 1924 in Prague. The quartet, named *The Kreutzer Sonata*, was named after the Tolstoy novel of the same name. The novel, in turn, was named after Beethoven's 9th sonata for violin and piano, Opus 47, which was dedicated to the violinist Rodolphe Kreutzer. Griffiths notes that Janáček chose to base his quartet and trio on the Tolstoy novel because of the fact that, in the novel, marriage is portrayed as the antithesis of true, pure love (Griffiths 1989:3). Janáček makes use of thematic material from his lost piano trio of 1909-10, also called *The Kreutzer Sonata*. Although the quartet has four movements, they are by no means traditional in form (I. Adagio con moto, II. Con moto, III. Con moto – Vivace – Andante – Tempo 1, IV. Con moto).

Janáček's second string quartet (*Intimate Letters*), composed between 29 January and 19 February 1928, was first performed on 11 September 1928 by the Moravian Quartet in Brno, four weeks after the composer's death. The subtitle of the quartet refers to love letters Janáček wrote to Kamila Stösslová, a young married woman, whom he met and fell in love with in 1917. Although the relationship existed almost entirely in the composer's mind, Kamila was at the same time his beloved and his muse. According to Griffiths, much of what Janáček wrote after having met her, including *The Diary of the One Who Disappeared* and *Katya Kabanova*, were actually intimate letters addressed to her in some way or another. The outer movements of this quartet are forceful and forward moving in character, as opposed to the two inner movements, which are softer in character. The main theme in the second movement is introduced by the viola, while the third movement contains elements of a Slavonic barcarolle. (Griffiths 1989:3.)

The Hungarian composer **Béla Bartók** (1881-1945) made a significant contribution of six string quartets to the genre, with a seventh in the drafting stage at the time of his death. He turned to the string quartet more than to any other genre, appearing with each succeeding quartet to continue on from the point he had reached in the preceding quartet. “The six works he wrote for the medium over the course of his life are not only among his own indisputably greatest achievements but also count as some of the most important contributions made to the genre by any 20th century composer” (Demmler 2000:3).

With the first quartet having been composed in 1908 and the last in 1939, being his last major work before leaving for America, the quartets signify all the important stages in Bartók’s compositional life. Harmonically the first quartet pays tribute to the late Romantic chromaticism found in the music of Wagner and Strauss. Bartók’s use of fugato in the first movement shows influences from Beethoven’s late quartets. The quartet consists of three movements which Bartók divides into two symmetrical sections, thus approaching the three movements in a dualistic manner. The first two movements, with the second movement following the first *attacca*, give the impression of a slow introduction followed by a fast movement, the same structure he uses for the third movement, which is longer than the other two movements.

From 1910 onwards, Bartók’s primary musical inspiration came from Balkan folk music (Demmler 2000:4). The second string quartet, composed between 1915 and 1917, contains the following sequence of movements: *Moderato – Allegro molto capriccioso – Lento*. This movement structure is surprisingly different from the traditional fast – slow – fast structure.

In his third string quartet, composed in 1927, Bartók integrates the polyphonic contrapuntal compositional style used by Beethoven in his late quartets with elements of folk music from south-east Europe (Demmler 2000:4). Although the quartet has two movements, they follow each other *attacca*, with the first part of the first movement being repeated after the first part of the second movement, followed by a coda, thus giving the impression of the whole quartet being one long movement in traditional sonata form. The overall structure then consists of an exposition, development, recapitulation and coda.

Bartók’s fourth string quartet was composed in the summer of 1928 and premiered in the same year by the Kolish quartet, led by Bartók’s brother-in-law, Rudolph Kolish. According to Demmler (2000:5), this quartet is one of Bartók’s most radical compositions. Bartók uses a new movement

structure, to become his characteristic “arch” form, which he frequently used in the 1930s (Demmler 2000:4). The quartet is composed around a central slow movement, *Non troppo lento*, flanked by a fast movement and a *scherzo*-like movement on either side, creating the perfectly symmetrical movement structure of *Allegro – Prestissimo, con sordino – Non troppo lento – Allegretto pizzicato – Allegro molto*. Bartók makes use of harsh playing techniques, including the snap *pizzicato*, known today as Bartók *pizzicato*.

In the fifth quartet, composed in 1934, Bartók makes use of the “arch” movement structure, as in the fourth quartet, this time the mixture of fast and slow movements is inverted, with the middle movement being a *scherzo* based on Bulgarian peasant music. The overall movement structure is as follows: *Allegro – Adagio molto – Scherzo. Alla bulgarese – Andante – Finale. Allegro vivace*. The outer movements contain the same motivic material, but developed in a different manner (Demmler 2000:5).

Although Bartók’s sixth and last string quartet, composed in Budapest in 1939, is considered the first of his “late works”, it is in many ways more traditional than the earlier quartets (Demmler 2000:5). In this work, Bartók returns to the traditional four movement structure of the string quartet. He uses a more traditional harmonic language with more obvious tonal relationships. The most notable feature of this quartet is the *mesto* introduction to each of the first three contrasting movements, with the *mesto* theme becoming the main theme of the last movement. Bartók varies the presentation of this theme: In the first movement it is introduced by the solo viola, in the second movement it is played by the cello, with the other voices accompanying, in the third movement this theme is presented in a three part texture and finally, in the last movement, in four equal parts, tying together the whole piece (Demmler 2000:5).

2.1.4.4 Russia

The Russian composer **Dmitri Shostakovich** (1906-75) contributed fifteen works to the string quartet genre. Shostakovich turned to this genre well after his formative years, later than the “message bearing” genres like opera, song and symphony. This was common practise at the height of Communism, when Stalin was at the helm, as the chamber music genre was often frowned upon and regarded as elitist (Fanning 1995:2). However, from the 1930s the artistic institutions of the Soviet Union relaxed into a more traditionalist outlook, allowing Shostakovich the freedom to express himself through the intimacy of the string quartet. According to Gloag (2003:300), Shostakovich

viewed the string quartet as a “[...] viable medium for the construction and articulation of his own personal sound world”. Most of his string quartets were premiered by the Beethoven quartet, with whom he had a long-standing relationship and with whom he premiered his piano quintet.

Although Shostakovich described his first string quartet, composed in 1938, as childlike, with bright moods, some analysts state that this description is a denial of the political climate of the time (Gloag 2003:300). Shostakovich makes use of the traditional four movement structure, although both the first and second movements carry *Moderato* as tempo indication. The first movement centres round C major as tonality. However, the use of folk-inspired material, direct melodic drive, rhythmically driven accompanying figures, as well as a sense of irony so characteristic of his later compositions, including later string quartets, can all be found in this quartet.

According to Gloag (2003:301), the eighth string quartet, composed in July 1960 and premiered by the Beethoven Quartet in the same year, is undoubtedly one of the composer’s finest achievements. Although composed only four months after the seventh, his personal circumstances changed radically during this period. He was on the verge of a breakdown and was practically forced to join the Communist Party. In the same year as composing the seventh and eighth string quartets, he became the first secretary of the Russian Federation Composers’ Union (Fairclough 2006:6).

The eighth quartet was composed in three days during a research trip to Dresden, where Shostakovich witnessed massive destruction caused by the Second World War. This prompted him to dedicate the quartet to the memory of victims of fascism and war (Gloag 2003:301). Although this dedication makes the quartet a public statement, it is also a deeply personal statement, containing the composer’s musical signature of DSCH (D, E-flat, C, B-natural). Shostakovich considered this work a requiem to himself (Fairclough 2006:6).

The work consists of five interlinking movements, *Largo – Allegro molto – Allegretto – Largo – Largo*. The first movement opens with the cello introducing the DSCH-motif, followed by the viola, second violin and first violin, creating a fugal texture. Characteristic of this work is the way in which Shostakovich links the first and second movement with a single held note, which becomes the tonic in the second movement. The tempo change between the two movements is extremely abrupt, with the character changing from dark and contemplative to furious. Although the middle movement, *Allegretto*, is lighter in mood than the first two movements, the overwhelming character is one of extreme sarcasm and irony. The quartet draws to a close with the fifth movement repeating first

movement material, thus concluding with the composer's signature. Shostakovich quotes from four of his other works during the course of this quartet.

Shostakovich repeats the interlinked multi-movement form used in the eighth quartet in the eleventh and fifteenth quartets. Both the fifteenth quartet and fifteenth symphony – both his final statements in each genre – have a contemplative character, according to Gloag (2003:302), “[...] to provide a final realisation of the personal vision of this remarkable composer”.

This brief history is merely an overview of the development of the string quartet and is by no means comprehensive. I have tried to touch on the influence of the main role players, but many countries and composers have not been discussed due to time and space constraints. Composers such as Edward Elgar, Benjamin Britten, Michael Tippett, Luciano Berio, Luigi Nono, Gregory Kurtag and Steve Reich, to name but a few, made important contributions to the genre, but have not been discussed in depth due to the reasons mentioned above.

2.2 The string quartet as functional entity

2.2.1 From chamber venue to concert hall

According to Bashford (2003: 3), the history of the string quartet as we know it today can be traced from the middle of the eighteenth century. Works composed for two violins, a viola and a cello were composed by composers such as Vanhal, Mozart and Haydn, and were referred to as *serenade*, *divertimento* or *quartetto* (Bashford 2003: 3). This musical genre was aimed at the enjoyment of both the performers and the listeners and was meant to be performed in the intimacy of a room rather than a concert hall. Bashford refers to Richard H. Walthew, who uses the term “music of friends” (Bashford 2003: 3, 328). String quartets were composed as a conversation amongst four voices, or, as Goethe later described it, “four rational people conversing” (Bashford 2003: 4, 328).

String quartet playing was limited to the upper class of society – the wealthy and budding middle class. Women were deemed unfit to play in a string quartet; they were only permitted to play a keyboard instrument (Bashford 2003:4). However, an engraving appearing in the *Illustrated London News* on 2 March 1872, shows Madame Norman-Neruda playing first violin, thus suggesting that the *status quo* was changing (Bashford 2003:7).

As from the beginning of the 19th century, a new type of “public” music-making emerged. This music-making was devoted solely to chamber music, although, in the beginning, an evening of public music-making would seldom be dedicated to only string quartet playing. This movement was driven by groups of devoted amateur musicians, their devout audiences, as well as financial benefactors (Bashford 2003:7). A few of these initiatives were driven by the Schuppanzigh Quartet, supported by Count Razumovsky, by the Musikalische Abendunterhaltungen, supported by the Gesellschaft der Musikfreunde in Vienna, by Karl Möser in Berlin, as well as by some influential quartets and supporters in Paris, London, Prague and New York (Bashford 2003: 7-9).

As the public interest in chamber music grew, concerts were moved to bigger venues. This posed a challenge for performers, who were used to playing in much more intimate spaces. Performers now had to change their performing style from projecting inwardly, in an intimate setting, to projecting outwards, into a much larger space. Some concert promoters tried to overcome this problem by rearranging the concert hall to create a more intimate space. This led to certain halls, e.g. the Bösendorfer Saal in Vienna (1872) and the Bechstein Hall in London (1901) being custom built with chamber music-making in mind (Bashford 2003:9).

The transition of the string quartet from being performed in a room to a concert hall impacted the way composers approached the medium. Composers like Beethoven, in his Op. 59, which was dedicated to the Schuppanzigh Quartet, Tschaikovsky and Smetana wrote in much richer, thicker textures, aimed at making the most of the bigger concert venue. This new way of composing demanded a greater technical facility from the player, which resulted in string quartet playing moving from the amateur to the professional sphere (Bashford 2003: 9).

Baldassarre (2001:589) notes that, even after chamber music performances migrated to bigger spaces:

[...] intimacy remained a defining characteristic of chamber music, and to no branch did that apply more forcibly than the string quartet. [...] The small recital room met the middle-class need for a space appropriate to the intimacy and esoteric nature of chamber music in both acoustics and atmosphere; when Adorno spoke of such a room as ‘the site of a truce between music and society’, he was addressing the element which, alongside the string quartet’s advanced techniques, gives the genre its unique status.

It was only by the 1960s that the string quartet recital had become a recognised and well established concert type. Up till this point in time it was usually featured alongside works for larger ensembles in performance. Bashford (2003: 15) notes that Beethoven remained at the apex of the string quartet repertoire. She (Bashford 2003: 10-11) describes his influence as quartet composer as follows:

The Beethoven quartets represented the pinnacle of achievement and seriousness[,] and rapidly became central and canonic at all times and in all places; championing of the late quartets was undertaken by such institutions as the Beethoven Quartet Society (1845-52) and the Société des Dernier Quartors (established in Paris, 1852).

2.2.2 The age of technology

With the invention of the gramophone player in the early twentieth century, a whole new auditory world opened up for the chamber music, especially string quartet, enthusiast. By listening to a recording, minute nuances and details could be enjoyed that would otherwise not necessarily have been heard in a large concert space. Bashford paraphrases Compton Mackenzie, founding editor of *Gramophone* magazine, as follows: “[...] it was tantamount to having one’s own private string quartet and would likely become a real substitute” (Bashford 2003: 12).

Due to the proliferation of both recordings and broadcasting studio concerts during the late 1920s, the audience for string quartets greatly expanded. Broadcasting companies such as the BBC played a huge role in educating the public. With the arrival of the long-playing record towards the end of the 1940s, recording costs and, subsequently, record prices were reduced, expanding the market enormously. However, the market for string quartet recordings only really expanded in the USA, Japan and Australasia during the 1950s and 1960s (Bashford 2003:14).

The expansion of the recording industry led to the number of professional string quartets increasing rapidly. The end of World War II also gave rise to the establishment of a number of extremely capable and influential quartets, notably the Amadeus, Fine Arts, Julliard, Hollywood and Budapest quartets, and the Quartetto Italiano. A number of these quartets were comprised of Jewish musicians who had fled Nazi Europe in the 1930s (Bashford 2003:14). One of the reasons for their success is that, in many cases, they were educated and trained in a similar manner, which gave them the same goals regarding stylistic ideas and approach to sound production and technique (Bashford 2003:14).

2.2.3 Full circle

According to Tully Potter, the emergence of period-instrument string quartets (part of the Historically Informed Performance Practice, or HIPP, movement) has brought the development of the string quartet full circle. Period instrument specialists are striving to recreate the style of playing used in the early 17th century, for instance: playing without *vibrato*, the cellist not using an end pin,

gut strings being used, and frequently, instead of playing at today's accepted 440 Hz pitch, the instruments are tuned down to 415 Hz (Potter 2003:61).

Potter (2003:61) points out that even the business of recording has come full circle. During the first half of the 20th century, the process of recording was live and unedited. The development of digital technology enabled recording engineers to splice and refine performances to the finest detail, achieving a much higher level of perfection than in a live performance. However, many ensembles have reacted against this practise by releasing "live" recordings, untouched by editing, in an attempt to return to the more "natural" state of performance (Potter 2003:61).

Chapter 3

Tracing the string quartet in South Africa

In this chapter a timeline of South African composers who produced string quartets has been created. Thus, composers are listed according to their date of birth. This includes composers born in South Africa but living abroad, as well as composers born elsewhere but, having lived most of their lives in South Africa and having made a significant contribution to the musical life in this country, are considered to be South African composers. Not all composers listed in Chapter 5 will be mentioned in this chapter due to the limited information available.

Limited biographical details, as well as, where possible, comments on stylistic approach, has been given. Information on the latter was obtained through primary and secondary sources, as well as questionnaires sent to each composer. Due to the fact that not all composers chose to answer the questionnaire, or answered very briefly, stylistic information cannot be given in all cases.

3.1 The early years: Composers born in the late nineteenth century, up to 1929

When attempting to trace the history of Western Art Music and the string quartet in South Africa, the influence of **William Henry Bell** (1873-1946) becomes apparent. Born in England, Bell studied violin, piano and organ at the Royal Academy of Music⁴ in London. He was subsequently appointed professor in Harmony at the RAM, a position he resigned from to become the director of the College of Music in Cape Town⁵ (Barnett 2001:184). Upon retirement Bell moved back to England, but felt isolated from his South African connections. He moved back to Cape Town in 1937 and died in Gordon's Bay in 1946. Bell composed two string quartets (1926; no date available) and taught composers such as Hubert du Plessis, Stefans Grové and John Joubert.

Priaulx Rainier (1903-1986) was born in Natal, South Africa, and spent her childhood in Zululand. While studying at the SACM, she won a scholarship to further her studies at the RAM in London, England. After her studies she earned her living as a violinist and teacher until 1935, when she received an anonymous grant to concentrate on studying composition. At the age of thirty, she was involved in a serious car accident, which forced her to stop her private teaching (Van der Spuy 1988:28). A suggestion from a friend led to a meeting with Nadia Boulanger in Paris. At this point,

⁴ Henceforth the Royal Academy of Music, London will be referred to as the RAM.

⁵ The College of Music in Cape Town later became the South African College of Music, and will henceforth be referred to as the SACM.

Rainier had already composed three movements of a string quartet without any specific guidance, having had to rely on her experience of the medium as member of a string quartet⁶. She took the three movements of the string quartet, as well as *Three Greek Epigrams* to Boulanger, who suggested Rainier spend some time under her guidance. In 1937 Rainier was able to spend two months having “conversation lessons” with Boulanger, who helped her decide on a way forward regarding her compositional style. Although Rainier did not compose a specific work under Boulanger’s tutelage, these were her only formal composition classes (Van der Spuy 1988:30).

As a student at the RAM, Rainier composed a 141 bar string quartet in 1923. The single movement work is in 5/8 metre and starts with a long introductory phrase played by the viola (this is not part of the 141 bars). It was performed once, at a student concert at the RAM, and was not well received (Van der Spuy 1988:103).

Arguably, it was the String Quartet (completed in 1939) that established Rainier as a composer (Van der Spuy 1988:34). Having been an excellent violinist, she was commended for her understanding of the instruments and her handling of the string quartet as a medium. The work was first performed on 12 July 1939 at a house concert in Chelsea, London by the Gertler Quartet. The first public performance took place on 2 July 1944 in the Wigmore Hall, London by the Zorian Quartet. The same quartet performed the work during a radio broadcast from London in June 1944 on the BBC Home Service. The work was published by Schott in 1947 and the manuscript is held by UCT. The work lasts approximately nineteen minutes and has four movements: *Allegro molto serio* – *Vivace leggiero grazioso* – *Andante tranquillo* – *Presto spiritoso*.

Van der Spuy (1988:137) describes the quartet as follows:

The first movement is sombre on broad dramatic lines. The second [features] complex rhythmic patterns in delicate textures, threaded by melodic fragments. The third: Lyrical throughout with a long fading out passage at the end climbing higher and higher. The fourth and last: A wild dance, introducing many unusual effects for that time.

Although the concept of a traditional diatonic tonality was not generally part of Rainier’s idiom, the string quartet (1939) shows evidence of traditional triadic formations (Van der Spuy 1988:382). Her

⁶ Rainier regularly played string quartets with Orrea Pernel (violin), Winnifred Copperwheat (viola) and Gene Milne (cello) (Van der Spuy 1988:28).

later works display modal qualities as well as chords constructed out of second, sevenths and ninths (Van der Spuy 1988:383)⁷.

Dutch born **Arthur Wegelin** (1908-1995) studied violin at the Muzieklyceum in Amsterdam, obtaining his Netherlands State Diploma. In 1933, he joined the Utrecht City Orchestra, where he remained until 1942. During this time he taught the violin throughout the province of Utrecht. After WWII he decided to join his brother and sister in Cape Town, where he taught at the College of Music, the Diocesan College and the Technical College in Worcester. In 1951 Wegelin took up a lectureship at the newly founded Music department at the University of Potchefstroom (now North West University), where he remained until 1965. While in the employment of the university, Wegelin obtained both BMus and MMus degrees, in 1956 and 1957 respectively, through the University of South Africa⁸. In 1966 he was appointed the director of the newly established Conservatoire at the University of Port Elizabeth (now Nelson Mandela University). During this time, the composer developed a new field of research in the form of aptitude testing of high school learners in Port Elizabeth. The music he composed for the testing was used by the Institute for Psychometric Research at the Human Science Research Council in Pretoria between 1973 and 1977. After resigning from the University of Port Elizabeth he was appointed senior lecturer at the University of Pretoria, where he remained until his retirement in 1973 (http://www.sacomposers.co.za/sacomposers/Wegelin,_Arthur.html).

Although Wegelin's biggest compositional contribution focuses on works for voice, he composed two string quartets. The first, composed in 1936, was composed during his tenure in the Utrecht City Orchestra. The second, composed in 1985, was commissioned by the University of Pretoria Department of Music. Details regarding the first performance and whether or not the work was recorded, could not be found.

Arnold van Wyk (1916-1983) was born on an ostrich farm near Calvinia, now in the Northern Cape, South Africa. He received his first piano lessons at the age of six from his sister Minnie; later, when he went to Stellenbosch Boys' High School, from cellist Hans Endler and Miss C. E. van der Merwe (Ferguson 1987:1). In December 1929 van Wyk met a Jewish Lithuanian couple, Harry and Freda Baron, who owned a general dealer in De Rust, close to Oudtshoorn. They agreed to allow him to practise on their piano during the holidays and soon became aware of his enormous musical talent.

⁷ Van der Spuy (1988) provides a detailed discussion of Priaulx Rainier's *oeuvre*.

⁸ Henceforth this will be referred to as Unisa.

They exposed him to all kinds of music through their record player and records from their shop (Ferguson 1987:1).

In 1936 a grant from a friend of Freda Baron made it possible for Van Wyk to enrol for a music degree at the University of Stellenbosch, where he was tutored by Alan Graham and Maria Fisser. At the age of twenty, he was commissioned to write a *Centenary Festival Cantata* for the inauguration of the Voortrekker Monument in Pretoria. During this time he completed several chamber works as well as his piano concerto. He was the first South African recipient of the Performing Rights Society of London scholarship, allowing him to further his studies at the RAM in London.

Van Wyk stayed in London for eight years. To supplement his grant, he worked at the recently established Afrikaans section of the BBC as news reader, announcer, programme advisor and translator (Ferguson 1987:2). During this time, several of his compositions were performed in London, notably the *Five Elegies* for string quartet and *Saudade* for violin and orchestra. The former was given its first performance at the National Gallery concert series in 1942.

Van Wyk arrived back in South Africa in 1946 and took up a senior lectureship in Music at the University of Cape Town in 1949. He resigned from this position in 1960 and was appointed lecturer in Music at the University of Stellenbosch in 1961, where he remained until his retirement in 1978 (Ferguson 1987:4).

Ferguson (1987:6) describes Van Wyk's compositional style as follows:

Van Wyk's very distinctive idiom combines a basically tonal framework with harmony that is continually inflected. It sometimes has a modal flavour and often juxtaposes the major and minor forms of chords or uses both simultaneously. He has a fine melodic sense, a sure grasp of structure, and a vivid feeling for both instrumental and vocal colouring. [...]. Most characteristic, however, are the works that combine intense feeling with sensitivity and warmth [...].

In October 1944, when Van Wyk was living in London, he started sketching the outlines of a string quartet, beginning with a movement in F-sharp minor marked *Appassionata*. This movement was later to become the *Finale* of the work. Sketches also indicated the outline of a slow set of variations in C major, with a tritone interval playing a prominent role (Thom Wium 2913:71).

Thom Wium's research indicates that Van Wyk wrote down ideas for the opening and closing of movements relatively early in the composition process, although, during the first year of working on the quartet he never wrote down an idea for the opening of the work. He also changed the order of the movements, which affected the concept of the quartet as a whole (Thom Wium 2013:84). The composer seems to have struggled with deciding how to structure the material. The work contains many examples of harmonic ambiguity, and Thom Wium suggests the presence of cyclic ideas within the different movements as well as in the quartet as a whole (Thom Wium 2013:93).⁹

Van Wyk's String Quartet was eventually finished in 1946 and given its first performance in by the Orpheum Quartet in 1947.

Hubert du Plessis (1922-2011) was born near Malmesbury, Western Cape. He started composing at the age of sixteen, having taken piano lessons while at school. In 1940 he enrolled for a BA at the University of Stellenbosch, simultaneously receiving piano lessons from Prof. Maria Fisser at the music department. He also received instruction in theoretical music at the Conservatoire. Because he excelled in both his music and BA studies, the BA Music course was created for his benefit. This course is still offered today. In 1942 du Plessis was introduced to William Henry Bell, former director of the SACM. Bell agreed to take Du Plessis on as a composition student.

In 1944 after having worked at the SABC as compiler of recorded music for Afrikaans programmes, Du Plessis was appointed senior demonstrator at the Rhodes University music department. He obtained a BMus degree from this institution in 1945. In 1951 a Performing Rights Society (PRS) scholarship enabled Du Plessis to enrol at the RAM, where he studied composition and orchestration under Alan Bush and Howard Ferguson.

Upon his return to South Africa, Du Plessis deputized for Arnold van Wyk as lecturer at the SACM. After having worked at the universities of Stellenbosch and Cape Town simultaneously, he was appointed full time lecturer at the University of Stellenbosch in 1958, where he remained until his retirement in 1982 (Aitchison 1987:33-34).

Du Plessis' vast compositional output includes one string quartet, composed between 1950 and 1953. After having heard it performed for the first time, he decided to compose a different *Finale*, which would be better suited to the more intimate nature of the string quartet (Aitchison 1987:69).

⁹ Thom Wium (2013) provides a detailed discussion of the composition process of Van Wyk's string quartet.

Stefans Grové (1922-2014) was born in Bethlehem, Orange Free State. As a student he excelled at both the piano and the organ, obtaining Licentiate in both by the time he was twenty years old. Although he had had no formal lessons in composition at that point, he studied manuscripts of as many works as possible in order to familiarize himself with the different style periods (Rörich 1987:77). In 1944 his ballet suite was shown to Professor Eric Grant, the chair of the SACM, which resulted in Grové enrolling for a Performer's Diploma at the College. Here, his main mentors were Cameron Taylor (piano), Eric Chisholm and William Henry Bell. Grové held a junior lectureship at the SACM from 1950 until 1952. During this time he offered music appreciation and training classes for groups of small children, often with music that he composed himself. This was the beginning of a lifelong passion for music education (Rörich 1987:78). While working in Cape Town, Grové started writing music revues for the Afrikaans newspaper *Die Burger*, as well as articles for the journal *Standpunte*. During his lifetime, writing revues, articles and prose would be the third component of his extraordinary contribution to musical life in South Africa.

In 1953 a Fullbright scholarship enabled Grové to enrol for a Master's degree in Composition at Harvard University in the US. On completion of the degree, he taught at the Liberal Arts College and Baird College for a year each, before being appointed as a faculty member at the Peabody institute, where he worked from 1957 to 1971 (Rörich 1987:78). In 1960, during a year's sabbatical in South Africa, he spent a semester each at the universities of Potchefstroom and Cape Town. He was appointed at the Toonkunsakademie (later to become the Department of Music) at the University of Pretoria in 1973, where he remained until his retirement in 1987.

As a teenager Grové found himself drawn to the music of Brahms, Debussy and Ravel. Rörich suggests that it was perhaps Brahms' use of motivicism that fascinated Grové. From Debussy and Ravel's work he observed the structural and coloristic possibilities of instrumental tone colours (Rörich 1987:81). In his early twenties he was drawn to the Neo-Classical style of Hindemith, sharing a fascination with Baroque music with the German composer.

Rörich (1987:80) describes Grové's compositional style as follows:

[...] Grové does not have a blue-print for composing. Qualities which he values in music and art generally, and after which he strives in his own works, are spontaneity, vitality and honesty. Thus he believes most fundamentally that the expressive essence of a work is its *raison d'être* and inspiration is its creative flashpoint.

Grové composed in extended tonality, with works often being bitonal or polytonal. Rörich explains that his music is built on logical and audible pitch relationships which are not always tonally derived. Chordal structures are often not built on triads, but rather on fourths, seconds or sevenths (Rörich 1987:81). In 1984 Grové's compositional style entered a new phase. His compositions from this time onwards display a conscious incorporation of African elements, including patterns of descending fourths and *ostinatos*, and imitations of African instruments (Grové 2001:455).

Grové contributed four works to the string quartet genre, although the middle two works (1955 and 1958) appear to have been lost, leaving the quartets of 1946 and 1993 (Muller 2017). These are discussed in Chapter 5.

John Joubert (b.1927) was born in Cape Town. On completion of his schooling at the Diocesan College in Rondebosch, he entered the College of Music at UCT, where he studied Composition under William Henry Bell. He left South Africa in 1946, when a Performing Rights Society scholarship enabled him to further his studies at the RAM in London, where he studied under Howard Ferguson, amongst others. In 1950 he obtained a BMus degree from the University of Durham, after which he was appointed lecturer at the University of Hull, where he remained until 1962. He was appointed lecturer, later Reader in Music, at the University of Birmingham, from 1962 until 1986. He remains an Honorary Research Fellow at the University of Birmingham. Joubert received an Honorary Doctorate from the University of Durham in 1991 (www.sacomposers.co.za). From 2013 until 2016 Joubert was musically involved in the festival *New Music Wells*. He regularly works with the Wells Cathedral Choir in Somerset.

Joubert names W.H. Bell and Claude Brown as most influential in his early compositional development. In an interview published online (www.crosseyedpianist.com) by the "cross eyed pianist" Joubert describes his compositional style as follows: "I try to achieve a personal voice based on traditional classical principles and carrying as lucidly as possible a strong emotional message." Joubert contributed five works to the string quartet repertoire, three of which have been recorded by the Brodsky Quartet. Programme notes specific to each quartet are supplied in Chapter 5. Culot (2011) notes that Joubert's string quartets are arguably his most personal utterances.

Thomas Rajna (b.1928) was born in Budapest, Hungary where he studied piano and composition at the Liszt Academy. In 1947 he won the Franz Liszt prize, after which he left Hungary to continue his studies at the Royal College of Music in London, UK. In 1963 he was appointed professor in Piano at

the Guildhall School of Music and Drama, where he stayed until 1970, when he was appointed as senior lecturer in Piano at the University of Cape Town. In 1981 he was made a Fellow of the University of Cape Town. The university awarded him a DMus in 1985 in recognition of his body of compositions. In 1989 he was promoted to Associate Professor.

When asked in an interview where his love for composing originated, Rajna answered as follows (Coetzee Klinger 2011):

Quite early in my life I became enthralled by the music of 20th century masters such as Debussy, Bartok, Stravinsky and Shostakovich. The visceral excitement while listening to their music sent shivers down my spine. Perhaps unwisely, but understandably in the first flush of my youthful confidence, I decided to do my damnest to try to write music that will communicate the same kind of excitement to others. It still is my goal some sixty years later, though I am more humble in my expectations.

Rajna composed two string quartets at different stages of his career. The first, a single movement work, was composed in 1947. This was his last work composed in Budapest, shortly before he left to further his studies in London. The second quartet was composed in 2010 and comprises four movements. The composer describes his compositional style as “contemporary lyricism” and states that he has never questioned the pre-eminence of melody and the need for emotional content (Coetzee Klinger 2011).

3.2 1930 to 1959

Graham Newcater (b.1941) was born in Johannesburg. While still in primary school, he relocated to Durban with his parents, where he finished his schooling at the Durban Technical College, leaving school as a qualified mechanical engineer (Rörich 1987:103).

Newcater showed interest in music and composition from an early age. Having started trumpet lessons at the age of eleven, he first tried his hand at composition at the age of twelve. As a high school student, he took clarinet, piano and conducting lessons. During this period, some of his student compositions were sent to the composer Eric Chisholm, head of the SACM at the time. Chisholm sent the compositions to Arnold van Wyk, who agreed to teach Newcater via correspondence. This period of tuition lasted three years (Rörich 1987:103). From 1957 until 1960, while working in the sales department of a vehicle firm, Newcater was tutored by composer and conductor Gideon Fagan. At this stage, Newcater was already fully committed to serialism, something Fagan found hard to accept (Rörich 1987:103). In 1962 Newcater was awarded the first

SAMRO bursary. This allowed him to study composition with Peter Racine Fricker at the RAM. During his stay in London, he not only deepened his knowledge regarding composition, but actively took part in other musical activities, such as conducting first performances of student works and strengthening his ties with other students embracing serialism. During this period (1962-1964), he composed his First Symphony which, according to Rörich (1987:103), “was to become the catalyst for his future compositional development and which remains his most frequently performed orchestral work”. After having returned to South Africa in 1962, he was employed as musical assistant to Anton Hartman, conductor and head of Music at the SABC. In 1966, Newcater returned to London to study with British dodecaphonist Humphrey Searle. He was offered as Senior Lecturer in Composition under Searle, but was forced to return to South Africa because of problems securing a work permit. He returned to the SABC, this time as librarian, where he remained under the care of Anton Hartman until Hartman’s death in 1982 (Rörich 1987:104).

Newcater’s compositional style can be divided into two streams: A more conservative, style, where traces of tonality can be found (for instance the First Symphony), and a more progressive style, rooted firmly in serialism. The String Quartet (1984) is a prime example of the latter¹⁰. Although he acknowledges Schoenberg as main inspiration for his interest in serialism, Newcater finds his work “disappointing”, “shoddy” and “sloppy”, and prefers the work of Webern (Rörich 1987:107).

Newcater describes the twelve-tone system as follows (Newcater in Rörich 1987:106):

A mystical relationship arises between the constituent notes of a row, which should be given free play and not [be] inhibited or distorted by over-rigorous application of the system. The twelve-tone system brings about subtle weights of sound which would never occur otherwise... The twelve-tone system offers a divine revelation. It is the source not only of music but of mystical truth. A relationship exists between the composer and the occultist. And the twelve-tone composer has at his disposal the elemental power and profundity of the system to offset evil.

Rörich further observes that Newcater often uses the same tone row for several works. The String Quartet shares a tone row with the Trio and *Threnos*. Instead of using traditional sonata form for the outer movements of the String Quartet, Newcater used a palindrome in the first movement, and an inverted palindrome in the third. This form is also used in *Variations de Timbres* (1968) and *Palindromic Structures* (1977). Leonard (2015:2) notes that the palindrome is an important structural and binding element Newcater’s String Quartet.

¹⁰ Leonard (2015) provides a detailed discussion of Newcater’s String Quartet.

John Simon (b.1944) was born in Cape Town. He studied Economics but, upon his arrival in the UK in 1965, decided to study Composition. He studied this part-time in London for four years under James Patten (Trinity College) and John Lambert (Royal College of Music). Simon was appointed Head of Music at the Bishop Ramsay Church of England School in Ruislip, Hillington, where he conducted the school orchestra and two school choirs.

Simon returned to South Africa in 1979, during the height of Apartheid, to teach music to underprivileged children on the Cape Flats. He publically declared his opposition to the Apartheid regime by composing a number of politically motivated works, notably *Threnody 1* (1980) and 2 (1981), *Requiem for Orchestra* (1984) and the Violin Concerto (1990), as comment on the regime of the time. This led to some of his works being banned¹¹. Simon returned to the UK in 1996, but visited South Africa frequently between 2003 and 2005 as Composer-in-residence to the Kwazulu-Natal Philharmonic Orchestra and Lecturer in Orchestration at the University of Kwazulu-Natal Music Department, Durban. He still has firm ties with South Africa and visits regularly.

While composing mostly for voice (choir) and orchestra, Simon wrote one string quartet. He describes the work as follows (Simon 2011, foreword to the manuscript):

The music is suffused with a rich palette of varied rhythms and diverse emotions; with energy, zest and passion, as well as touches of light nostalgia in the first half. The latter part of the work is dominated by profounder emotions- and towards the end by fleeting melancholy. The quartet is in essence a musical journey through a richly variegated emotional landscape.

Simon revised his quartet in September 2017.

Described as one of the few South African composers to have achieved international recognition, **Peter Klatzow** (b.1945) was born in Springs (Klatzow 2017a). He received his first piano lessons from Sister Saint Dennis at the Convent of Saint Imelda, Brakpan. The Klatzow family only acquired a piano when he was eight years old and he had to walk to the convent every day to practise. By 1953 he had started having lessons with Lily Shapiro in Springs, who introduced him to Rose Kagan, an older student of hers. Kagan became a source of encouragement, as well as provider of manuscript paper to Klatzow. He dedicated a number of piano works, modelled on Schubert and Chopin, to her (May 1987:131). From 1958 until 1960 Klatzow had piano lessons with Julienne Brown at the newly-opened Saint Martin's school in Rosettenville, Johannesburg. She also mentored him in

¹¹ Simon's website, www.johnsimon.co.uk/biography, provides more detail regarding these works.

orchestration, and sent him to Richard Cherry and John Blacking to develop his compositional technique. Klatzow regards Aida Lovell as the most important influence during his formative years (May 1987:131). While reshaping his piano technique, she introduced him to the compositions Shostakovich, Copland and Mahler.

At the beginning of 1964 Klatzow enrolled at the Royal College of Music in London. He studied Composition with Bernard Stevens, Orchestration with Gordon Jacob and Piano with Kathleen Long, and after her retirement, with Angus Morrison. In the same year, he won the SAMRO Composition Scholarship, with Arnold van Wyk and Hubert du Plessis on the panel. In 1965 he attended master classes by Nadia Boulanger, who invited him to study with her in Paris. After some months spent in Florence, Klatzow moved to Paris to study with Boulanger. Like Schoenberg, she insisted that her students have an excellent grasp of harmony and counterpoint, and would only look at their compositions once they passed a strict test. Klatzow was handed a fugue subject and instructed to write a fugue that includes augmentation, diminution, and ends in a *stretto*. After having passed this audition, she mentored him (May 1987:132).

Shortly after his return to South Africa in 1966, Klatzow moved to Salisbury, Rhodesia (now Harare, Zimbabwe) to take up a position at the Rhodesian College of Music, where he instructed the College orchestra and taught piano. During this time, he studied piano with John Antoniadis. In 1972, he was awarded a grant from the Ernest Oppenheimer Memorial Foundation, which enabled him to return to England for a short while.

Klatzow was appointed as Lecturer in Music at the University of Cape Town in 1973, and promoted to Senior Lecturer in 1979. He was elected Fellow of the University in 1986 and received his DMus in Composition from this institution in 1999. He retired as Emeritus Professor at the end of 2010.

In 1975 Klatzow founded the Contemporary Music Society in Cape Town. This society promoted South African compositions and was responsible for a large number of premieres of new works. In 1981 Klatzow, together with French horn player Robert Grishkoff, founded Musications, a publishing company aimed at helping young South African composers get their work published. Unfortunately this company is not operational anymore.

May (1987:133) describes Klatzow's stylistic development as follows:

Peter Klatzow's stylistic development represents a process of gradual assimilation and synthesis of ideas which became significant to him from his twelfth year onwards. His early

models were Schubert and Chopin: Schubert for his easy melodiousness and Chopin for his extension of the same characteristic along more chromatic lines.

As his own piano technique developed, Klatzow drew inspiration from the works of Brahms. Works composed in the latter half of 1964 show the influence of Alban Berg's music. According to May (1987:134), Klatzow's study of Berg's string quartet played a large role in his handling of the string quartet in his setting of N.P. van Wyk Louw's "Vroegherfs" for baritone and string quartet. Under Boulanger's tutelage, Klatzow found himself drawn to the freshness and transparent textures of Pierre Boulez's sound world.

Klatzow contributed three string quartets to the genre. The first, composed on commission from the Allegri Quartet (UK) in Switzerland in 1977, was completed in ten days. The work is dedicated to the Wenger family (May 1987:144). Klatzow chose not to deliver the completed work to the Allegri Quartet and the work remains unperformed today¹². May (1987:144) describes the first movement of this highly complex work as follows:

The first movement represents a study in rhythmic counterpoint in which the natural pulse and the rational subdivisions correspond to a conception of rhythmic consonance[,] and the irregular divisions and irrational subdivisions correspond to a concept of dissonance. This concept of independent layers extends to different dynamic strata as in the centre of the movement where Violin I and Viola play *ppp* while Violin II and Cello play *ff*.

While the first movement represents a study in rhythmic counterpoint, the second (which follows the first movement *attacca*) represents a study in freely co-ordinated textures. Quick, dotted rhythms (representing an active characteristic) are juxtaposed against long or even-metred notes (representing a passive characteristic). The composer co-ordinates pulse changes with pitch changes (May 1987:144).

Klatzow regards his third string quartet (1997) as indicative of his current compositional style. He adds that he finds writing for the string quartet extremely challenging because of the lack of real bass notes and harmonic limitations (Klatzow 2017b).

Roelof Temmingh (1946-2012) was born in Amsterdam, the Netherlands and immigrated to South Africa with his family in 1958, where they settled in Griekwastad, now in the Northern Cape. The family moved to Bellville, Cape Town, in 1960, where Temmingh matriculated at D.F. Malan High School. In 1965 he enrolled for a BA course in languages at the University of Cape Town, in

¹² Zaidel-Rudolph (2004) provides a detailed discussion of Peter Klatzow's string quartets.

preparation for a degree in Theology. He failed Greek at the end of the first year and had to repeat the subject the following year. This allowed him time to study music as well. After an interview with Prof. Gunter Pulvermacher, head of the SACM at that time, and Prof. Gideon Fagan, Temmingh was allowed to enrol for the third year of the BMus course. In 1969 he received a BMus as well as a BA, followed by an MMus in Composition in 1970, from the same institution (Lüdemann 1987:167).

In 1972 he was appointed Lecturer at the University of Port Elizabeth (now Nelson Mandela University). In the same year, he won the SAMRO competition for young composers. The panel included Anton Hartman, Arnold van Wyk and Hubert du Plessis. The prize money, together with financial aid from the SABC, allowed Temmingh to attend the Internationale Ferienkurse für Neue Musik in Darmstadt, Germany. Here, he had contact with composers such as Ligeti, Stockhausen and Mauricio Kagel, as well as world famous musicologist Carl Dalhaus (Lüdemann 1987:167). In 1973 Temmingh was appointed Lecturer in Composition and Musicology at the University of Stellenbosch. In 1976 he obtained a PhD in Musicology from this institution. In 1979, during his sabbatical leave, he spent six months at the Instituut voor Sonologie in Utrecht, the Netherlands, where he worked under computer music specialist, Werner Kaegi. Temmingh was promoted to Associate Professor in 1992 and retired from the University of Stellenbosch in June 2004. He died in Durban in 2012.

Roelof Temmingh's music comprises several different styles, to quote Lüdemann (1987:168):

When listening to the music it will be obvious even to the superficial listener that the titles represent music of a disparate nature. Music of almost Classical simplicity, like some of the *Ses Oorblyfsels* [...], Gebrauchtsmusik such as the *Vyf Outydse Fopspeentjies* [...], and the dodecaphony in the *Nude for Flute and Piano* is just as much part of Temmingh's output as the use of aleatoric principles in *Ortofonie* [...]¹³.

Temmingh felt equally at ease writing for orchestra, choir, single instruments, or purely electronic sounds, without the use of musical instruments. His two works for string quartet were written early in his career, in 1968 and 1973 respectively. The manuscripts are not in performable condition yet and would need to be edited and typeset before preparation for performance can begin.

Multiple award-winning **Jeanne Zaidel-Rudolph** (b.1948) was born in Pretoria. As a young virtuoso pianist, she studied with Goldie Zaidel, Philip Levy and Adolph Hallis. She furthered her studies at the Royal College of Music in London under acclaimed pianist John Lill. In 1974, she was a student of György Ligeti in Hamburg, Germany. In 1974 upon her return to South Africa, she was appointed

¹³ Lüdemann (1987) provides more detail and insight regarding Temmingh's compositions.

Lecturer at the Wits music school. She was promoted to Professor in Theory and Composition in 2001, a position she held until her retirement in 2014.

Zaidel-Rudolph completed her Doctorate in Composition under Professor Stefans Grové at the University of Pretoria in 1979, becoming the first South African woman to receive a doctorate in this field. In 2008 she was awarded an honorary Doctorate in Education. Zaidel-Rudolph is currently Professor Emeritus as well as Honorary Research Professor at the Wits School of Arts.

Zaidel-Rudolph composed one string quartet, titled "Strange Quartet", which was commissioned by the Sontonga Quartet. According to the composer, this work is not indicative of her compositional style because of the minimalistic elements, "an unusual departure in style for me" (Zaidel-Rudolph 2017).

In programme notes written for the work, Christo Jankowitz (2006) writes the following:

A composer may occasionally produce a work that defies any of his/her hitherto known penchants for a certain style. This can be viewed as a fresh approach, a revolution in style, or a temporary foray into unexplored territory. "Strange Quartet" appears to fall into the latter category. Unlike most of her previous oeuvre[,] this work is texturally conceived and explores a range of string timbres and techniques in an abstract milieu.

Jankowitz observes that the macro structure of the work is almost completely episodic and that, although it does not resemble any previously established formal structural patterns, it could be vaguely recognized as sectional arch form (Jankowitz 2006). He further observes that the composer manages successfully to keep the attention of the listener because she "... displays a unique grasp of listener cognition and her precision in the control of musical proportions is a testimony of this" (Jankowitz 2006).

Allan Stephenson (b.1949) was born in Wallasey, near Liverpool, UK. He started piano lessons at the age of seven. When some old cellos were found in a store room at his school, he decided to take cello lessons. He became a cellist in the Merseyside Youth Orchestra a year later. In addition to taking piano and cello lessons, he learned to play the trombone and tuba, and sang in the school choir.

Stephenson enrolled at the Royal Manchester College of Music in 1968, graduating in 1972. During his student years he composed some music, learning to do so mostly from listening to records and the music programmes on the radio, and from studying scores. In his final year at college, he was the section leader of the cellos in the First Orchestra. During this year he was employed as an *ad hoc* cellist in the Liverpool Philharmonic.

Stephenson immigrated to South Africa in 1973, when he was appointed as cellist in the Cape Town Symphony Orchestra. In Cape Town Stephenson started living a multi-faceted musical life as cellist, conductor and composer. This is currently still the case. He is in high demand as conductor of ballets and musicals, and is often commissioned to compose works for specific occasions and groups.

Allan Stephenson's music is uncomplicated. He received no formal tuition in Composition, but is guided by thirty years of orchestral experience and score studying (an integral part of his career as a conductor). Described by Ronald Charles as "unashamedly listener friendly", the composer himself describes his compositional style as "romantic, lyrical, exciting rhythmically but, above all, enjoyable to play and listen to" (Stephenson 2017a).

Stephenson has thus far contributed six string quartets to the genre – one miniature quartet and five more substantial works. Being a string player himself, he maximises the melodic, timbral and expressive possibilities of the instruments. His music is rhythmically interesting and quirky, with frequent use of jazz rhythms, cross rhythms and syncopation. Modulations are executed in a unique way of changing one note per triad, so as not to fit any specific academic mould (Stephenson 2017c).

Pietermaritzburg born **Kevin Volans** (b.1949) obtained a BMus degree from the University of the Witwatersrand (Wits) in 1972, after which he left South Africa to further his studies at the University of Aberdeen, Scotland. He lived in Cologne, Germany, from 1973 until 1981. During this time he studied Piano with Alois Kontarsky, Electronic Music with Johannes Fritsch, Theatre with Mauricio Kagel and Composition with Karlheinz Stockhausen at the Cologne *Hochschule*. Volans was Stockhausen's teaching assistant from 1975 to 1976. While studying Electronic Music, he travelled to

Africa several times to record a wide range of samples from African music for the *West Deutsche Rundfunk* (WDR). While active in Cologne, Volans was associated with the *Neue Einfachheit* (New Simplicity) movement¹⁴. He worked at the University of Natal from 1981 until 1985 and received his doctorate from this institution in 1985. Volans held two Composer-in-Residence posts, the first at the Queen's University in Belfast, Ireland (1986 until 1989), and the second at Princeton University, USA (1992). He became an Irish citizen in 1995 (Taylor 2001:878-879).

Volans' contribution to the string quartet genre is large and influential, as indicated by the amount of research conducted on the subject. His twelve numbered string quartets are also his most performed and recorded works (Lucia 2009:2). These quartets indirectly document his way of connecting Western Art music and African music, which he describes as follows (Volans 2002)¹⁵:

In writing these pieces I set myself some ground rules. In particular I saw no point in westernising African music – the popular music industry had already done that. I wanted to achieve the reverse. By introducing some strictly non-Western aspects of African music into the European concert repertoire I hoped to gently set up an African colonisation of Western music and instruments and thus preserve some unique qualities, albeit in a new form. It was a bit like introducing an African computer virus into the heart of Western contemporary music. Thus I concentrated on the anti-hierarchic nature of traditional African music, the interlocking techniques, shifting downbeats, the largely non-functional harmony, the open forms, the extremely fast tempi of some music, the non-developmental use of repetition, contrasting and irregular patterning, the tone colour, the energy and **the joy** (so absent in Western music of the 70s and 80s).

Volans describes his first encounter with writing for string quartet as follows (Volans 2002):

In 1984 I was asked by the Kronos Quartet to re-work the piece for string quartet. I resisted the idea for over a year. I couldn't see how the quartet version could either play in quasi-African tuning, or compensate for the loss of unique colour brought about by equal temperament. However, I was tempted, because the string quartet encapsulated the very heart of Western classical music. I began work, using as many open strings as possible (partially because of my inexperience in writing for strings). I was delighted with the result. The open strings gave the piece a distinctly recognisable sound, and whereas the first version hovered between a Baroque suite and a set of African dances, some passages of the later version hinted at Schubert and the Biedermeier world of the early 19th Century.

¹⁴ A short-lived movement of a small group of young composers, active in Germany during the late 1970s to early 1980s. This movement originated in reaction to the abstract, formalized compositional procedures of post-WWII avant-garde music. Prominent composers include Hans-Jürgen von Bose (b.1953), Hans-Christian Dadelsen (b.1948), Wolfgang Rihm (b.1952) and Kevin Volans (b.1949) (Fox 2001:781).

¹⁵ Taken from the composer's statement regarding "White man sleeps". This statement refers to a group of works composed in the early 1980s.

According to Lucia (2009), Volans' first ten string quartets could be regarded as having been composed in two tiers, numbers one to five, and six to ten belonging together, with a five year gap between the two groups. Numbers one ("White man sleeps"), two ("Hunting Gathering") and three ("The Songlines") were commissioned by the Kronos Quartet. This Quartet was leading the way in commissioning New Music and World Music in the 1980s. Quartet number nine ("The Shiva Dancers") was also composed upon request from the Kronos Quartet; but they wanted the work to be more along the lines of "White man sleeps", upon which the composer wrote Quartet number eight "Black Woman Rising" (temporarily withdrawn from the composer's *oeuvre*) (Lucia 2009:3). Volans established a relationship with both the Duke Quartet, who gave the first performance of numbers four and six, and the Smith Quartet, who gave the first performance of number five.

Lucia identifies the presence of the following core elements in Volans' string quartets: Interlocking of motifs and phrases, asymmetrical phrase and metre structures, repetition, asymmetrical patterning, frequent use of repetition, abundant use of soft dynamics, the use of extremely high registers and frequent use of open strings and harmonics (Lucia 2009:6-12).

Tabisher notes that in the later quartets, particularly Quartet number eleven ("Chakra"), the composer's use of a string quartet to take over the role of three non-pitched percussion instruments illustrates his desire for non-representative elements in music. The abstract essence of this quartet is further accentuated by a limited note range used in a repetitive way (Tabisher 2015:58)¹⁶.

Eugene Skeef (b. 1950) was born in Durban, where he attended Umbilo High School. His tertiary education, obtained from the University of the Western Cape and the University of Natal, was fragmented due to his active involvement in the struggle against Apartheid. He moved to London in 1980, where he works as a percussionist, poet, educator and advisor in situations needing conflict resolution. He is a Fellow of the Royal Society of the Arts and served on the Board of Directors of the London Philharmonic Orchestra. Skeef's contribution to the string quartet repertoire is small but significant.¹⁷

Michael Blake (b.1951) is described in the *Musical Times* as "one of the two leading protagonists [along with Kevin Volans] of the South African art music scene" (Oron 2011). He was born in Cape Town and started taking piano lessons at the SACM at the age of nine. In 1970 he graduated with a BMus from the University of the Witwatersrand. In 1976 Blake attended composition courses in

¹⁶ For further reading please consult Lucia 2009 and Tabisher 2015.

¹⁷ For more information consult Chapter 5.

Darmstadt, Germany; and Dartington, UK, where he had the opportunity to be tutored by Mauricio Kagel, György Ligeti and Peter Maxwell Davies. In 1977 back in South Africa, he initiated the first New Music concert series at the Market Theatre in Johannesburg, with the Moonchild Ensemble. In the same year, he left for London, where he enrolled for a Masters degree in Theory and Analysis at Goldsmiths University, under the tutelage of Stanley Glasser. Blake remained in London until 1997. He was a part time lecturer at Goldsmiths University, where he founded and conducted the Goldsmiths Contemporary Music Ensemble. In 1986, he founded the London New Music Ensemble, which promoted the performance of experimental music.

In 1998 Blake moved to Grahamstown where he lectured in Composition at Rhodes University. Here, he established the New Music Indaba, an annual New Music festival, which he directed from 2000 until 2006. He was awarded a Doctorate in Composition from Rhodes University in 2000. Blake currently resides in France.

Blake instigated “The Bow Project”, a concert series initiative that took place from 2002 until 2005, and culminated in the production of a compact disc with the same title being produced in 2010.

Blake (2017) describes the project as follows:

[...] works were commissioned as responses to traditional African bow music — still performed in South Africa by a few (rare) players. Music by these players, as well as recorded performances, were transcribed by seventeen composers, who then wrote short string quartets based on the transcriptions: traditional bow meets new bow.

Since the 1970s Blake has been able to incorporate African elements, materials and playing techniques into his own musical style. Martin Scherzinger (in Blake 2017a) describes the result as “[...] understated translations of African music into Western idioms [that] deftly negotiate the borderline between quotation and abstraction, and, in the process, interrogate the opposition between the two.

When asked by the author to elaborate on his compositional style, the composer answered as follows (Blake 2017b):

I work in a number of styles since, like many composers I know, I feel that style is a red herring. In the 1970s I wrote conceptual pieces and collage pieces, but also atonal (and occasionally serial) music. Mostly my aesthetic is experimental - sometimes minimalist, or reductive, or postminimalist. Almost all my work uses found material, especially 18th/19th century music and African music, sometimes jazz/popular music.

Blake has composed for a large variety of instruments and instrument groups. He has worked closely with South African film maker Aryan Kaganof on a number of short “visual realizations” (Blake 2017a). He contributed five string quartets to the genre. These engaging works were dedicated to specific string quartets of high calibre, evident in the technically challenging writing. Blake maximizes the rhythmic and expressive possibilities of the string quartet as one large instrument.

David Earl (b. 1951) was born in Stellenbosch and moved with his family to Cape Town when he was six years old. Soon after the move, he started piano lessons and was a pupil of Sona Whiteman for thirteen years. He completed his school career at Rondebosch Boys School. In 1971 Earl moved to London, where he enrolled for studies in Piano Performance at Trinity College under Jacob Kaletsky and Richard Arnell. In 1975, he was nominated by the London Arts Association as one of the Musicians of the Year.

Earl officially launched himself as a composer in 1977, when he performed his own Piano Suite number one, “Mosaics” in a Wigmore Hall recital (Earl 2017b). Since then, he has produced compositions including full scales operas, ballet music, film music, as well as a number of concertos and chamber works.

In 2001 Earl was ordained into the order of the Triratna Buddhists, and was given the Buddhist name “Akashadeva”, meaning “deity of etheric space”. He currently teaches undergraduate Piano Performance at Cambridge University and acts as supervisor for the Tripos Composition students. Earl wrote one string quartet, commissioned for the *Es muss sein* Summer Camp of 2010 in the UK. The quartet is written in the Neo-Romantic idiom.

Hans Roosenschoon (b.1952) was born in The Hague, The Netherlands, and immigrated to South Africa with his family in 1953. He started his musical training in Pretoria, where he took piano lessons with Fred Poetzch, cello lessons with Betty Pack, Harmony and Counterpoint with Klaas van Oostveen and Composition with Jeanne Zaidel-Rudolf. He attended the Music Conservatoire in Pretoria from 1969 until 1971, and 1974 until 1975. Roosenschoon names Anton Hartman, conductor of the SABC Symphony Orchestra, as a major source of inspiration. Hartman conducted a number of premieres of the composer’s works (Roosenschoon 2017b).

In 1976 Roosenschoon won the SAMRO overseas scholarship for Composition Studies, which enabled him to study with Paul Patterson at the Royal Academy of Music in London. He returned to

South Africa in 1978 and worked as Music Producer at the SABC in Johannesburg during 1979 and 1980. In 1980, he was appointed Manager of Music at the SABC in Cape Town. In 1996, after having been retrenched from the SABC in 1995 due to restructuring, he was appointed Senior Lecturer at the University of the Free State. In 1998 he moved to Stellenbosch with his family to take up a Professorship in Composition at the University of Stellenbosch. Roosenschoon was Chair of this department from 1998 until 2004. He retires from the University at the end of 2017.

Roosenschoon's compositions have won numerous awards and have been performed in several different countries. His compositional style is diverse and varied, something he encourages in his students too. Fraser (in Tabisher 2015:22) describes the composer's style as follows:

"Roosenschoon's style is representative of a postmodern approach of pluralism that is defined by an inclusivity of many diverse elements"¹⁸.

Although most of the composer's output is orchestral, he contributed one string quartet (1995) and one work for string quartet, mezzo soprano and marimba (2015). Both works are discussed in Chapter 5, due to the prominent role of the string quartet in the latter. When asked whether he found writing for the string quartet challenging, Roosenschoon responded as follows (Roosenschoon 2017c):

There appears to be a myth about the string quartet genre. One should be a mature composer before attempting writing for it. Another consideration is that there exists a huge and wonderful repertoire for string quartet, raising the question if one should really be as bold to even try and make a new endeavour. That is to say: can you add anything? Music for string quartet is what one might call distilled music; the challenge for me was in creating individual and interesting parts for each performer.

Péter Louis van Dijk (b.1953) was born in Rotterdam, The Netherlands and immigrated to South Africa with his family when he was five years old. Since 1986, he has had a successful career as composer, conductor and part-time lecturer. He has lectured in Composition and Orchestration at the University of Cape Town, and recorder and Music Education at the University of the Western Cape, while at Rhodes University he held a Senior Lectureship in Composition and Music. Van Dijk currently assists his wife, Juanita Lambrecht-Van Dijk, with the post graduate Choral Conducting programme at Nelson Mandela University in Port Elizabeth.

¹⁸ Fraser (2013) provides an in-depth discussion of the use of Pluralism in Roosenschoon's compositions.

Most of Van Dijk's compositional output centres round music for voice. He wrote "Horizons" for the Kings' Singers and "Bells" for the Chicago Children's Choir. Van Dijk wrote one string quartet, "iinyembezi", which was recorded by the Sontonga Quartet in 2000.

Johan Cloete (b.1957) was born in Morreesburg, Western Cape. After having matriculated, he spent one year (1976) studying at the University of the Free State, but decided to move to the University of Cape Town. In 1980, he graduated with a BMus, specializing in Composition under Peter Klatzow. In 1985 he completed his Masters degree in Composition, also under Klatzow. In 1986, a horrific car accident (he was hit by a car while cycling) put him in a coma for two and a half months. This led to a long period of rehabilitation. Cloete enrolled for a DMus in Composition under Jeanne Zaidel-Rudolph in 2007, graduating in 2010. In July 2017, he embarked on his second Doctoral degree, combining Physics, Cosmology and Composition, at Stellenbosch University, under the guidance of Dr. Ralf Kohler.

Cloete composed several string quartets, spanning a period of more than thirty years. He points out that the quartets can be loosely divided into five categories: "Eheieh asher Ehieh" and "The return of Ulysses" represent the composer's experimental phase, when he dabbled with atonality, while "On the way out", "On the way up" and "On the way in" are ethnically inspired. "Doppelgänger" pays tribute to the music of Franz Schubert while "Other Music" has ethereal qualities. Works composed from 2007 onwards can be categorised together (Cloete 2017).

Hendrik Hofmeyr (b.1957) was born in Cape Town. At the age of seven, he started taking piano lessons with Anneline le Roux. During his years at Hoërskool Mowbray, his piano teachers were Elizabeth Izatt and Sona Whiteman. After having matriculated in 1975 he studied Music at the University of Cape Town, with James May and Peter Klatzow as his composition lecturers. After having obtained an MMus in Composition from the University of Cape Town, he left for Italy, where he stayed in self-imposed exile as a conscientious objector for ten years. During his time abroad, he studied at the Conservatoires of Florence and Bologna, obtaining Italian State Diplomas in Piano (1983, under Alessandro Specchi), Composition (1986, under Ivan Vandor) and Conducting (1989, under Alessandro Pinzauti).

Upon his return to South Africa in 1992 he accepted a lectureship at Stellenbosch University. In 1998 Hofmeyr joined the teaching faculty at the University of Cape Town. A year later, he obtained his

Doctorate in Composition from the same institution. He is currently Professor and Head of Composition and Theory at the University of Cape Town.

Hofmeyr has won numerous awards, most notably the Queen Elisabeth of Belgium Composition Competition (1997), with “Ruptus” for solo violin and orchestra. His huge compositional output, the majority of works being for voice (solo as well as choral), includes more than fifty commissions, including his first string quartet, composed for the Hogarth Quartet. The composer met Andrew Haveron, the first violin of the quartet, when Haveron was one of the twelve finalists at the 1997 Queen Elisabeth Violin Competition. Hofmeyr’s prize winning violin concerto, “Ruptus”, was the set-work for the finalists. Haveron’s quartet had won a prize which enabled them to commission a new work. Having enjoyed the composer’s concerto, the violinist commissioned him to write a string quartet. The work was completed in 1998 and premiered in the Wigmore Hall, London, in 1999.

Hofmeyr composed two original string quartets, as well as a work for soprano and string quartet, referred to by the composer as String Quartet number 3. “Ingoma” is an adaptation of two Xhosa songs, first set for choir by the composer and later adapted for string quartet. “The Death of Cleopatra”, for soprano and string quartet, is an adaptation from the composer’s own work¹⁹.

When asked by the author to describe his compositional style, the composer answered as follows (Hofmeyr 2016):

My style has always been eclectic, incorporating elements from medieval to contemporary Western music, as well as certain elements from popular music and non-Western traditions. From a fairly radical start in my teenage years, it has gradually opened up to the incorporation of more traditional forms of expression, as I became progressively more bored with the reduction of music to mere organised sound. Melody, harmony, counterpoint, thematic process and exploration of timbral possibilities tend to be my primary focal points, as they are central to my appreciation of the music of other composers.

Hofmeyr (2016) describes composing for the string quartet as follows:

Writing a string quartet is immensely challenging to anyone aware of the great tradition of the genre, especially the late quartets of Beethoven. In my First Quartet, I deliberately avoided any clear reference to sonata form, as I was rather daunted by Beethoven’s sublime mastery of it in his quartets. In a string quartet one is also very aware of the stripped-down, ‘essential’ nature of the writing, resulting from the use of four primarily linear instruments; one feels more exposed than in other media.

¹⁹ Please refer to Chapter 5 for more detail.

David Kosviner (b.1957) was born in Johannesburg. He studied Composition at the University of Cape Town under Peter Klatzow and James May, where he obtained a BMus (1978) and an MMus (1986). In 1995 he received his Doctorate from Keele University, UK, with George Nicolson as study leader. Kosviner moved to Germany in 1984, where he has held a number of high profile lecturing positions. He was appointed at the Staatliche Hochschule für Musik und darstellende Kunst in Stuttgart from 1987 until 1998. He lectured at the Hochschule für Künste in Bremen from 1990 until 1994, and has been appointed at the Freie Musikhochschule in Stuttgart since 1991.

Although Kosviner has composed for various different genres, the majority of his output centres round chamber music. He composed three works for string quartet.

3.3 Composers born 1960 to 1979

Johannesburg-based jazz musician **Paul Hanmer** (b.1961) was born in Cape Town. He started piano and music theory tuition in the early 1970s. He enrolled for a BMus at the University of Cape Town, but abandoned his studies three years later to start working with guitarist Paul Petersen. In 1987 he moved to Johannesburg to pursue a career as composer and jazz pianist. In 1997 he released his first solo album. Hanmer's love for collaborative work has led him to work with Miriam Makeba and Tony Cox, amongst others. Classical instrumentalists featured in his work include Robert Pickup (clarinet), Liesl Blokker (viola) and Kendall Reid (cello). Compositions commissioned from classical instrumentalists include a clarinet quintet for Robert Pickup, a cello and double bass duo for Peter Martens and Leon Bosch, and a string quartet for the Sontonga Quartet. In these compositions, Hanmer successfully manages to combine the classical and jazz spheres.

Mokale Koapeng (b.1963) was born into a musical family in Orlando West, Soweto, where he matriculated from Thuto-Lore Senior Academy in 1981. Koapeng received his first music lessons, including music theory, from his brother, first on the recorder, later having piano lessons with Peter Molobye. He undertook both piano and music theory examinations through the ABRSM. In 1986 he graduated with a BMus in Education from the University of the Witwatersrand.

In 2000 Koapeng was appointed conductor of the University of Pretoria Chorale, as well as the SDASA Chorale. He serves on the Artistic Committee of the National Arts Festival in Grahamstown, and was a founding member of Music Now, an initiative that promotes the performance of New Music in Gauteng. Koapeng currently teaches Music Literacy, Skills and Aural Studies at Wits. In

addition to this, he is involved in several community development projects. Koapeng wrote three string quartets. “Komeng” was composed as part of the “Bow Project”.

Salzburg-based **Shane Woodborne** (b.1963) was born in Cape Town, where he matriculated in 1980. He studied at the University of Cape Town under Lamar Crowson (piano) and Eric Martens (cello), graduating with a Diploma in Cello Performance in 1984. Woodborne left South Africa in 1984 to further his studies at the Mozarteum in Salzburg, Austria, under Prof. Heidi Litschauer (cello). He graduated from the Mozarteum with Cello as main subject in 1991, and was appointed to the Camerata Salzburg under Sandor Vegh in 1992. Between 1999 and 2007 he was a member of the board of the “Camerata Academica des Mozarteums Salzburg”, and is currently on the board of the Association of Salzburg Composers. Shane Woodborne is presently a cellist in the Camerata Salzburg, in addition to being General Manager of this world famous chamber orchestra.

Woodborne’s interest in Composition was nurtured during his studies at the Mozarteum. In 1995 he was commissioned to compose a Mass for the “Trachten” music society as part of Aigen’s hundred and fiftieth anniversary celebrations. This Mass was later performed in the Salzburg Cathedral as part of that city’s centenary celebrations. Since 1999 Woodborne has had a longstanding relationship with Salzburger Advensingen, resulting in a steady stream of new works composed for this annual event. He is also strongly associated with the annual summer school “Diabelli-Sommer” that takes place in Mattsee, where his double concerto for violin and cello, his violin concerto, and his cello concerto were premiered (Woodborne 2017a).

When asked by the author to give a short description of his String Quartet, the composer wrote the following (Woodborne 2017b): “Predominantly tonal, concentrating on intervallic relationships – in this case g-e-es-e which forms a symbolic signature (also transposed and as an anagram). Formal structure and repetition are important facets.”

Hans Huysen (b.1964) was born in Pretoria. After completing his BMus at Stellenbosch University, majoring in Cello and Composition, he furthered his studies at the Mozarteum in Salzburg, Austria, under Heidi Litschauer (cello). Through his acquaintance with Hans-Jürgen von Bose, as well as an intensive study period in Munich, Germany, Huysen decided to concentrate on Composition.

From 2005 until 2013 Huysen was Senior Lecturer at the Odeion School of Music, University of the Free State. In 2014 he was appointed to the University of Cape Town. In 2011 he founded the Cape

Consort, a group specializing in Early Music Performance. He is also an active member of München-based *cosi facciamo*.

Huyssen's compositional output embraces elements from varying different musical styles. Some works are composed in Early Music style, while others, for instance *The Songs of Madosini*, merge "Western Art Music" with traditional African music, in this case, the *uhadi* playing and throat singing of Madosini. He contributed two string quartets to the string quartet repertoire. The first, he feels, is more difficult and abstract than his later music. The second quartet underlines his interest in Early Music by blurring the boundaries between existing material and his own composed material. Or, as he explains, the desire to frame an early source in a new way (Huyssen 2017b).

Hannes Taljaard (b.1971) was born in Venda. His formal music education began in Potchefstroom when he was seven years old, his interest in composition being awakened at the same. During his school years, he took piano, recorder, organ, as well as harmony and counterpoint lessons. Taljaard received a BMus degree in Theory and Composition, as well as an Honours degree in French Literature, from the North West University (NWU) in 1993. In 1997 he received an MMus degree on the teaching of composition and musical analysis from the same institution. He completed his Doctoral studies at NWU under Jeanne Zaidel-Rudolph, in 2007. Taljaard was appointed at the NWU in 1994 and currently holds an Associate Professorship. His interests include Composition, Music Theory, Music Education and Musicology.

Taljaard has won many prizes and has attended courses at institutions such as Internationale Ferienkurse für Neue Musik in Darmstadt, Germany (1996), where he had the opportunity to study with composers such as Stockhausen, Rihm, Huber, and others. He also attended the International Composers' Workshop in Sofia, Bulgaria (1997). Taljaard was privileged to study under George Crumb in 1997 and 2001.

Taljaard wrote one string quartet, which was part of his DMus portfolio. In response to the questionnaire he proffered the following challenges regarding the composition process (Taljaard 2017b):

- The string instruments have many technical possibilities, and when composing for quartet, one can work with complex systems for organising pitches, rhythms, and timbres. This opens up many possibilities, and then demands a very secure focus.
- The string quartet is a clear and transparent medium, to such a degree that misjudgements by the composer are glaringly obvious, but usually only after they've been made. One can create beautiful and effective sounds, many of them, but also more than a few ineffective ones! I had to rework my ideas several times over and over again.
- It was also a challenge to spend a lot of time on a major composition, one that is difficult for performers and will take many hours of rehearsal and an experienced ensemble, knowing that its chances of performance in South Africa will remain dismally small, and that the chance of a South African quartet being performed elsewhere were also not good.
- For a South African composer the lack of hearing good quartets actually performing is an Achilles Heel. I had the fortune of having heard great quartet playing in concerts in Europe before I wrote **Four Essays**, but I still felt that I would have gained a lot if it had been possible to observe rehearsals, be in conversation with quartet players, and even to workshop some of my ideas. This 'composing without the instrument' was a big challenge.

Musa Nkuna (b. 1973) was born in Giyani, Limpopo. He grew up in a musical household with strong ties to the choral tradition – his father, Leslie Nkuna, is a composer and choir director. Nkuna holds a BMus from the University of Durban Westville, an MMus in Composition from Rhodes University (with Michael Blake as study leader) and a Diplôme de Concert in Singing from the Lausanne Conservatoire in Switzerland. He left South Africa in 1999 to pursue a career as a tenor and is currently connected to the Kassel Theatre in Germany.

Nkuna composed one string quartet as part of his MMus portfolio. He points out that the fact that he grew up within the choral tradition was to his advantage because of his understanding of four part harmony and counterpoint (Nkuna 2017b).

US-based **James Wilding** (b.1973) was born and educated in Cape Town. After the completion of his schooling, he obtained a BMus and an MMus from the University of Cape Town, under Peter Klatzow as his Composition lecturer. This was followed by a second MMus at Youngstown State University, US. His Doctoral studies were completed at Kent State University, US. Influential mentors include Neil Solomon, Stewart Young, Lamar Crowson, Peter Klatzow, George Crumb, Vladimir Viardo and Frank Wiley. Wilding is currently appointed as Professor of Instruction and Co-Chair in Composition and Theory at the University of Akron, US. He directs the New Music Series at this institution. In addition to his obligations at the University, he divides his time between a career as a concert pianist and composing.

Wilding's compositions have been described as "highly original", with a unique balance between structure and lyricism. He often incorporates ethnic instruments and folk tunes (Brommert in Wilding 2017a).

The composer describes his approach to composition as follows (Wilding 2017b):

My style is driven by the contrast between my classical background and my African upbringing, with a harmonic language owing much to early twentieth century composers, and a procedure dominated by improvisation at the piano. Over the years, a certain impulsiveness has given way to a need to project long lines.

Wilding has written four works for string quartet, three of which appear in Chapter 5. The most recent quartet was composed in 2017, thus falling outside the timeline of this research document.

Neo Muyanga (b.1974) was born in Soweto. He studied the Italian Madrigal tradition under Piero Pocolen in Trieste, Italy. Muyanga composes for a wide variety of combinations, including operetta, plays and chamber works. He co-founded the Pan African Space Station in 2008 and is an active performing artist.

Muyanga composed two string quartets. He notes that these works are rooted in the Zulu and Sotho choral tradition of the previous century. He approaches composing for the string quartet in a similar way to composing in four-part harmony for voices (Muyanga 2016).

Robert Fokkens (b.1975) was born in Cape Town and matriculated at Rondebosch Boys High School. After the completion of his studies at the University of Cape Town, he obtained an MMus at the Royal Academy of Music, and held the Manson Fellowship in 2001 and 2002. In 2007 he obtained a PhD at the University of Southampton under Michael Finnissy. He was the recipient of numerous scholarships, most notably the SAMRO Overseas Composition bursary, the Countess of Munster Musical Trust and the Overseas Research Scheme UK. Fokkens currently teaches undergraduate and postgraduate Composition at Cardiff University, Wales. He is the director of the Wales University Contemporary Music Group. He returns to South Africa frequently and has given masterclasses at the Universities of Cape Town, Stellenbosch and North West. In 2008 and 2015 he was Composer-in-Residence at North West University during the New Music South Africa Indaba. In 2017 he was the featured composer at the Stellenbosch International Chamber Music Festival Living Composers Project.

Fokkens has thus far contributed three string quartets to the genre. Sheet music for the quartets can be obtained from Composer's Edition, www.composersedition.com. He describes his compositional style as follows (Fokkens 2017b):

My music has been described by The Times as having its 'own engaging quirkiness'. It works across established boundaries of genre, style and nationality, using techniques and materials learned from traditional South African and other African musics, alongside influences from a broad array of musical worlds. This creates a music of twisted, disrupted cycles and microtonal inflections that has been described as 'hilarious', 'sad [and] strange' (The Times) and 'disturbing' (The Guardian).

The development of his own compositional voice was influenced by the music of Bach, Cage, Feldman and French spectralist composers (Fokkens 2016).

Bongani Ndodana-Breen (b.1975) was born in Queenstown. He was educated at St. Andrew's College and Rhodes University in Grahamstown, and studied Composition at Stellenbosch University under Roelof Temmingh (1996-1997). He was the recipient of numerous composition prizes, notably the Standard Bank Young Artists Award (1998). Ndodana-Breen moved to Canada in 1999, where he was the director of the Canadian New Music organization "Ensemble Noir" (1999-2007).

Ndodana-Breen has composed various works on commission, including "Three Orchestral Songs on Poems of Ingrid Jonker", composed for the Cape Philharmonic Orchestra in 2015, in commemoration of the fiftieth anniversary of the poet's death. His compositional output includes opera ("Winnie", 2010), oratorio, as well as works for various different chamber music formations.

The New York Times describes Breen's music as follows (Ndodana-Breen 2017): "...delicately made music – airy, spacious, terribly complex but never convoluted – has a lot to teach the Western wizards of metric modulation and layered rhythms about grace and balance".

Ndodana-Breen contributed three works to the string quartet genre.

Pierre-Henri Wicomb (b.1976) was born in Stellenbosch and started taking piano lessons at the age of six. His first attempts at composition date from his middle primary school years. He completed both a BMus and a BMus Honours at Stellenbosch University, followed by an MMus at the University of Cape Town, under the guidance of Hendrik Hofmeyr. Wicomb spent two years doing post graduate studies in The Hague, The Netherlands, under the guidance of Gilius van Bergeijk, Direrik Wagener and Martin Padding. He returned to South Africa in 2007 and is currently enrolled for a PhD at the Institute for Advanced Studies, Africa Open, Stellenbosch. Wicomb has occupied residencies in Stellenbosch, Switzerland and Sweden. He is co-founder of the Purpur Fest for Transgressive Arts, held annually at the Young Blood Gallery in Cape Town.

Wicomb describes his distinctive use of harmony, followed by linearity and transparency, as the three most prominent qualities in his music. His compositional process is described as follows (Wicomb 2017a):

Wicomb`s music is often based upon the process of `translating` abstract and philosophical ideas into musical structures. He is always looking for a compositional aim in his pieces, which gives rise to the movement and eventually the structure in his music. He looks for a way to explain certain physical or philosophical occurrences, oddities or just things he is drawn to (often visual stimuli). These interests are treated in a compositional manner which can be compared to a process of translation. There is always a strong narrative present in his works which unfolds via his characterization of prominent or relevant elements (in his view) of a specific issue or phenomenon.

Wicomb (2017a) elaborated on his compositional aesthetic as follows:

My compositional aesthetic takes the irregular, unpredictable and mostly nonrepeating rhythmical aspects of dodecaphony and combines it with a pseudo tonal-centred harmonic world. The latter stems from a personal interest and belief in functional harmony often implemented through the use of two-part harmony. On the surface the merging of these unlikely sound worlds creates a music with an improvisational surface, but one that is actually built from a traditional structural understanding of the `melodic theme`. I often informally refer to myself as a kind of `folk` composer.

Wicomb composed one string quartet, as a proposal to the Daedalus Quartet (US).

Christo Jankowitz (b.1977) was born in Johannesburg. After having obtained a BMus from Unisa he completed an MMus degree in Composition at the University of the Witwatersrand, under the guidance of Jeanne Zaidel-Rudolph in 2005. In 2011 he completed a DMus, also under the guidance of Zaidel-Rudolph. He attended a workshop given by Kevin Volans in 2003, and took part in Composition masterclasses in Montreal, Canada in 2009. Jankowitz has had several commissions, most notably from SAMRO. He is currently a Post-Doctoral Fellow at UCT, under supervision of Hendrik Hofmeyr, and a part-time lecturer in Music Theory at the same institution.

Jankowitz composed two string quartets. The first (2005) is minimalistic in style. It was constructed from ideas that formed part of a work composed for the FNB Dance Umbrella (2006), which did not take place. In 2010 it was presented as part of the composer`s DMus Composition recital.

Miles Warrington (b.1977) obtained his BMus, specializing in Composition and Electroacoustic Music, from the University of Natal, under the supervision of Jürgen Braüniger. In 2005 he completed an MMus at the same institution, having conducted a unique study investigating

Interactive Computer Game Music. From 2011 until 2016 Warrington developed and taught an interactive computer game audio course at Bishops Diocese College in Rondebosch, Cape Town. In 2013 he was accepted as PhD student in Composition at the University of Cape Town. His research topic entailed a computer technology assisted investigation into compositional processes (Cruywagen 2017b). The degree was awarded in 2016. Warrington is currently tasked with re-establishing and developing the Music Technology section at the University of Pretoria.

Warrington is passionate about composing and performing music for the electroacoustic medium. He was on the organizing committee of the 2016 Unyazi Electronic Music Fest, and is assistant-editor of the *Journal of Musical Arts in Africa*.

Warrington composed one string quartet, which formed part of his DMus portfolio. As his compositional style is currently experimental, he notes that the quartet is not indicative of his current aesthetic, and that his next quartet will be approached differently (Warrington 2017).

Andile Khumalo (b.1978) was born in Durban. He obtained a BMus at the University of Kwazulu-Natal under the guidance of Jürgen Braüniger in 2001. From 2002 until 2007, he completed an MMus in Composition under Marco Stoppa and Matthias Herman at the Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany. During this period, he attended masterclasses in Darmstadt, Germany, as well as in France. In 2013 he completed his Doctoral studies under Tristan Murail and Fabian Lévy at Columbia University, US. He was a Faculty Fellow at this university, and is currently on the teaching faculty of the Wits School of Music, Johannesburg.

Khumalo is one of three South African composers currently composing according to spectral principles²⁰. He composed two works for string quartet. “Concerto for String Quartet” (2001) was later removed from his portfolio, leaving “Saccade” (2006) to be discussed in Chapter 5.

3.4 The new generation of composers (1980 -)

Jan-Hendrik Harley (b.1980) was born in Pretoria and moved to Stellenbosch after the completion of his schooling. He graduated from Stellenbosch University in 2002, having specialized in Chamber Music, Viola and Classical Guitar. In 2013 he completed an MMus at the same institution, specializing in Chamber Music. This was followed by a second MMus at the University of Northern

²⁰ Van Tiddens (2016) provides a detailed discussion of Khumalo as spectral composer. Spectralism in Miles Warrington’s work, as well as his own work, is discussed briefly.

Texas in 2015, where his mentors were Susan Dubois and Paul Leenhouts. The main focus area of this degree was Viola Performance, with Early Music as a related field. Harley played viola in the University of Stellenbosch String Quartet from 2008 until 2011. He is an active chamber musician, Baroque violinist and violist, as well as composer and arranger. He has thus far scored four full length independent films, most notably *Preek* and *I Now Pronounce You Black and White*.

Harley has thus far composed one string quartet. As a string player, he is aware of the fine balance between writing idiomatically for the string quartet, while still “innovating the medium” (Harley 2016).

Keith Moss (b.1982) was born in Pretoria. After having completed his BMus, specializing in Piano Performance at NMU (2006), he completed an MMus in Composition at Rhodes University (2008) with Péter Louis van Dijk. In 2010, he won the SAMRO Overseas Scholarship for Composition, which allowed him to work with composers such as Robert Fokkens (Cardiff University), Adam Gorb (Royal Northern College of Music) and Jonathan Cole (Royal College of Music). Upon his return to South Africa in 2011 he founded the Paz Consort, which promotes the works of young South African composers.

In 2017 Moss obtained a DMus in Composition from the University of Pretoria, under the guidance of Prof. Alexander Johnson. He currently resides in Auckland, New Zealand, where he works as a performer, composer and educator.

Moss is described by the SAMRO Foundation (2015) as follows: “After winning the SAMRO Overseas Scholarship for composition in 2010, Keith Moss is now recognised as one of the leading South African composers of his generation. His compositional output ranges from chamber works of various large-scale orchestral works, including soloists.”

Moss wrote three string quartets. His fourth quartet, “Messitweet”, was commissioned by the Signum Quartet as part of their “Quartweet” project²¹. When asked by the author to elaborate on how he experiences writing for the string quartet, the composer answered as follows (Moss 2016):

²¹ Both Moss and Matthijs van Dijk contributed to this project. Please refer to Chapter 5 for more detail.

Writing does not come naturally to me. I have to fight with every piece, which is compounded when writing for quartet. My particular harmonic style has changed quite a bit, and this new way of writing for me does not always fit well into the confines of the quartet. Another aspect is continuing to write music which is challenging for the performer, and there I try as much as possible to use the whole range of the instrument especially in both violins.

Evans Netshivhambe (b.1982) was born in Venda. He matriculated from the Dimani Agricultural High School in 2000. Having had no formal music tuition in high school, he enrolled for a music course at the University of Venda in 2001. Thereafter he enrolled for a BMus, specializing in Composition, at the Wits School of the Arts in 2002, graduating in 2005. As a senior undergraduate student, he tutored junior students in sound mixing and design, as well as score arranging. In 2007 Netshivhambe obtained an MMus in Digital Arts. He went on to complete a second Masters degree, this time in Composition, with Sound Design, Sound Engineering Audio Mixing and Multimedia Composition as his fields of interest. Netshivhambe is currently enrolled for a PhD in Composition at the Wits School of the Arts, and is employed as lecturer at the University of Pretoria, where he is tasked with restructuring the music programme's indigenous knowledge system (Cruywagen 2017a).

Netshivhambe has thus far contributed nine works to the string quartet repertoire, eight of which will briefly be discussed in Chapter 5. His most recent quartet was composed in 2017, and does not fall within the parameters of this research document.

Composer, arranger and orchestrator **Matthijs van Dijk** (b.1983) was born in Cape Town. He completed a BMus, specializing in Composition, at the University of Cape Town, under the mentorship of Peter Klatzow, Hendrik Hofmeyr and Péter Louis van Dijk. He was the recipient of a number of Composition prizes, most notably the SAMRO Overseas Scholarship for Composition in 2006. Van Dijk has had masterclasses with composers such as Kevin Volans, Samuel Adler, Robert Fokkens and Richards Danielpour.

Van Dijk's compositional *oeuvre* is large and varied, and includes a number of commissions, as well as a large number of film soundtracks. He contributed eleven works of extremely varied nature to the string quartet repertoire. The composer points out that his first five quartets, composed between 2000 and 2004, show the influence of Shostakovich, Mahler, Schnittke and Barber. However, in 2009/2010, during a conversation with New York-based composer Missy Mazzoli, the composer was challenged to bring out his "rock voice". She pointed out that he says his compositional style is

influenced by rock elements, but that she cannot hear it. This comment was the turning point in the composer's style. He notes that, as from his seventh string quartet, his new compositional voice can be heard, and that, as from "'Truce', he asked", he regards his string quartets as indicative of his personal style. These later quartets are influenced by elements found in Electronic Dance Music, with certain spectral qualities being present (Van Dij 2017b).

Arthur Feder (b.1987) completed a BMus Honours degree, specializing in Composition, at Stellenbosch University in 2011, and in 2015 an MMus degree specializing in Composition and Orchestration Techniques for wind band at the same institution. He is a composition student of Hans Roosenschoon. From 2010 until 2014, he was on the steering committee of KOMPOS (Composers Stellenbosch), a student composition organization committed to the performance of new works. Feder has won the SAMRO scholarship for Composition annually from 2009 to 2015.

Feder has written several works on commission, including works for the Field Band Foundation and the Stellenbosch University Jazz band. He has also worked on several film scores. Feder's contribution to the string quartet genre comprises two works. His second string quartet (the first has been lost) was composed as part of his MMus Composition portfolio, while the second, "Between" was composed for the SASRIM meeting in Bloemfontein in 2016.

Antoni Schonken (b.1987) studied Composition at Stellenbosch University under Hans Roosenschoon. He completed a BMus in 2009, a BMus Honours in 2011, an MMus in 2013 and a PhD in 2016. Schonken (2016a) describes the topic of his PhD dissertation as follows: "Last year I completed my PhD, in which I tried to figure out the most important and fundamental aspects of western symphonic orchestration in order to build a workable, generalised theory."

In 2010 Schonken founded KOMPOS, a student composition group aimed at facilitating first performances of new music. Since its inception, more than 200 new works have been performed. In 2014 he won the SAMRO Overseas Scholarship for Composition, which enabled him to have lessons in New York, Chicago, Boston (2016), Helsinki and Paris (2017). Schonken has had commissions from the Goethe Institute, Oxford University, and others. His works display characteristics of minimalism, impressionism, as well as traces of indigenous South African music (Schonken 2017).

In recent reviews, Schonken's music has been described as "finely choreographed with a keen focus on developing vocal qualities within instrumental genres, while his rare compassion for the African soundscape gives his musical idiom a deeply stirring authenticity" (Schonken 2017).

Schonken contributed two vastly differing works to the string quartet genre. When asked by the author to describe the challenges regarding the composition of a string quartet, he answered as follows (Schonken 2016b):

It is very challenging yes, because the quartet functions not only as four separate instruments with their own histories and traditions, but also a compound instrument with its own history and traditions. Especially within a post-tonal, postmodern context, I find it challenging to create the perfect set of musical circumstances that can allow a quartet to produce and experience musical synergy. I think that my current approach achieves this more easily.

Maretha van der Walt (b.1987) was born in Johannesburg. She completed both BMus and BMus Honours degrees at Stellenbosch University, specialising in Composition under Hans Roosenschoon. Her studies were furthered in Oslo, Norway, under Lasse Thoresen, a peer of the French Spectralist composers. Being a violinist herself, the composer is especially fond of composing for strings. Van der Walt (2016) describes her compositional style as follows:

I believe my style is fairly eclectic and in this work you can clearly identify different "blocks" of inspiration. At certain moments I draw the listener's attention to sound colour or timbre and at other moments the strings draw attention to more conventional elements such as melody and rhythm.

Since the completion of my String Quartet No. 1, I have experimented with different techniques e.g. using microtonal and electronic techniques. I have challenged myself to use fewer ideas while composing and rather develop or evolve a single idea or musical element into a finished composition. In this regard I would say that my compositional style has matured or changed.

Van der Walt's string quartet was composed in 2010, as part of her final year Composition portfolio.

Jaco Meyer (b.1988) was born in Rustenburg, where he matriculated at Hoërskool Rustenburg. He completed a BMus degree, specializing in Composition, at North West University. Here his lecturers were Waldo Weyer (piano), Human Coetzee (cello) and Hannes Taljaard (composition). While working on his MMus Composition portfolio, Meyer met the conceptual artist Willem Boshoff, whose work inspired a section of Meyer's Composition portfolio. In his "Fünf Skizzen nach Kunstwerke von Willem Boshoff" Meyer attempts to aurally "translate" Boshoff's visual material (Meyer 2017a).

During his first year at university, Meyer co-founded the Young Composers Concert, an annual event that facilitates first performances of new works. He has had masterclasses with composers such as Robert Fokkens, Michale Pelzel, Lucas Ligeti and Stefans Grové. Meyer has had several commissions, most notably from Grové, who gave him a short theme (his name) and asked him to write a fugue²². Meyer's music has been described as "very colourful and expressive ideas that are harmonically and formally well-structured" (Meyer 2017a).

Meyer composed two string quartets, as well as several movements for string quartet with one other voice. These works will be discussed in two separate sections in Chapter 5.

Jean-Pierre Steyn (b.1988) holds an MMus degree in Composition from the University of Cape Town, where he studied with Martin Watt. In 2014 he received a commission from SAMRO to compose a work for clarinet and piano. Some of his works for piano have been included in the Unisa Music Examinations syllabus (Steyn 2017). In addition to composing Western Art Music, he is a sought-after songwriter and is currently signed to Universal Music.

Steyn composed one string quartet "Evolution" (2014).

Armand Moolman (b.1991) started his music education at the age of seven. In 2009 he was selected to study music in Anspach, Germany, where he focused on piano performance, conducting and music theory. In 2011 he enrolled for a BMus degree in Composition at North West University, obtaining the qualification in 2014. In 2016 he completed an MMus degree, specializing in Piano Performance and Composition. He is currently enrolled for a PhD at the same institution. Moolman has had composition masterclasses with Michael Pelzel, as well as clarinet masterclasses in Germany, and piano masterclasses in Austria.

Moolman states that he writes music both for academic analysis, and for the enjoyment of listening (Moolman 2017b). His string quartet, "What I know for sure", was composed in 2015 as part of his MMus Composition portfolio.

Kristi Boonzaier (b.1993) completed a BMus degree, specializing in Composition, at Stellenbosch University, under the supervision of Hans Roosenschoon.

²² Please refer to Chapter 5 for more information.

Boonzaaier composed two string quartets. The second quartet, “Gedagtes van Reën”, was composed for the 2016 SASRIM meeting in Bloemfontein.

Kirsten Adams (b.1994) completed a BMus degree in 2016, specializing in Composition, at Stellenbosch University, under the supervision of Hans Roosenschoon. She is currently enrolled for a MMus in Composition, at the same institution.

Adams has composed one string quartet, “Eggshells”, which she used as a commentary on certain social challenges.

3.5 Prominent South African string quartets and other performance platforms for New Music

KOMPOS: This initiative, founded in 2010 by Antoni Schonken, is based at Stellenbosch University and provides a platform for the performance of New Music.

NewMusicSA: In 1999 a successful bid by Michael Blake allowed South Africa to rejoin the International Society for Contemporary Music (ISCM) after nearly forty years of absence (Blake 2017a). The South African section of this society is referred to as NewMusicSA. The **New Music Indaba** refers to an annual New Music festival under the auspices of NewMusicSA. This was hosted in Grahamstown for several consecutive years. In 2000 the **Growing Composers** component, adding the dimension of masterclasses to the festival, was added. In 2002 **The Bow Project** initiative was added under the NewMusicSA umbrella. The aim of the project was to encourage contemporary South African composers to engage with traditional musicians as a form of compositional inspiration. Several South African composers composed work incorporating the music of uhadi player Nofinishi Dywili. This project resulted in a compact disc recording, “The Bow Project”, on the TUTL label²³.

Obelisk: This organization, the brain child of Etienne van Rensburg, Johannes van Eeden and Chris James, was formed in 1991 in Pretoria and had its first concert in 1992. The aim of the organization was to give South African composers the opportunity to have their works performed in the Pretoria area. Concerts were given at the State Theatre and in the Musaion in Pretoria. The organization was not formally disbanded, but ceased to operate as from the beginning of the 21st century.

Paz Consort: An ensemble formed in 2011 in Pretoria by Keith Moss to enable the performance of New Music. It is not clear whether it still exists, since Moss is currently living in New Zealand.

²³ Please refer to the List of Sources for more detail.

Quartweet project: An initiative of the Signum Quartet, commissioning composers to write “Twitter length” quartets, consisting of 144 notes. Both Keith Moss and Matthijs van Dijk have contributed to the project.

Shh.Art Ensemble: A Cape Town based ensemble of composers committed to the advancement of New Music. It was founded by Mattijs van Dijk and includes Galina Juritz, Sarah Evans and Nicola du Toit.

Young Composers Concert: An annual event at North West University, giving student composers the opportunity to have their works performed. This initiative was co-founded by Jaco Meyer.

WITS Contemporary Performance Ensemble: An initiative of young composers at Wits School of the Arts, dedicated to performing new student compositions.

Amici Quartet: Suzanne Martens, Quentin Crida, Karin Gaertner, Peter Martens

Bacharova Quartet: At the time of the first performance of Hofmeyr’s second quartet: Farida Bacharova, Lucia Di Blasio Scott, Paula Fourie, Marian Lewin. Currently the quartet consists of Farida Bacharova, Patrick Goodwin, Paula Gabriel (née Fourie), Christian Chernev.

Odeion Quartet: Since its inception in 1991, the Odeion quartet remains the only full time string quartet affiliated to a tertiary institution (the University of the Free State) in South Africa. Numerous works for string quartet have been composed for this quartet, which has undergone personnel changes over the years. A brief outline of members of the quartet²⁴:

1991-1999: Derek Ochse, Abri de Wet, John Wille, Michael Haller.

2000-2002: Juan Muñoz, Abri de Wet, John Wille, Michael Haller.

2004-2007: Jürgen Schwietering, Abrie de Wet, John Wille, Michael Haller.

2008-2012: Denise Sutton, Sharon de Kock, Jeanne-Louise Moolman, Anmari van der Westhuizen.

2012 –present day: Samson Diamond, Sharon de Kock, Jeanne-Louise Moolman, Anmari van der Westhuizen.

²⁴ Information graciously supplied by prof. Anmari van der Westhuizen.

Schwietering Quartet: The personnel playing on the Klatzow recording consisted of Jürgen Schwietering, Petri Salonen, Leo Luyendijk and Eric Martens. Details of subsequent personnel change(s) are not available.

Signum Quartet (Germany): Florian Donderer, Annette Walther, Xandi van Dijk, Thomas Schmitz. This quartet is mentioned because of its strong ties to South Africa and South African composers. The violist, Xandi van Dijk, was the violist of the Sontonga Quartet throughout its existence.

Sontonga Quartet: Marc Uys, Waldo Alexander, Xandi and Dijk, Brian Choveaux. Cellist Brian Choveaux resigned in August 2005 and was replaced by Edward McLean. This quartet existed from January 2002 until December 2006.

Chapter 4

Comments regarding the annotation process

4.1. Catalogue inscription

After having conducted a study regarding other catalogues (see Chapter 1.4), both published and unpublished, it was decided that the following information would be provided in Chapter 5, in the following order:

- Name of the composer
- Year and country of birth. Where applicable, year and country of death. Current country of residence, if not in South Africa.
- Publishing details of the composer, where applicable
- Contact details of the composer
- Title of work, commission and dedication, where applicable
- Approximate duration
- Number and titles of movements
- Details of first performance – name of the quartet, year and venue, where available
- Details of recordings, where available
- Notes pertaining to the specific work (annotations)

4.2. Annotations

At the outset of this study, it was envisaged that every quartet score would be obtained. However, this proved not to be possible, due to either financial or practical constraints. Most of the scores were graciously offered by composers (for research purposes only), others were obtained from libraries, but some were only available for purchase from the publisher / holding company. In these cases, as much information as possible was gathered through means other than studying the actual score. In the case of published and often performed works, information was also gathered through programme notes, articles and composers' websites.

A great deal of general information regarding each quartet was gathered through answers to the questionnaires. Although a few composers did not respond to the questionnaires, most were

extremely helpful, transparent and forthcoming with information. In the case of a few deceased or frail composers, custodians of their music have been more than willing to help.

In the case of quartets where it was possible to study the score, basic information regarding the background to the work, structure, texture, and voicing is given. The composer's specifications, if any, are mentioned. In order to give the reader an idea of the technical level of playing required, potentially challenging elements of the work pertaining to individual voices, as well as to the quartet as a whole, as well as specific extended techniques required, are mentioned. However, where score studying was not possible, the catalogue inscriptions appear without specific reference to technical considerations, texture and voicing. This section was primarily approached from a practical point of view, not a musicological point of view.

It must be repeated that this is by no means a qualitative study, but an objective overview of what the reader could expect from the work. Any subjective statements are those provided by the composers themselves, either through their answers to the questionnaire or through in-person or telephonic interviews.

In a few cases, the playing level is mentioned, especially in the few cases where a work might be suitable for less advanced players, or where extreme technical demands are made of either specific instruments or of the quartet as an entity.

Unfortunately, there are a number of cases where sufficient information regarding a composer or work was not available. Where information is lacking, the inscription reads "not available". The author attempted to absorb SAMRO's catalogue of registered String Quartets into this document. Where a work is registered with SAMRO, the call number is supplied.

Chapter 5

Catalogue

5.1 Compositions for traditional string quartet

ADAMS, Kirsten

Date and country of birth: 1994, South Africa

Publishing details: Not published.

Contact details: kirstyjazz3@gmail.com

Title of work: **“Eggshells” for string quartet and marimba (2015)**

Duration: *circa* 4’30’’

Movements: Single movement

First performance: Juliet Quartet, 2015, Composers National Collegium (CNC), hosted by the KOMPOS Composition Symposium, University of Stellenbosch, South Africa.

Recordings: The concert was recorded but not broadcast.

Notes: The composer explains the title as being a description of an unsettled student living environment, where nine students living in a small house essentially do not find common ground.

The acoustics of the house exposed and exaggerated sound elements such as sudden silence, whispering, minimal communication and shouting (Adams 2017). The composer further explains that the work concludes with a minimalist regular pulse, which signifies, and musically represents, the saying “life goes on” (Adams 2015).

Although there is no tempo indication, the composer give a metronome marking of MM: crotchet=106. This pulse gives the work a relentless, march-like character. Within this constant pulse, various rhythms are used to provide interest. The work contains chordal playing and double stopping, all accessibly written.

ADAMS, Rosalie Nan

Date and country of birth: 1927-2001, South Africa

Publishing details: Certain works available from the South African Music Rights Organization

Contact: Deceased

Title of work: **String quartet no. 1 (1989)**

Duration: *circa* 20’



Movements: Not available

First performance: Not available

Recordings: Not available

Notes: Work listed at <http://composers-classical-music.com/a/AdamsRosalie.htm>

Available from SAMRO. Call number A00145.

Title of work: **String quartet no. 2 (1990)**

Duration: *circa 15'*

Movements: Not available

First performance: Not available

Recordings: Not available

Notes: Work listed at <http://composers-classical-music.com/a/AdamsRosalie.htm>

Available from SAMRO. Call number 00087.

Title of work: **String quartet no. 3 (Date not available)**

Duration: *circa 15'*

Movements: Not available

First performance: Not available

Recordings: Not available

Notes: Available from SAMRO. Call number 00146.

Title of work: **String quartet no. 4 (Date not available)**

Duration: *circa 15'*

Movements: Not available

First performance: Not available

Recordings: Not available

Notes: Available from SAMRO. Call number 00147.

Title of work: **String quartet no. 5 (1998)**

Duration: *circa 18'*

Movements: Not available

First performance: Not available

Recordings: Not available

Available from SAMRO. Call number A04005.

Title of work: **String quartet no. 6 (1999)**

Duration: Not available

Movements: Not available

First performance: Not available

Recordings: Not available

Notes: Available from SAMRO. Call number A04005/A04435²⁵.

Title of work: **String quartet no. 6 (1999)**

Duration: Not available

Movements: Not available

First performance: Not available

Recordings: Not available

Notes: Available from SAMRO. Call number A04435.

Title of work: **String quartet no. 7 (1999)**

Duration: *circa 20'*

Movements: Not available

First performance: Not available

Recordings: Not available

Notes: Available from SAMRO. Call number A04436/A05843.

BEZUIDENHOUT, F.J.T.

Date and country of birth: Date not available, South Africa

Publishing details: Not available

Contact details: Not available

Title of work: **String Quartet no. 1 (1993). Only movement III.**

Duration: Not available

Movements: Third movement

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A02428.

²⁵ SAMRO lists two works titled "String Quartet no.6", as well as two works titled "String quartet no. 7", each with a different call number. This could mean that the composer registered different movements of the quartets at different times.

BLAKE, Michael

Date and country of birth: 1951, South Africa. Currently resides in France.

Publishing details: Bardic music, www.bardicmusic.com

Contact details: www.michaelblake.co.za

Title of work: **String quartet no. 1 (2001). In memory of William Burton. Composed for the Fitzwilliam Quartet.**

Duration: *circa* 24'

Movements: I. *Chirpy*

II. *Scorrevole – Molto Adagio – Scorrevole – Lento*

First performance: Fitzwilliam Quartet, 29 June 2001, Grahamstown, South Africa.

Recordings: Recorded by the Fitzwilliam String Quartet on 'Michael Blake: String Quartets 1 & 2 and Piano Quintet' (MBED002).

Notes: The first movement is composed in mostly compound metre, with two sections consisting of uneven metre. Despite the metre changes, the general rhythmic impulse is relatively stable. The movement starts with the second violin, viola and cello playing the same rhythm, while the first violin plays different material. The voicing is well spaced, with the first violin in a high, but comfortable range. Technically the most challenging section would be the opening and recurring harmonics in the first violin part.

Although the second movement contains many meter changes, the pulse is slow and the overall effect would be calm. Blake uses the viola part for a soft semiquaver pedal point in the *Scorrevole* sections. This is the only fast moving material in the movement. The first and second violin part contain the same melodic material, with the second violin changing pitch slightly later than the first, creating the impression of a canon. A feature of this movement is the *Lento* section, where the instruments are instructed to resemble a consort of viols. This section is marked *pianissimo*, with the tempo slow moving and voicing sparse.

Title of work: **String quartet no. 2 (2006). Dedicated to Grant Olwage.**

Duration: *circa* 21'

Movements: Single movement

Marcatissimo – Poco più mosso – Subito adagio e teneramente – Misterioso – Teneramente – Hesitating – Marcato – Hesitating – Teneramente – Scherzando – Marcatissimo – "Balticamente" – Poco più mosso – Hesitating – Marcatissimo – Scherzando – Teneramente

First performance: Marselis Quartet (Copenhagen), 2 July 2008, Faroe Islands.

Recordings: Fitzwilliam String Quartet, 1991. *Michael Blake: String Quartets 1 & 2 and Piano Quintet* (MBED002).

Notes: This work consists of sections displaying strong rhythmic drive (*Marcatissimo, Hesitating*), interspersed with thinly textured, softer sections (*Teneramente*) and dance-like sections (*Scherzando*). The *marcatissimo*-sections consist of rhythmical chords in all four voices, indicated to be played from top to bottom, as opposed to the usual bottom to top, in the cello voice only. The chordal sections are interspersed with lyrical interjections, played by the first and second violins, the first violin a thirteenth above the second violin.

A challenging aspect of this work is extensive use of double stopping, including ninths and tenths in the first and second violin parts, as well as quick changes in register in the first violin part.

The composer makes use of left hand *pizzicato*, as well as combining *flautando, non vibrato* in the first violin, with *sul tasto, non vibrato* in the other voices.

Title of work: **String quartet no. 3, "Nofinishi" (2009). Dedicated to Kevin Volans.**

Duration: *circa 5'*

Movements: Single movement

First performance: Nightingale Quartet (Denmark). 19 July 2009, Paarl, South Africa.

Recordings: Nightingale String Quartet 2010. *The Bow Project* (TUTL FKT 044).

Notes: A fast moving quartet with rhythmically challenging sections, not only in the individual parts, but especially in the quartet as a whole. Soft *glissandi* in harmonics (in the cello part) contrast sharply with the use of Bartók *pizzicato*. Towards the end of the work the first and second violin parts contain challenging semiquaver passages, with the second violin in the middle register and the first violin in a high register.

Title of work: **String quartet no. 4 (2010). Dedicated to the Fitzwilliam Quartet for their fortieth anniversary.**

Duration: *circa 4'30"*

Movements: Single movement: *Giocoso – Drag*

First performance: Quatuor Akthamar, 22 November 2014, Ars Musica, Bruges.

Recordings: Not recorded.

Notes: This work contains many examples of double stopping as well as rhythmically complex, rapidly changing metre. Although the voices are at times rhythmically in unison, at other times they are independent and unrelated to each other. Effects include *ricochet*, interspersed with *flautando*

sections. The writing for the first violin part is not challengingly high, and the voicing is close together.

Title of work: **String quartet no. 5 (2014). In memory of Katharina Wolpe.**

Duration: *circa 10'*

Movements: I. *Remote and restless*

II. *Steady*

First performance: Not performed.

Recordings: Not recorded.

Notes: I - Rhythmically unanchored with rapidly changing metre.

II – This work contains the following technical challenges: Fast moving parallel octaves in first violin part, followed by a section of mixed interval double stops; high double stopping in sevenths for second violin; as well as semiquaver passagework in fourths and fifths in cello part.

BOONZAAIER, Kristi

Date and country of birth: 1993, South Africa.

Publishing details: Not published.

Contact details: kboozaa@gmail.com

Title of work: **String quartet no. 1, “Hartstog” (2015). Dedicated to Heidi Magdalena Schmidt.**

Duration: *circa 16'*

Movements: I. Verlange: *Adagio - Allegro*

II. Liefde: *Adagio*

III. Tussenspel: *Ipnotico*

IV. Vreugde: *Allegro con energico*

First performance: Not performed.

Recordings: <https://soundcloud.com/kristi-boonzaaier/sets/string-quartet-no-01-hartstog>

Notes: This young composer’s first quartet, composed as an academic assignment, is structurally and tonally clear. The metre is basically stable, with an irregular bar intermittently occurring. The first violin carries most of the melodic material, with “traditional” accompaniment in the other voices. However, in the last movement the voices share motivic development and melodic material, with some technically demanding passages in all voices.

Title of work: **String quartet no. 2, “Gedagtes van reën” (2016).**

Duration: *circa 6'*

Movements: Single movement: *Vol energie*

First performance: Odeion Quartet. 25 August 2016, Odeion, Bloemfontein, South Africa.

Recordings:

<https://soundcloud.com/kristi-boonzaaier/gedagtes-van-reenthoughts-of-rain>

Notes: This work was presented for masterclasses with Kevin Volans at the SASRIM meeting in Bloemfontein, August 2016. An inscription on the cover pages explains that rain can be soothing, terrifying, exciting and sometimes unpredictable. The work starts with the indication *senza misura*, followed by a melodic passage in leaping octaves in the first violin part. The composer indicates *pizzicato* in free rhythm as an accompaniment to a strict semiquaver arpeggio-figure in the first violin. The *tranquillo* section contains a simple, slow moving melody reminiscent of a lullaby. The melody is introduced by the first violin, with the other voices gradually joining in a fugal manner.

BOVERHOFF, Dawid

Date and country of birth: Date not available, South Africa

Publishing details: Not available

Contact details: Not available

Title of work: **“!Xun San” for string quartet (2011). Commissioned by the SAMRO Endowment Fund for the Odeion Quartet.**

Notes: No further details available.

Manuscript available from SAMRO. Call number A06916.

CALDIS, Constantia

No personal details available

Title of work: **String Dances for String Quartet (2005)**

Notes: No further details available.

Manuscript available from SAMRO. Call number A07068.

CLOETE, Johan

Date and country of birth: 1957, South Africa.

Publishing details: Self-published

Contact details: johan249@gmail.com

Title of work: **String quartet (1981)**

Duration: *circa* 30'

Movements: Single movement

First performance: Ad hoc quartet. 1981, Chisholm Recital Room, UCT, Cape Town, South Africa

Recordings: Not recorded

Notes: Work not published. Available from the composer.

Title of work: **"Eheieh asher Ehieh" for string quartet (1984)**

Duration: *circa* 4'

Movements: Single movement

First performance: Ad hoc quartet, 1984, Chisholm Recital Room, UCT, Cape Town, South Africa

Recordings: Not recorded

Notes: This work was composed during the composer's experimental, atonal phase. It has not been published. Available from the composer.

Title of work: **"The return of Ulysses" for string quartet (1985)**

Duration: *circa* 4'

Movements: Single movement

First performance: Ad hoc quartet. 1985, Chisholm Recital Room, UCT, Cape Town, South Africa

Recordings: Not recorded

Notes: This work was composed during the composer's experimental, atonal phase. It has not been published. Available from the composer.

Title of work: **"On the way out" for string quartet (1992)**

Duration: *circa* 10'

Movements: Single movement

First performance: Odeion Quartet. Date and venue not available.

Recordings: Not recorded

Notes: This work was inspired by traditional Xhosa music²⁶. Work available from the composer.

Title of work: **“On the way up” for string quartet (1993)**

Duration: *circa 12’*

Movements: Single movement

First performance: Odeion Quartet. Date and venue not available.

Recordings: Not recorded

Notes: This work was inspired by traditional Xhosa music. Work available from the composer.

Title of work: **“On the way in” for string quartet (1993)**

Duration: *circa 13’*

Movements: Single movement

First performance: Odeion Quartet. Date and venue not available.

Recordings: Not recorded

Notes: This work was inspired by traditional Xhosa music. Work available from the composer.

Title of work: **“Doppelgänger” for string quartet – Homage to Schubert (1996). SAMRO commission for the Schwietering Quartet. Dedicated to Hans and Greta Kramer.**

Duration: *circa 35’*

Movements: I. *Allegro*

II. Tema mit Variationen: *langsam*

III. Menuetto: *allegretto*

IV. Finale: *maestoso*

First performance: Schwietering Quartet. 1997, Chisholm Recital Room UCT, Cape Town, South Africa

Recordings: Not recorded

Notes: This work was inspired by the music of Schubert, in particular *Der Tod und das Mädchen* and *Die Forelle*. Work available from the composer.

Title of work: **“Other Music” for string quartet (2001)**

Duration: *circa 2’*

Movements: Single movement

First performance: Not performed

²⁶ Please refer to “Johan Cloete” in Chapter 3.

Recordings: Not recorded

Notes: The composer describes this work as “ethereal”, hovering between tonality and atonality (Cloete 2017). Work available from the composer.

Title of work: **“Ons Huisie” for string quartet (2013)**

Duration: *circa* 9’

Movements: Single movement

First performance: Not performed

Recordings: Not recorded

Notes: Work available from the composer.

Title of work: **“White quartet” for string quartet (2013)**

Duration: *circa* 13’

Movements: Single movement

First performance: Not performed

Recordings: Not recorded

Notes: Work available from the composer.

Title of work: **“The Listening Room” for string quartet (2013)**

Duration: *circa* 13’

Movements: Single movement

First performance: Not performed

Recordings: Not recorded

Notes: Work available from the composer.

COSTANDIUS, Anthony

Date and country of birth: 1960, South Africa.

Publishing details: Registered at the South African Music Rights Organization (SAMRO). Also available from the composer at:

<https://www.facebook.com/anthonycostandiusmusic/>

Contact details: anthonycostandius@gmail.com

Title of work: **String Quartet no. 1 (2016)**

Duration: *circa* 14’

Movements: I. *Adagio – allegro – adagio – presto – adagio*

II. *Presto*

III. *Poco dolce*

IV. *Spirito – swing – spirito – allargando – spirito - moderato*

Movements one and two flow into each other. The first double bar appears at the end of the second movement.

First performance: Piet de Beer, Valentina Koleva-Vorster, Jan-Hendrik Harley, Cheryl de Havilland.
19 June 2016, Curro Private School, Durbanville, South Africa.

Recordings: Above concert can be viewed at:

<https://youtu.be/-001B0aK2gU>

Notes: This technically demanding work opens with a soaring first violin solo in an extremely high tessitura. When the other voices enter, the second violin part contains scale passages written in demisemiquavers, to be played *pizzicato*.

The second movement is mainly composed in a lilting 5/4 metre, while the third movement contains a slow eight bar melody, containing one semibreve per bar. The fourth movement exudes a dance-like character due to the 7/8 metre.

This work contains many technical challenges including generous use of double stopping (in places in all four voices simultaneously) and rhythmically complex passages.

DE BLIQUY, Marc

No personal details available.

Title of work: **Two Chorales for String Quartet (date not available)**

Notes: Manuscript available from SAMRO. Call number A00372.

DU PLESSIS, Hubert

Date and country of birth: 1922-2011, South Africa

Publishing details: String quartet pocket score: Novello

Contact details: Deceased

Title of work: **String Quartet Opus 13 (1957). Dedicated to William Henry Bell.**

Duration: *circa* 29'

Movements: I. *Adagio ma non troppo*

II. *Allegretto commodo*



III. *Adagio*

IV. *Allegro assai*

First performance: Aleph Quartet. 5 January 1953, Wigmore Hall, London, UK.

Recordings: Not available

Notes: After having heard the first performance of his string quartet in January 1953, the composer decided that the Finale was more suited to a symphonic setting and not a suitable ending for his quartet. He recomposed a different Finale for the string quartet and reworked the original material into the second and third movements of his symphony. The new Finale was strongly influenced by Bartok's idiomatic handling of the string quartet (Aitchison 1987:69).

The first movement, composed in sonata form, opens with an expressive melody in the first violin. The development section contains sextuplet figures forming an atmospheric accompaniment to the melodic material.

The middle section of the second movement contains a four-part *fugato*. The relatively chromatic fugal theme is presented in the cello first as a five bar theme, then reduced to three bars in the other voices. The composer indicated a bowing pattern, presumably for the articulation to be crisp. In the author's opinion, this bowing could be uncomfortable and might have to be simplified.

The third movement begins and ends with an expressive melody, carried by all four voices. The middle section of this movement contains many tempo changes and the development of thematic fragments.

The brisk fourth movement is in 5/4 metre, and requires agility from the players, with triplet passages, double stopping and fast consecutive down bows in places.

Manuscript held at SAMRO. Call number A02202.

EARL, David

Date and country of birth: South Africa, 1951. Currently resides in the United Kingdom.

Publishing details: Self-published

Contact details: www.davidearl-pianist.net

Title of work: **String Quartet no. 1 (2010). Commissioned by Maximillian Baillie for the *Es Muss Sein* Summer Camp.**

Duration: *circa* 20'

Movements: I. *Lento tranquillo - allegro energico – poco meno mosso – a tempo – poco meno mosso – allegro energico – piu allegro – presto – tempo molto tenuto*

II. *Adagio*

III. *Allegro molto – meno mosso – tempo 1 – meno mosso – tempo 1 - molto meno mosso*
- *tempo 1 – molto meno mosso – lento tranquillo – tempo 1*

First performance: 2010, at the *Es Muss Sein* summer camp, UK, for which it was composed.

Recordings: Not recorded.

Notes: This work is a good example of the composer's Neo-Romantic style. The musical language is tonal and accessible, with long melodic lines and development of the themes. Although no extended string techniques are used, this work poses plenty of challenges for the budding string quartet, such as modulation to flat keys, rhythmic unison passages and passages where the different voices are required to provide rhythmic drive.

The first section of the first movement, *Lento tranquillo*, opens with an expansive melody containing big interval leaps. The melody is passed from the first violin to the second violin, then slightly modified in the viola and cello parts. Characteristic of both *Allegro energico* sections is the opening two notes, marked as two down bows in all four parts.

The second movement opens with a simple melody treated canonically, first in the two violin voices, then, after a *fermata*, followed by the two lower voices. The second violin enters one beat later than the first violin, pitched a fifth below, and the cello a fourth below the viola.

In the march-like *Allegro molto* sections of the third movement, rhythmic drive is provided by the triplet accompaniment figures. These triplet figures are later fragmented and used as main material.

FEDER, Arthur

Date and country of birth: 1987, South Africa

Publishing details: Self-published

Contact details: Arthur.feder@gmail.com

Title of work: **String Quartet no. 2 (2013). Composed as part of the composer's portfolio for a MMus degree in Composition, University of Stellenbosch. Composed for Odile Burden (néé Lesch) and Janna Khweis Thomas.**

Duration: *circa 20'*

Movements: I. *Andante – Tempo giusto ma quasi meditativo*

II. MM: crotchet=50

III. MM: crotchet=120 – crotchet=80

IV. MM: crotchet=138

First performance: University of Stellenbosch String Quartet, June 2011, Behrens Foyer, University of Stellenbosch, Stellenbosch, South Africa.

Recordings: Not recorded

Notes: This composition, being part of the composer's Masters' degree portfolio, contains meticulous detail with regard to articulation, dynamic contrasts and texture. Textural differences range from sparse, using *col legno* and *pizzicato*, to dense, with the whole quartet playing demisemiquavers *fortissimo*. In the front of the manuscript the composer explains three symbols used to indicate three different types of *pizzicato*. Technical challenges include the first violin and cello playing in extremely high registers, the viola playing in a high register, challenging double, triple and quadruple stopping, as well as quick changes between stopped notes and harmonics within semiquaver passages.

The first movement contains a "composed" *ritardando*, with the cello part containing the following sequence within 4/4/ metre: eight quavers | a crotchet septuplet | a crotchet sextuplet | a crotchet quintuplet | four crotchets | a minim triplet | two minims | a dotted minim.

In the fourth movement, a fugue, the second violin introduces the theme, followed by the first violin after four bars. The cello follows the first violin after five bars, followed by the viola five bars later.

Title of work: **"Between" for String Quartet (2016). Composed for the 2016 SASRIM New Music meeting in Bloemfontein, South Africa, for performance by the Odeion Quartet.**

Duration: *circa 7'*

Movements: Single movement with tempo changes

First performance: Odeion Quartet, August 2016, Odeion, Bloemfontein, South Africa. Two subsequent performances by the same quartet, December 2016, Austria.

Recordings: Live recording of the first performance.

Notes: The composer took advantage of the fact that he had extremely skilled players at his disposal by creating an exceptionally atmospheric piece through the use of very specific extended techniques. A list of symbols representing the various techniques, as well as an explanation of each, can be found in the manuscript. Technical challenges include ample use of natural and artificial harmonics, ample use of *glissandi*, mixing stopped notes and harmonics, as well as playing in a high register. The latter is most noteworthy in the cello part.

FOKKENS, Robert

Date and place of birth: 1975, South Africa. Currently resides in the United Kingdom.

Publishing details: Composers Edition. <http://composersedition.com>

Contact details: <https://www.cardiff.ac.uk/people/view/141922-fokkens-robert>

Title of work: **On Disruption and Displacement (April 2005)**

Originally composed for cello and piano (2004).

Duration: *circa 6'*

Movements: Single movement

First performance: Sontonga Quartet, 2005, London, UK.

Recordings: Original version Robin Michael (cello), Mary Dullea (piano). 2014. "Tracing Lines" (Métier). Medium: Compact disc.

Notes: Taking into consideration that this arrangement was made for the Sontonga Quartet, the challenging viola part was written for the South African violist Xandi van Dijk, now residing in Germany. The viola carries the melodic material throughout and erupts into a frenetic *cadenza*-like passage towards the end. The other voices are used to provide rhythm and drive. Double stops abound in the violin and viola parts, with the first and second violin parts equal in level of difficulty.

Title of work: **Libalel'ilanga (June 2005, revised 2009). Commissioned by The Bow Project, for performance at the Grahamstown National Arts Festival in 2005.**

Duration: *circa 8'30''*

Movements: Single movement

First performance: Sontonga Quartet, July 2005, Grahamstown, South Africa. Concert given by the South African New Music Indaba.

Recordings: Nightingale Quartet (Denmark), 2010. "The Bow Project" (TUTL FKT 044). Medium: Compact disc.

Notes: The composer describes the material used in this work as follows (Fokkens 2016):

This is the only example in my work of quoted bow material – although I had been working with bow music-derived material for a number of years when I was offered the commission, I have never used quotation of this material apart from in this piece because it was a requirement of the project.

In this work, Fokkens makes use of the many possibilities the string quartet as a medium has to offer. While there are many passages where the four instruments to play together, he often uses only two at a time; most effective in this regard is where the first violin plays in extremely high tessitura, joined by the cello in a low tessitura, thus effectively creating a feeling of expansiveness. Although the metre is stable at the beginning of the work, it becomes rhythmically complex, with interesting patterns in all four voices. The work opens with motifs reminiscent of sighing in the second violin and viola. The first theme (melody), in rapidly changing uneven metre, is introduced by the first violin in very high tessitura. The uneven metre creates a lilting character reminiscent of an

African melody. Articulation and effects include Bartók *pizzicato, col legno, pul ponticello, sul tasto* and *jeté*.

Title of work: **Glimpses of a half-forgotten future (2012). Dedicated to the Carducci Quartet (UK).**
Originally composed as a single movement work for clarinet quartet, which was commissioned and premiered by Clariphonics in the 2009 Park Lane Group Young Artists' Series at the South Bank, London, UK.

Duration: *circa* 15'

Movements: I. Rhythmic

II. Brilliant

III. Tender but still

First performance: Carducci Quartet, 13 November 2012, Concert hall, Cardiff University School of Music, UK.

Recordings: Not recorded.

Notes: The composer notes that this composition contains extensive use of harmonics and quarter-tones. The manuscript is only available from the publisher.

GROVÉ, Stéfans

Date and place of birth: 1922-2014, South Africa.

Publishing details: String quartets not published. String quartets completed in 1946 and 1993 are catalogued by the Documentation centre for Music (DOMUS), University of Stellenbosch.

Contact details: Deceased. DOMUS contact person: Santie de Jongh.

Title of work: **String quartet in D (1946)**

Duration: Not available

Movements: Three

First performance: Not available

Recordings: Not available

Notes: The original handwritten manuscript is in the possession of the Documentation Centre for Music, University of Stellenbosch. Links to the three movements are provided in the Bibliography of this research document. It is unclear whether the manuscript was ever converted into parts.

Title of work: **String quartet (1955)**

Score most likely lost.

Title of work: **Two movements for string quartet (1958)**

Score most likely lost.

Title of work: **Song of the African Spirits (1993). Commissioned by the Foundation for the Creative Arts. Dedicated to the Odeion Quartet.**

Length of work: *circa 20'*

Movements: I. Ritornello: *Con moto*

II. Lento

Ritornello: *Con moto*

III. *L'istesso tempo ma grazioso*

Ritornello: *Presto*

IV. *Listesso tempo. Leggiero ma non staccato.*

First performance: Not available.

Recordings: Not available.

Notes: This string quartet was composed during Grové's mature period, after his "Damascus moment", which occurred in 1984. This "moment" refers to the moment when he heard a street worker singing an African song, and lead to Grové changing his composing style to Afrocentric (Walton 2006:68).

Although Grové makes considerable use of uneven metres to depict African rhythms, the overall rhythmic structure is well planned. Voices are independent, but also supportive and connected. Grové makes use of standard playing techniques. Most notable is the string changes required from the first violin in the third movement, where the composer indicates the same note, but played on two, then three different strings. Played *pizzicato fortissimo*, as indicated, this would indicate attractive colour changes.

Manuscript available from SAMRO. Call number Q00137.

HANMER, Paul

Date and country of birth: 1961, South Africa

Publishing details: Brown Man's Bluff Music. It is not clear whether the string quartet is currently available.

Contact details: phanmer@gmail.com

Title of work: **String quartet in four movements (2005). Dedicated to the Sontonga Quartet.**

Length of work: *circa 27'*

Movements: I. The Worm

II. Derby Gents - Barbershop Rondo

III. The Malgas-Buckland case study

IV. Lorentzhill

First performance: Sontonga Quartet, 31 October 2005, Baxter Concert Hall, Cape Town.

Recordings: Not available

Notes: Paul Hanmer is a jazz pianist and composer, who describes his compositional style as “very conventional, very tonal, quite conservative” (Hanmer 2017). This background is evident in his handling of the string quartet as a medium.

The title of the first movement (The Worm) refers to a two bar motif starting with two notes a semitone apart, moving wider and wider apart, not repeating the same pitch. Although this movement is slow moving in the beginning, it becomes technically challenging in all parts. Most voices contain difficult double stopping and semiquaver passages.

The second movement is brisk, with rhythmic interaction between the voices. The fourth movement contains a challenging double stop passage in the viola voice; although fingering the notes is not difficult, the bottom voice is tied (*legato*), while the top voice is articulated. This movement contains contrapuntal interplay among the four voices.

Manuscripts available from SAMRO. Call number A06357.

HARLEY, Jan-Hendrik

Date and country of birth: 1980, South Africa

Publishing details: Self-published

Contact details: janhendrikharley@gmail.com

Title of work: **String quartet no. 1, “Onderstroom” (2010, revised 2012)**

Duration: *circa 20'*

Movements: I. Prayer I: *Adagio Religioso* – Chorale

II. *Presto, molto legato* – Division of a plane

III. Prayer II: *Andante con moto* – Lament

IV. *Andante maestoso* – Chorale & Passacaglia

V. Prayer III: *Andante* – Elegie

VI. *Allegro vivace (Scherzando)* – Scherzo and trio

VII. *Andante sostenuto* – Coda to Scherzo

VIII. Prayer IV: *Adagio Religioso* – Coda to Onderstroom

First two movements: Adaptation of *Four Prayers* for violin and viola (2005).

Movements four, six and seven: Adaptation of *Ontology of Structural Anomalies in Grieving* for viola, double bass, piano, percussion and spoken word (2010).

First performance: University of Stellenbosch String Quartet, 19 August 2010, Grachtenfestival, Amsterdam, the Netherlands (first edition). Revised edition: University of Stellenbosch String Quartet, July 2012, Stellenbosch, South Africa.

Recordings: University of Stellenbosch String Quartet, live recording of the first seven movements.

<https://soundcloud.com/jan-hendrik-harley>

Notes: Apart from informative background and programme notes, the composer lays down clear guidelines as to what is expected from the performers. He suggests that, space permitting, the performers sit at least 1.5 meters apart in order to maximize acoustics and resonance. Regarding tuning and articulation, the following is suggested (Harley 2012):

The quartet features a specific style of writing where the voices frequently cross, and melodic phrases are split/divided between the different voices, often dove-tailing to aid the legato lines. It is therefore imperative that musicians take the utmost care in preparation for the performance, to focus on creating a unified sound when playing in the same register. The effect of the smooth legato ostinato in the second movement must be metamorphic in timbre rather than in texture. There are however distinct instances where a more articulated sound is preferred, and these are clearly marked.

Harley makes effective use of metre and rhythm. Voices are well spaced and given equal importance, at one point with the cello being the top voice.

HILL, Ryan

No personal details available

Title of work: **“Modus Operandi” for string quartet (1999). Submitted to SAMRO for the Intermediate scholarship for composition studies in Southern Africa.**

Notes: Manuscript available from SAMRO. Call number A04470.

HOFMEYR, Hendrik

Date and country of birth: 1957, South Africa

Publishing details: Alexander Street online publishing. Also available from the composer.

Contact details: hendrik.hofmeyr@uct.ac.za

Title of work: **String quartet no.1 (1998). Commissioned by South East Music Schemes (London), for the Hogarth Quartet.**

Duration: *circa 28'*

Movements: I. Canone: *Andante religioso*

II. Marcia: *Baldanzoso*

III. Notturmo: *Largo desolato*

IV. Rondo: *Vorticoso*

First performance: Hogarth Quartet, four performances, 1998-1999, including 4 January 1999, Wigmore Hall, London, UK. Subsequent performances by the Schwietering Quartet and the Bacharova Quartet.

Recordings: Odeion Quartet, 2012. *Of Darkness and the Heart*. Cape Town: South African College of Music Productions (SACM20-0813, barcode: 0700371586300).

Notes: The canonic first movement starts with the voicing close together, growing wider apart with each entry. The quartet is required to play the movement as *legato* as possible.

The second movement of this quartet is based on two waltzes from Hofmeyr's ballet *Alice*. This movement contains rapid changes between *arco ponticello* and *pizzicato* as well as instructions to dampen the sound with the left hand. Players are required to change register quickly.

The third movement contains a first violin melody to be played entirely on the D-string, while the accompanying voices alternate rapidly between figures in harmonics, *pizzicato* and *col legno*. The composer notes that he envisaged this movement as depicting an "eerily desolate winters night in the Grootkaroo" (Hofmeyr 2016). The middle section of this movement is based on the aria *Desolati sono I cari luoghi* from the composer's first chamber opera, *Il principe Barbablù* (Hofmeyr 2016).

Although the fourth movement is kept in a relatively comfortable register for each instrument, it is technically extremely demanding due to the fast metronome marking (MM: semibreve=56-58), as well as the rapidly moving triplet passages shared amongst the voices.

Hofmeyr (2016) describes his use of material in the fourth movement as follows:

The fact that the disparate elements of the first three movements are amalgamated in the *finale* is more of a structural than a programmatic intention, but owes something to the concept of a spiritual fire and its purifying and binding properties, as expressed in William Blake's 'prophetic' writings and in Yeats' *Byzantium*.

Manuscript available from SAMRO. Call number A03896.

Title of work: **String quartet no.2 (2006). Commissioned by the Sontonga Quartet.**

Duration: *circa 28'*

Movements: I: *Liberamente (quasi improvvisato) – Misterioso – Irrequieto – Amabile*

II: Scherzo a specchio: *Vivacissimo*

III: - Fuga: *Meditabondo (quasi improvvisato)*

First performance: Bacharova Quartet, 2007, Baxter Concert Hall, Cape Town, South Africa.

Subsequent performances by the Amici Quartet and the Odeion Quartet.

Recordings: Odeion Quartet, 2012. *Of Darkness and the Heart*. Cape Town: South African College of Music Productions (SACM20-0813, barcode: 0700371586300).

Notes: The first movement, composed in free sonata form, opens extremely softly, with the first and second violins interacting in a canonic way, the first violin entering in an extremely high tessitura. The second subject of this movement is based on a song “Die Antwoord”, from Hofmeyr’s song cycle “Die Stil Avontuur”, set on poems by Afrikaans poet Elisabeth Eybers. Frequent changes of metre as well as frequent, sudden changes in tempo and dynamic, however subtle, create a searching, unsettled effect.

The second movement, composed in basic ABA form, is “generated entirely from vertical and horizontal mirrors” (Hofmeyr 2016). This movement is to be played extremely fast, which makes each part, as well as the quartet as a whole, challenging. Challenging in this movement are the abrupt changes between *arco* and *pizzicato*. Of note in this movement is the alternation between *spiccato*-articulated two bar motifs in uneven metre and waltz-like motifs in typical 3/4 metre. The last movement is slow moving, in fugal form, with the initial motto of the first movement returning toward the end.

Title of work: **String quartet no. 3, “Of Darkness and the Heart” (2005). For string quartet and soprano²⁷. Commissioned by Zanne Stapelberg (soprano) for performance with the Sontonga Quartet.**

Originally a song cycle for soprano and orchestra (1999). Arranged for soprano and piano (2002).

Duration: *circa 16'*

Movements: I: Writing at night: *Tranquillo e meditabondo*

II: At the Dacha: *Tranquillo con rubato – meno mosso*

III: Hotel: *Tempo di tango languido*

IV: What was said: *Andante misurato – Più mosso*

²⁷ Hofmeyr’s 3rd quartet, although it has an added soprano, carries the title “string quartet”, and is therefore listed here.

First performance: Zanne Stapelberg (soprano), Sontonga Quartet, 27 February 2006, Baxter Concert Hall, Cape Town, South Africa. Numerous subsequent performances by various quartets.

Recordings: Odeion Quartet 2012. *Of Darkness and the Heart*. Cape Town: South African College of Music Productions, (SACM20-0813, barcode: 0700371586300).

Notes: “Of Darkness and the Heart” is a musical adaptation of four poems by the Cape Town based poet, Fiona Herbst. Both the soprano and the string quartet are used to communicate the text. The composer describes the first movement as follows: “In the first song, pedal point and ostinato in the outer instruments form the ‘frozen room’ in which the voice and the harmonies of the inner instruments move” (Hofmeyr 2016). The first part of the fourth song contains a cumulative elaboration of an ostinato pattern, while the second part is a rare example of aleatoric repetition of note groups. The composer very seldom makes use of aleatory in his work (Hofmeyr 2016).

The composer uses makes use of the many possibilities a string instrument has to offer by using techniques such as *scordatura*, Bartók *pizzicato*, harmonics, simultaneous bowing and left hand *pizzicato*, *sul tasto*, *sul ponticello*, *glissando*, *glissando* in harmonics and rapid aleatoric repetition of note groups. Hofmeyr often spaces the different voices far apart, thereby making full use of the timbral and resonance possibilities. This allows the players to play without forcing the sound. The first violin is often written one or two octaves higher than the soprano, thus allowing room for the different voices to be heard.

Title of work: **Ingoma (2010)**

Material originally derived from two Xhosa songs, *Thula, babana* and *Uqongqot’hwane* (The Click Song), set for choir (1995, 1999 respectively). Incorporated into an orchestral work *Ingoma* (1998). Adapted for recorder quartet (2000). This version is an adaptation of the latter.

Duration: *circa 6’*

Movements: Two interlinked movements.

I: *Dolcemente cullante*

II: *Danzante*

First performance: Not performed

Recordings: Not recorded

Notes: The melody of the first movement, a lullaby, is introduced by the first violin playing in the middle register. This mimics the melody comfortably being sung by the female voice. Although the first violin has the bulk of the melodic material, this material is occasionally handed over to the second violin while the first violin plays a descant. The second movement follows abruptly with the cello introducing the theme of the *Click Song*. By providing clear articulation guidelines, the

composer makes his melodic intentions clear. Syncopated, well-articulated rhythms create a dance-like effect.

HÖNIGSBERG, David²⁸

Date and country of birth: 1959, South Africa. Died in 2004, Switzerland.

Publishing details: Not available

Contact details: Deceased

Title of work: **Movement for String Quartet (Date not available)**

Notes: Manuscript available from SAMRO. Call number A02371.

Title of work: **String Quartet no. 1 (1987)**

Duration: *circa 25'*

Movements: Not available

First performance: Not available

Recordings: Not available

Notes: Manuscript donated to SAMRO by Jeanne Zaidel-Rudolph. Call number A05738.

HUYSEN, Hans

Date and country of birth: 1964, South Africa.

Publishing details: Alexander Street Publishing,

<http://search.alexanderstreet.com/shmu/view/work/1897215>

Contact details: hhuysen@gmail.com. An excerpt of a recording (second movement of the Lieberslieder) can be heard online (<http://huysen.de/listen/#niedn>). The music by can also be ordered from the composer.

²⁸ According to <http://blog.tenstringguitar.info/archives/tag/david-honigsberg>, Hönigsberg composed five string quartets. The author was not able to locate any of these works.

Title of work: **“Liebeslieder-Quartette” (1995). Commissioned by the Andrea Cima Quartet.**

Duration: *circa* 12’

Movements: I. Feinsliebchen du sollst mir nicht barfuß gehn

II. Dort niedn in jenem Holze

III. Ei du feiner Reiter

First performance: Andrea Cima Quartet, 8 March 1996, Puchheim, Germany. Various subsequent performances in Germany.

Recordings: Contained on Così Facciamo’s CD ‘Remember Dido’ (mucavi records © 2006).

<http://www.mucavi.com/Remember.html>.

Notes: In keeping with the traditional roots of these three love songs, the composer suggests treating this work as an early music work, performing on period instruments in a historically informed style (Huysen 2017). The joyous character of the first song is depicted in the *staccato* up-bows, alternating with left hand *pizzicato*. The theme is introduced by the viola. Texturing is clearly indicated with markings such as *cantus firmus (c.f.)* where melodic material should be brought to the fore, and *espressivo* where a more lyrical, gentler voice should come to the fore. The first violin part contains a melody in a very high tessitura, with a few uncomfortable double stops added.

The second song is gentler in character, with a short *cadenza*-like passage in the first violin. Textural markings as well as very specific tempo markings are clearly indicated.

In the rhythmically driven third song, the *cantus firmus* is introduced fairly late. Voices take turns to carry the rhythmic drive, while the other voices create interest with suspensions and syncopation.

The voicing is comfortable for all four instruments.

Title of work: **“Parable” for string quartet (1992). Composed as part of the composer’s portfolio for composition studies at the Mozarteum, Salzburg, Austria.**

Duration: *circa* 10’

Movements: Single movement

First performance: Austrian Ensemble for New Music, 21 November 1992, St. Petersburg, Russia.

Recordings: Not recorded

Notes: The composer describes this work as technically more demanding and abstract than his later works (Huysen 2017). While he does not make use of any extraordinary playing techniques, he uses harmonics, *tremolo*, extreme dynamics, a wide pitch scope and a wide variety of articulation to create a rich palette of colours. This is a work of rhythmic complexity, with intricate writing for all

four voices, notably some passages marked MM: crotchet=144, with the four parts playing semiquavers, each voice with its own pitch pattern built around closely revolving semitones and whole-tones. The score is meticulously marked, with the composer's intentions clear at all times.

JAMES, Chris

Date and country of birth: Zimbabwe, 1952-2008. Emigrated to South Africa in 1974.

Publishing details: Not available.

Contact details: Deceased. Some manuscripts are held at the Documentation Centre for Music (DOMUS) and Sun digital, University of Stellenbosch.

Title of work: **String quartet no. 1 (2003). Dedicated to the Soweto String Quartet. In memory of Steve Biko, David Webster, Chris Hani and Martin Trump.**

Duration: Not available.

Movements: I. *Lento cantando*

II. *Molto doloroso e sospirando*

III. *Allegro giocoso e spiritoso*

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A06660.

Title of work: **String quartet no. 2 (2003). Dedicated to Dr. Adele Potgieter.**

Duration: Not available

Movements: I. *Lento calmato*

II. *Allegretto grazioso*

III. *Quasi scherzando*

IV. *Allegro appassionato*

V. *Adagio cantabile*

VI. *Allegro furioso*

VII. *Andante capriccioso*

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A06984.

Title of work: **String quartet no. 4, "Nirvana" (2005). Dedicated to South African violinist Denise Sutton.**

Duration: Not available

Movements: I. Eternal peace

II. Eternal joy

III. Eternal rest

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A06656.

Title of work: **"Of the Sea" for string quartet (2005). Dedicated to C.W. Dreyer.**

Duration: Not available.

Movements: I. The sea at sunrise

II. The sea at midday

III. The sea at mid-afternoon

IV. The sea at night

First performance: Not available.

Recordings: Not available.

Notes: Manuscript obtainable from SAMRO. Call number A06650.

JANKOWITZ, Christo

Date and place of birth: 1977, South Africa

Publishing details: Self-published

Contact details: jankowitzcj@gmail.com

Title of work: **String quartet no. 1, "Rituals in salutation of the Rain Goddess" (2005)**

Duration: *circa* 11'15"

Movements: Single movement. *Allegro assai*.

First performance: Not available

Recordings: Not available

Notes: The score contains the following note from the composer: "The unconventional beaming of quaver groups and rests serve to indicate the rhythmic set-groups that are employed at a given moment" (Jankowitz 2005).

Although the entire work is written in regular 9/8 time, the composer manages to create rhythmic surprise and interest through the use of irregular groupings of notes. The use of sharp accents adds to this effect. The rhythmic theme is introduced by the second violin, the leading voice in the first 45 bars. This theme is handed to the first violin, then to the viola. The cello is at first primarily used for syncopated accents, then when handed the main rhythmic theme it appears in its inverted form. Articulation is clearly marked. The four voices are written in a relatively comfortable range. This work requires the quartet to rhythmically operate as one instrument.

Manuscript available from SAMRO. Call number A06613.

Title of work: **String quartet no. 2, "Spectres of a given Past" (2006)**

Duration: 7'15"

Movements: I. Recitativo: *Empatico e disperato*

II. Ostinato: *Ritmico*

First performance: Not available

Recordings: Not available

Notes: The composer notes the following at the beginning of the first movement: "The absence of any slurring is intentional. Separate bows are required throughout. A very high intensity of tone and expression is required" (Jankowitz 2006).

The quartet starts with solo viola in the manner of a *recitativo*, with slow triplet interjections from the other three instruments. The first movement has a *quasi* ABA structure, with rhythmically active A-sections, interspersed with a *chorale*-like middle section.

The second movement is, as the title suggests, characterised by an *ostinato*-figure, mostly in the cello part, occasionally occurring in the other parts. The composer predominantly writes in 8/8 metre, occasionally including bars in uneven metre. The writing is comfortable for all instruments. Manuscript available from SAMRO. Call number A06814.

JOUBERT, John

Date and place of birth: 1927, South Africa. Currently resides in the United Kingdom.

Publishing details: Novello. Scores currently out of print, but will be printed on demand by Novello or Musicroom.

<http://www.musicsalesclassical.com/composer/works/802/37>

http://www.musicroom.com/se/id_no/027343/details.html

Contact details: Communication is through Joubert's daughter, Anna Joubert.

Email address: annajoubert@aol.com

Title of work: **String quartet no. 1 in A-flat, Opus 1 (1950). Dedicated to Mary.**

Duration: *circa* 24'

Movements: Four. Tempo indications not available.

First performance: Macnaughton Quartet, 1951, Institute of Contemporary Arts, Manchester.

Recordings: Brodsky Quartet, 2006, 2011 (SOMMCD 0113). Medium: Compact disc.

Notes: Culot (2011) notes that this quartet, the composer's first work, displays youthful exuberance and strong influences from Walton and Tippett, both instrumental in the development of Joubert's compositional style. In the outer two movements, influence from Walton's compositional style is evident, while the beginning of the third movement is reminiscent of Tippett.

Published by Novello, 1953. Sheet music no longer available.

Title of work: **Miniature String Quartet, Opus 10 (1953)**

Duration: 8'

Notes: Published by Novello, 1956. It is not clear whether or not the parts are available on a print-on-demand basis.

Title of work: **String Quartet no. 2, Opus 91 (1977)**

Duration: *circa* 24'05''

Movements:

First performance: 18 February 1987. Players unknown.

Recordings: Brodsky Quartet, 2006, 2011 (SOMMCD 0113). Medium: Compact disc.

Notes: The first movement of this work contains the “Muss es sein”-motif found in the last movement of Beethoven’s Opus 135 string quartet, while the third movement pays tribute to Shostakovich through the DSCH-motif that appears towards the end of the movement. The fourth movement follows *attacca* (Culot 2011).

Sheet music available from www.musicroom.com. Print on demand.

Title of work: **String Quartet no. 3, Opus 112 (1986). Dedicated to Howard Ferguson.**

Revised in 1988.

Duration: *circa* 21’49’’

Movements: Three (no further details available)

First performance: 13 March 1987. Players unknown.

Recordings: Brodsky Quartet, 2006, 2011 (SOMMCD 0113). Medium: Compact disc.

Notes: In the first movement of this work, the composer pays further tribute to Shostakovich by using a variant of the DSCH-motif. The second movement is composed as a slow fugue, while the more light-hearted Finale features a syncopated walking melody borrowed from the composer’s piano concerto of 1957 (Culot 2011).

Sheet music available from www.musicroom.com. Print on demand.

Title of work: **String Quartet no. 4, “Quartetto Classico” (1988). Commissioned by Dr. Patria Asher for the Moor Green Quartet.**

Duration: 26’

Movements: Not available

First performance: 19 October 1989. Players unknown.

Recordings: Not available

Notes: Sheet music available from www.musicroom.com. Print on demand.

KATZ, Warren

No personal details available

Title of work: **String Quartet in Two Movements (1992)**

Duration: *circa* 17’

Movements: Two

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A02552.

KHUMALO, Andile.

Date and country of birth: 1978, South Africa

Publishing details: Some manuscripts available from SAMRO.

Contact details: Andile.Khumalo@wits.ac.za

Title of work: **“Saccade” for string quartet (2006). Submitted to SAMRO for the Intermediate Bursaries Competition for Composition Study in Southern Africa.**

Notes: Manuscript available from SAMRO. Call number A06815.

KLATZOW, Peter.

Date and country of birth: 1945, South Africa.

Publishing details: Currently self-published. Second quartet published by Musications (1990).

Contact details: peteklat@mweb.co.za

Title of work: **String Quartet no. 1 (1977). Commissioned by the Allegri Quartet (UK). Dedicated to the Wenger family.**

Duration: *circa* 19'

Movements: I. Metronome marking: quaver equals 66

II. *Molto quieto e quasi immobile*, quaver equals 60

The two movements are interlinking.

First performance: Not performed. The composer chose not to deliver the score to the Allegri Quartet (Zaidel-Rudolph 2004:94).

Recordings: Not recorded

Notes: In an article titled *the String Quartets of Peter Klatzow*, (SAMUS 24, 2004), Jeanne Zaidel-Rudolph (2004:85) describes his first quartet as follows: “Like Bartók, Klatzow expanded the coloristic possibilities of the genre in this work and called for enormous virtuosity and almost acrobatic agility from the performers.”

The meticulously marked score indicates a carefully thought-out structure. The music is rhythmically extremely complex, despite the slow pulse. The composer makes full use of the dynamic range of the instruments, often requiring extremely soft playing, indicating *pppp*, *scarcely audible*. In certain places, a pitch and rhythmic cell is given to each instrument, this must then be repeated for a bar or

two, until change is indicated. This work showcases Klatzow's ability to fit comfortably into the experimental quartet genre (Zaidel-Rudolph 2004:88).

Title of work: **String Quartet no. 2 (1988). Commissioned by TV1 of the South African Broadcasting Corporation. Dedicated to Phil du Plessis.**

Duration: *circa* 15'30''

Movements: Five interlinking movements.

I. Evolution

II. Dark mirror I

III. Voyage

IV. Dark mirror II

V. Eternal light

First performance: Quartet led by Gina Beukes, 1988, Mount Grace chamber music festival, Mount Grace hotel, Magaliesburg.

Recordings: Schwietering Quartet, private recording, date not provided. Available from Stellenbosch university library, US CD 2010/412.

Notes: The composer describes the work as follows (Klatzow 1988): "This work is in five interlinked sections, forming one complete movement. Apart from the purely musical processes in the work, the overall structure reflects the process of growth and transformation culminating in the 'light' of the final section, thus representing an extended journey out of darkness."

Zaidel-Rudolph (2004:88) notes that the second quartet is far more transparent and rhythmically deconstructed in texture than the first quartet. The composer provides an in-depth explanation of the various sections in the score. He points out that the opening chord in the two violins and viola mirrors itself vertically around the pitch of B (Klatzow 1990). Various motifs are used in inverted form.

The second movement (Dark Mirror 1) takes the shape of a metrical palindrome, with the pattern 4/4 – 5/4 – 7/4 – 4/4 metre occurring three times. The fourth movement (Dark mirror 2), also a metrical palindrome, differs in character from the second. While the metronome indications are the same (MM: crotchet=84), the writing in the second movement is slow moving and static, with the fourth movement containing accents, stark dynamics and semiquaver writing.

The fifth movement is based on the Lydian mode, with a flattened leading note. The composer notes that, by writing in this mode, he attempts to capture the sound of bells and childrens' voices (Klatzow 1990).

Although the writing is standard, the composer uses an “additive” note value, explaining that a cross (+) after a note means that the note should be held for a quarter longer than its written value (Klatzow 1990).

Manuscript available from SAMRO. Call number A02206.

Title of work: **String Quartet no. 3 (1997). Commissioned by the Northern Arts for the Chilingirian Quartet (UK).**

Duration: *circa 22'*

Movements: I. *Moderato*

II. *Vivace con brio*

III. *Molto moderato, intenso*

First performance: Chilingirian Quartet, 1997, Lake Summer Festival, UK.

Recordings: Schwietering Quartet, private recording, date not provided. Available from Stellenbosch University library, US CD 2010/412.

Notes: Klatzow describes the macro-structure of the work as follows: “The sum of the first two movements with their dualism is equalled by the third movement, which is (loosely) in variation form” (Zaidel-Rudolph 2004:95).

Zaidel-Rudolph further notes that this quartet has a strong tonal/modal base, as well as a clearly related first and second subject. However, the breadth and freshness of neo-tonal syntax moves this work into the post-modern realm (Zaidel-Rudolph 2004:94).

Although the tempo indication of the first movement is *moderato*, the character is brisk, with a semiquaver first theme, being broken down into syncopated and tied over motifs. Thematic material is distributed amongst the voices. The viola part ventures into the G-clef, while the second violin is given a prominent solo part. The composer uses artificial harmonics effectively in this movement. The first section of the third movement resembles a slow movement (MM: crotchet=52 or slower) and opens with a cello melody, ascending well into the fifth octave. This melody is handed to the viola, which leads to a bridging section, leading into the *vivace* section. The composer uses the accompaniment to change character from soft and sustained tied over crotchets and quavers to *tremelando spectrale* in the first and second violins. The work ends with a *teneramente* section, this time with the theme in the first violin.

Manuscript available from SAMRO. Call number A04485.

Title of work: **Variations on the theme of Paganini (2002). Dedicated to Jack de Wet, “with great admiration”.**

Original version for solo violin with piano accompaniment (2002).

Duration: *cica 8'*

Movements: Single movement – set of variations

First performance: Not performed

Recordings: Not recorded

Notes: As would be the case with a work based on the theme of Paganini's 24th Caprice for solo violin, this work holds plenty of technical challenges for primarily the first and second violins. It contains plenty of passage work, arpeggiated figures, double stops and virtuoso bowing techniques. An exhilarating piece that challenges the whole quartet.

KOAPENG, Mokale.

Date and country of birth: 1963, South Africa.

Publishing details: Manuscript available from SAMRO. Call number A06809.

Contact details: Mokale.Koapeng@wits.ac.za

Title of work: **“Malerato” for string quartet (2001)**

Duration: Not available

Movements: Not available

First performance: Fitzwilliam Quartet, July 2001, National Arts Festival, Grahamstown, South Africa

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A06810.

Title of work: **“Komeng” for string quartet (2003). Composed for the New Music Indaba.**

Duration: *circa 3'43"*

First performance: Sontonga Quartet, July 2003, National Arts Festival, Grahamstown, South Africa

Recordings: Nightingale String Quartet 2010. *The Bow Project* (TUTL FKT 044).

Notes: No more information available.

Title of work: **“Motswako” for string quartet (2003)**

Notes: No more information available.

KOSVINER, David.

Date and place of birth: 1957, South Africa. Currently resides in Germany.

Publishing details: Not available

Contact details: d@vidkosvi.net

Title of work: **“Ciascun apra ben gli orecchi” for string quartet (1983). Composed for the Five Roses Festival of the Arts. Dedicated to Stuart Reiner.**

Duration: *circa* 11’

Movements: Not available

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A02264. Manuscript out of print, copyright reverts back to the composer²⁹.

Title of work: **“Mayibuye” for string quartet (1992/96/97)**

Duration: Not available

Movements: Not available

First performance: 1997, BBC/SPNM Composers’ Platform, Manchester, UK.

Recordings: Not available

Notes: Manuscript held by SAMRO. Call number not supplied.

Title of work: **“Zorniger Frieden – musica per quartetto d’archi” (2008)**

Duration: *circa* 10’

Movements: Single movement

First performance: Not available

Recordings: Not available

Notes: Characteristic of the opening of this work is the soft, yet urgent semiquaver motifs, interspersed with bars of composed silence. While bars of semiquavers are short (in 2/4, 2/4, 1/4 metre), the bars of silence are long (in 5/2, 3/2, 8/2, 2/2 metre), thus alerting the listener to the fact that the silences are of equal importance to the semiquaver bars. The composer notes that the “bars with rests must be precisely counted and ‘performed’” (Kosviner 2008).

Thematic material makes an angular impression, consisting of large interval leaps. Motifs containing major seventh leaps, as well as fourths and fifths, challenge the performers. The leap motifs are

²⁹ As stated in the SAMRO catalogue of South African string quartets.

often used in contrary motion. The composer indicates the use of noteworthy effects, for instance irregular, unnotated *pizzicato* (the composer indicates that it should sound like Morse code), long *glissando* patterns in the cello part and contrary motion *glissandi* in harmonics in all four parts at the same time. Most noteworthy is a passage containing *ricochet*, half *col legno*, in the first violin, Bartók *pizzicato* in the second violin part and “Morse code” *pizzicato* in the viola and cello parts.

MALAN, Jacques De Vos

Date and country of birth: 1953, South Africa. Currently resides in Australia.

Publishing details: Not available

Contact details: Catalogue of compositions can be viewed at:

<https://sites.google.com/site/jacquesdevosmalan/home/catalogue-of-works>

Title of work: **“Per Archi” (1999)**

No further details available.

Title of work: **“For the time being” for string quartet (2005)**

No further details available.

MALAN, Waldo

Date and country of birth: 1964, South Africa.

Publishing details: Not available

Contact details: Not available

Title of work: **Composition for String Quartet (1988). Submitted to SAMRO as application for a Composition scholarship**

Notes: Manuscript available from SAMRO. Call number A01643.

Title of work: **“Singabantwana Base Jozi” for string quartet (1994). Commissioned by SAMRO for the overseas scholarship.**

Duration: Not available

Movements: I. Passacaglia

II. Fugue

III. Chorale

IV. Finale

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A02140.

MEYER, Jaco

Date and country of birth: 1988, South Africa

Publishing details: Self published

Contact details: rjmeyer.music@gmail.com

Title of work: **“Introductionen” for string quartet, Opus 10 (2012). Dedicated to conceptual artist Willem Boshoff.**

Duration: *circa 5’30’’*

Movements: Single movement – *Schnell*

This is the first movement of a larger work, “Fünf Skizzen nach Kunstwerken von Wilhelm Boshoff”. And is based on his artwork “Kasboek”. The other movements have a different instrumentation.

First performance: Not performed

Recordings: Not recorded

Notes: This work is to be performed at an extremely fast tempo, MM: crotchet=250-400. Frequent metre changes add to the complexity. It requires an experienced group in order to keep the rhythmic tightness. The composer uses techniques such as *pizzicato* and Bartók *pizzicato*. Given the tempo indication, the *pizzicato*-passages, as well as quick changes between *arco* and *pizzicato* would be challenging to play.

Title of work: **“Stefans Grové 90th Jubilee” for string quartet, Opus 11c (2014)**

The original version for organ was composed for the annual South African music concert at North West University.

Duration: *circa 9’*

Movements: I. Prelude: *Grave - Andante*

II. Chaconne: *Maestoso e deliberamente*

First performance: Quartet version not performed. Organ version performed by Ockie Vermeulen.

Recordings: Not recorded.

Notes: The composer was given the theme of this work by the late Stefans Grové. The short theme spells Grové’s first name (Stefans).

The Prelude opens with sustained notes in three voices, interspersed with short, sudden chords in the remaining voice. The theme of the Chaconne is introduced by the second violin, viola and cello playing in parallel octaves. The second violin part is scored in parallel octaves, while the other two voices play single notes. The first violin plays the theme *pizzicato*, in the same register as the bottom note of the second violin. This movement requires an experienced group of players as the variations are challenging in terms of technique and ensemble playing. Each of the four voices contains challenging material, notably a fast variation in the cello part and some dense cluster chords in the second violin part. The composer indicates upward strumming of chords in certain places.

MEYER, Rudiger

Date and country of birth: Date not available, South Africa. Currently residing in Denmark.

Publishing details: Various options explained on Meyer's website. See below.

Contact details: <https://contact@rudigermeyer.com>

Title of work: **"Newsmusic" for string quartet (2002). Dedicated to the Zephyr Quartet.**

Duration: *circa* 14'

Movements: Not available

First performance: Not available

Recordings: Not available

Notes: This work contains string quartet, electronics and speech.

MOOLMAN, Armand

Date and country of birth: 1991, South Africa

Publishing details: Self published

Contact details: moolmanarmand531@gmail.com

Title of work: **"What I know for sure" for string quartet (2016). Composed as part of the composer's portfolio for a MMus degree in Composition, North West University, Potchefstroom, South Africa.**

Duration: *circa* 17'

Movements: I. Resilience: *Adagio, più mosso*

II. Connection: *Lento*

III. Gratitude: *Sehr langsam*

IV. The time that is given to you: *Sostenuto, molto calmo*

First performance: The last movement was performed by an *ad hoc* string quartet at North West University, Potchefstroom, South Africa.

Recordings: Not recorded

Notes: The composer pays meticulous attention to detail in this most atmospheric work. Slow tempo-indications create enough space for the rhythmically complex musical language to be expressed. The work contains extended techniques such as artificial harmonics, open ended *glissandi* and extensive use of *sul ponticello* and *sul tasto*. The composer specifies that *tremolo* should be as dense as possible.

MOSS, Keith

Date and country of birth: 1982, South Africa

Publishing details: Self-published. See below.

Contact details: www.keithmoss.co.za

Title of work: **String quartet no. 1 (2011)**

Duration: *circa* 15'

Movements: I. *Andante*

II. *Allegro*

III. *Lento sostenuto*

IV. *Allegro*

First performance: Not performed

Recordings: Not recorded

Notes: The composer notes that he uses a broad chromatic spectrum, with melody based on the underlying harmonic structure (Moss 2017). He aims to write challenging material for all four parts, not just the first violin. This holds true for all three of his quartets.

This work displays interesting use of rhythm without becoming over complicated. The first movement contains different combinations of dotted and triplet rhythms passed through the voices, coherently woven together. All four voices contain some passages in a high tessitura.

The second movement, composed in 3/4, but counted with one impulse per bar, contains thematic material with octave- and minor seventh leaps, written in a high tessitura for the cello. In the third movement, thematic material is introduced through *quasi* fugal entries. The fourth movement resembles a *gigue*, with the viola stating the theme in the first sixteen bars.

Title of work: **String quartet no. 2 (2014). Commissioned by the Paz Consort. Dedicated to Kara and Eva Weiss.**

Duration: *circa* 10'

Movements: Single movement. *Not too fast – meno mosso – piu mosso – Adagio sostenuto.*

First performance: Paz Consort, 12 August 2014.

Recordings: Not recorded

Notes: The composer notes that the quartet was dedicated based on a photograph of two Jewish ladies, Kara and her daughter Eva, and ends with a hymn for the two women. It was part of a wider project of commissioned quartets (Moss 2017).

The composer makes the most of the softer possibilities of the string quartet as a medium. The cello provides gently flowing rhythm and only joins the quartet conversation in the *meno mosso* section. The driving force in this section is the constant quavers in 9/8 metre, mostly in the second violin, viola and cello parts. In the last section, *Adagio sostenuto*, the composer repeatedly uses intervals of seconds, thirds and fourths. Notes are gently syncopated, sometimes tied, creating a lullaby-like effect.

Title of work: **String quartet no. 4 "Messitweet". Commissioned by the Signum Quartet (Germany).**

Duration: *circa* 51''

Movements: Single movement. *Andante.*

First performance: Signum Quartet, 24 July 2015.

Recordings: Signum Quartet. <https://youtu.be/bMv-Lj8PhG4>

Notes: The composer notes the following: "It only has 144 notes, the same number of characters allotted to a *Tweet* on Twitter, a popular social media application. It was written for the Signum Quartet's *#quartweet* project" (Moss 2017).

In this interesting conceptual work, the composer manages, despite the obvious constraints, to effectively use the string quartet as a medium.

MULLINS, Angie

Date and country of birth: Not available, South Africa

Publishing details: Not available

Contact details: www.angiemullins.com

Title of work: **"Accident in slow motion" for string quartet (2007)**

Duration: *circa* 10'

Movements: Not available

First performance: Wits Contemporary Performance Ensemble, 24 October 2007, Atrium, Wits, Johannesburg, South Africa.

Recordings: Not available

Notes: Not available

MUYANGA, Neo

Date and country of birth: Not available, South Africa

Publishing details: Self-published

Contact details: contact@neosong.net

Title of work: **“Moya” for string quartet (2007). Dedicated to the Sontonga Quartet.**

Duration: *circa* 5’30’’

Movements: Single movement. In the composer’s words the tempo varies from “slightly drowsy (messy rubato) to awake (a straight andante, quaver=100)” (Muyanga 2016).

First performance: Sontonga Quartet, July 2007, Grahamstown Festival, Grahamstown, South Africa.

Recordings: Not recorded

Notes: The Sesotho word “moya” means spirit, air, or wind. This quartet was composed as an offering of thanks to the spirits and ancestors who guided a young pilgrim on a new journey of discovery (Muyanga 2016).

The composer notes that his style is strongly influenced by the Zulu and Sotho choral music of the past century. He approaches composing for the string quartet in the same way as he would composing for a choir in four-part harmony (Muyanga 2016).

Manuscript available from SAMRO. Call number not supplied.

Title of work: **“Ema o tsamaye” for string quartet (2010, reworked in 2014). Commissioned by SAMRO for the Young Players Series publication.**

Duration: *circa* 7’

Movements: Single movement. The tempo varies from *Larghetto* to *vivo*.

First performance: Not specifically mentioned. The composer notes that both quartets are regularly performed by the Alfred Street Quartet, Jam Strings and the Shh.Art Quartet.

Recordings: No.

Notes: The composer describes the work as follows:

“Ema o tsamaye” is Sesotho for “stand up and walk”. The piece was first written in response to a SAMRO commission as part of a series meant for young string players. The work, inspired by the emblem of the Sankofa bird, sets out 'looking back' on the tonal traditions indigenous to South Africa while simultaneously 'walking forward' towards harmonic syncretism and speaks to the different historical influences that have touched the region after arriving on the east coast of South Africa through trade, slavery and other forms of exchange across the Indian ocean.

Manuscript available from SAMRO. Call number not supplied.

NDODANA-BREEN, Bongani

Date and country of birth: 1975, South Africa. Currently resides in Canada.

Publishing details: Self-published

Contact details: www.ndodanabreen.com

Title of work: **“Rituals for forgotten faces” 4A & 4B for string quartet (2000)**

“Rituals for forgotten faces” 1, 2 & 3 are for piano solo.

Duration: 4A: *circa* 13'40". 4B: Not available, estimated *circa* 4'.

Movements: 4A: Metronome indication only, MM: crotchet=80.

4B: *Allegro molto*

First performance: Not available

Recordings: Not available

Notes: The composer notes that “Rituals for forgotten faces” is a cycle of works. Numbers 1, 2 and 3 are works for piano solo. Numbers 1 and 2 were first performed in 1999 by South African pianist Jill Richards in Pittsburgh and Boston, USA. Number 5 is a Concerto Grosso in two movements, number 6 a recorder sextet, which was first performed in the Netherlands in 2000 (Ndodana-Breen 2000).

The composer uses the four individual voices as building blocks in creating a mesmerising overall rhythmical landscape. This practise could be seen as characteristic of the composer’s handling of the medium. In this work, the composer uses repetition of motifs effectively. This handwritten manuscript would be difficult to play from and would most likely have to be typeset before it can be performed.

Manuscript available from SAMRO. Call number A04584.

Title of work: **“Apologia at Umzimvubu” (II) for string quartet (2006)**

Originally composed in the same year for flute, violin and cello (version I).

Duration: *circa 7'*

Movements: Single movement - *Vivace*

First performance: Not available. Performed in 2010 by the University of Stellenbosch String Quartet at the Grachten Festival, Amsterdam, The Netherlands.

Recordings: Not available

Notes: This work demands an extremely disciplined approach to rhythm from the quartet. The work opens with running quavers, divided amongst the four voices, but the overall effect should be that of one instrument playing. Articulation in the accompanying voices is short and light. The composer emphasizes thematic material by stipulating longer articulation than that of the accompanying quaver passages. Towards the middle of the work a Xhosa melody is introduced, indicated to be played *Cantabile portamento, in the manner of a Xhosa matron*.

Title of work: **“Impepho” for string quartet (2014). Commissioned by the Odeion Quartet for the 2014 National Arts Festival, Grahamstown**

Duration: Not available

Movements: Single movement

First performance: Odeion Quartet, 2014, National Arts Festival, Grahamstown, South Africa

Recordings: Not available

Notes: The composer explains the title of the work as follows (Ndodana-Breen 2014): “The title of this string quartet is derived from a Xhosa traditional rite where the traditional incense, *impepho* is burned to communicate with the spirits of the ancient ones. It is believed that through the burning of this *impepho*, the ancestors are brought closer to us in our intercessions with them.” The composer also notes that the composition is based on traditional Xhosa modes, with influences from other Southern African musical traditions (Ndodana-Breen 2014).

The work opens with the theme in cello, written in a high register. The cello is accompanied by the other voices playing *flautando*. The work has strong rhythmic impetus, with frequent metre changes and pulse division amongst the four voices. The composer makes effective use of *tremolo* to add texture. The composer uses the string quartet as one large instrument, with material passed around in seamless fashion. This would require an established group of players.

NETSHIVHAMBE, Evans

Date and country of birth: 1982, South Africa

Publishing details: Not self-published. Manuscripts held by SAMRO.

Contact details: Evans. Netshivhambe@up.ac.za

Title of work: **“Gundo la Dakalo” for string quartet (2005)**

Duration: *circa 7’*

Movements: Single movement.

First performance: Sontonga Quartet, 2006.

Notes: The composer uses a single theme of five bars, which is broken up into motives and developed. Effective use of off-beats within the regular 4/4 beat structure provides a quirky, dance-like character. The four instruments are often used in unison or in octaves, with the first violin never venturing into a very high register. The violin and viola parts contain short passages reminiscent of fiddle music.

Manuscript held by SAMRO. Call number not supplied.

Title of work: **“3 Days and 3 Nights” for string quartet (2016)**

Duration: *circa 3’*

Movements: Single movement - *Maestoso*

First performance: Not performed

Recordings: Not recorded

Notes: Although the tempo indication might suggest otherwise, this work is upbeat and energetic in character. As in the previous work, a theme (in this work, six bars long) is broken up into motifs and passed around the four voices. Most thematic material lies in the violin and viola voices, with the viola part ascending into a high register.

Manuscript held by SAMRO. Call number not supplied.

Title of work: **“Gole” (Cloud) for string quartet (2016)**

Duration: *circa 3’*

Movements: Single movement - *Larghetto*

First performance: Not performed

Recordings: Not recorded

Notes: This work is written in an easily accessible and playable melodic language, and would be suitable for students new to the string quartet genre. The voices are often rhythmically paired, with

the two violins playing the same rhythm. Melodic material is shared amongst the four voices, written in a comfortable register.

Manuscript held by SAMRO. Call number not supplied.

Title of work: **“Mahosi a Sialala” (Traditional Kings) for string quartet (2016)**

Duration: *circa 3’*

Movements: Single movement – *Con brio*

First performance: Not performed

Recordings: Not recorded

Notes: This quartet is dedicated to the traditional Zulu kings, as guardians of indigenous knowledge systems (Netshivhambe 2017). The work is composed without the use of any extended techniques and is accessible for less experienced players.

Manuscript held by SAMRO. Call number not supplied.

Title of work: **“Naledzi Masase” (The Shining Star) for string quartet (2016)**

Duration: *circa 8’*

Movements: I. *Andantino*

II. *Andante*

First performance: Not performed

Recordings: Not recorded

Notes: Both movements are composed in major keys, E major and F-sharp major respectively, arguably to resemble the brightness of a shining star. The composer makes extensive use of syncopation in the first movement. Voices are mostly rhythmically paired together, with the two violin parts and viola part containing a virtuoso passage in demi-semiquavers.

The second movement opens with the cello part containing the melodic material, and handing over to the viola. The composer specifies bars of successive downbows, interspersed with bars of *detaché*, in the accompanying voices. Apart from the successive downbows (five consecutive bars in the cello part), the work is technically accessible for less experienced players.

Manuscript held by SAMRO. Call number not supplied.

Title of work: **“Ndi Muvenda” (I am Muvenda) for string quartet (2016)**

Duration: *circa 4’*

Movements: Single movement - *Andante*

First performance: Not performed

Recordings: Not recorded

Notes: This work contains artificial harmonics, quick changes to sharply contrasting harmonics, as well as many metre changes between 4/4, 5/4, 5/8, 7/8, etc.

Manuscript held by SAMRO. No call number.

Title of work: **“The Sting of a Honey Bee versus a Mosquito Bite” for string quartet (2016)**

Duration: *circa 3’*

Movements: Single movement - *Andante*

First performance: Not performed

Recordings: Not recorded

Notes: The essence of this work does not lie in the use of melody, but in the development of thematic fragments. In this quartet, as well as some of the composer’s more recent compositions, he uses a scale he refers to as “retrograde symmetry”. In this case the scale is built up out of the following notes: C – D – E – F – G – A-flat – B-flat – C.

The second violin and viola carry a substantial part of thematic material. The second violin part contains parallel fourths in the middle register.

Manuscript held by SAMRO. No call number.

Title of work: **“Tsiko ya Thendo” for string quartet (2016). Dedicated to the composer’s eldest daughter.**

Duration: *circa 3’*

Movements: Single movement: *Adagietto*

First performance: Not performed

Recordings: Not recorded

Notes: This work is used as the second movement of “Naledzi Masase”. Although the tempo indication differs, the metronome marking of MM: crotchet=75 is the same.

Manuscript held by SAMRO. No call number.

Title of work: **“Tsiko” (Creation) for string quartet (2016)**

Duration: *circa 6’*

Movements: I. *Andante moderato*

II. *Allegro – A tempo - Presto*

First performance: Not performed

Recordings: Not recorded

Notes: The two movements of this work are in different keys (E major and B-flat major respectively), but there is strong thematic resemblance, creating the illusion of the second movement being a variation of the first. This work would be suitable for less advanced players.

NEWCATER, Graham

Date and country of birth: 1941, South Africa

Publishing details: Not available

Contact details: Home: 011 434 1654. Cell phone: 073 579 0500

Title of work: **String quartet (1983)**

Duration: Not available

Movements: I. Palindrome

II. Dynamism

III. Inversion of Palindrome

First performance: Not performed

Recordings: Jürgen Schwietering and colleagues, Durban SABC. Date not available.

Notes: This serial composition is composed using the following tone row:

E F B-flat B G G-sharp A C C-sharp F-sharp D D-sharp (Leonard 2015)³⁰. Leonard notes that the composer divides the row into three sections of four notes each, resulting in each group of four notes being diatonic in a certain key, i.e. [sic]:

E – F – B-flat – B: B-flat major

G – G-sharp – A – C: C major, disregarding the G-sharp

C-sharp F-sharp D D-sharp, disregarding the D.

When the tone row is divided and observed in this way, the tone row possesses certain tonal qualities (Leonard 2015).

The first and third movements relate to a palindrome, while the second movement is loosely in sonata form (Leonard 2015).

This work is technically demanding, with a complicated rhythmical structure. The composer uses slow *glissandi*, *pizzicato glissando*, artificial harmonics and double stopping. Voices are equally important, with thematic material evenly distributed. The second movement contains frequent metre changes.

³⁰ Leonard (2015) provides a detailed analysis of the work.

Title of work: **“African Idylls” for string quartet (1995). Commissioned by SAMRO.**

Duration: Not available

Movements: I. Legend

II. Dance

III. Lullaby

IV. Ritual

First performance: Pro Musica String Quartet, Roodepoort Civic Theatre. Date not available.

Recordings: Not recorded

Notes: Original handwritten score in possession of DOMUS, University of Stellenbosch. Manuscript available from SAMRO. Call number Q00243.

NKUNA, Leslie

Date and country of birth: Not available, South Africa

Publishing details: Not available

Contact details: leslie.nkuna@yahoo.com

Title of work: “Unforgotten Fantasies” (2001)

Duration: Not available

Movements: Not available

First performance: Blake Quartet, 2001, Switzerland.

Recordings: Not available

Notes: The composers comes out of a strong choral tradition. At the time of writing the string quartet, he was not confident with stave notation yet and found it easier to write the work down in tonic-solfa and convert it to stave notation afterwards (Blake 2001).

In an interview with Michael Blake, the composer explained that the title of the work refers to not forgetting one’s roots, which, in his case, refers to his peaceful childhood in the 1940s, growing up in his parents’ thatched hut (Blake 2001).

NKUNA, Musa

Date and country of birth: 1973, South Africa. Currently resides in Germany.

Publishing details: MDN Classics

Contact details: musankuna@yahoo.de

Title of work: **String quartet no.1 (A peaceful Shangaan village) (1999). Submitted as part of the composer's portfolio for his MMus (Composition). Rhodes University. Dedicated to Paul and Paulette Joubert.**

Duration: *circa* 16'

Movements: I. *Lento*

II. *Allegro ma non troppo*

III. *Andante sostenuto – allegro - molto allegro - presto*

First performance: 1999, Rhodes University, Grahamstown. 2001, six performances in Switzerland, Blake Quartet. Most recently performed at the inauguration of the Chamber Music series, Staatsteater Kassel, Germany. Assiano Quartet. Date not available.

Recordings: Not recorded

Notes: The composer describes his compositional style as “syncretic – with a ‘crossover’ of African and Western styles of composition. Having grown up in a bicultural society has influenced his compositions to use both African and western “idioms” (Nkuna 2017). He describes the string quartet as follows: “It is a narrative descriptive piece, depicting monotony in a poor, remote, rural village in Limpopo. This is depicted in my use of harmony, structure, tonality and form. It uses a pentatonic scale. Lots of syncopated rhythms, extensive use of call-and-response which is a strong African musical feature.”

Nkuna approaches composing for the string quartet the same way as he would approach composing for a choir – by focusing on the four part harmony (Nkuna 2017).

The work opens with a soaring melody in a high tessitura in the first violin part. Thematic material is divided evenly amongst the four voices, with specific instructions where necessary, for example: “flat hair, *non vibrato*, extremely slow bow, with a rough sound”.

PRETSCH, Siegfried

Date and country of birth: 1966, South Africa

Publishing details: Self-published

Contact details: pretsch.siegfried@gmail.com

Title of work: **“Graphite Graffiti” for string quartet, Opus 6 (1998). Commissioned by SASOL, for the Pro Musica String Quartet**

Duration: *circa* 26'

Movements: I. A gypsy Baroque: *Allegretto*

II. Mortal fears: *Largo*

III. Wine, women and song: *Tempo di Minuetto*

IV. No recycle bin!: *L'istesso tempo*

First performance: Pro Musica String Quartet, March 1998, Roodepoort Civic theatre, Roodepoort, South Africa

Recordings: Live recording by the Roodepoort Civic theatre.

Notes: The composer describes his style as follows (Pretsch 2017): "With a touch of the Avant-garde it always had a melody to cling on to. Somehow there is always a religious feel to it – I love the solemn sacredness I experience in European cathedrals."

In this work, the "religious feel" the composer refers to can be heard in the second movement. The first movement, in ABA-form, is energetic, Neo-Baroque in character. In the B-section, marked *Andante*, melodic material is given first to the cello, then to the viola, with the other voices providing a funeral march-like accompaniment.

In the third movement, *Tempo di Minuetto*, the composer offsets 6/8 bars with 5/8 bars, resulting in an unusual off-beat waltz-like swing.

The writing is intriguing, with plenty of detail in all parts. The first violin part contains challenging double stopping.

Manuscript available from SAMRO. Call number A03914.

PRINCE, Lloyd

Date and country of birth: 1977, South Africa

Publishing details: Not available

Contact details: www.lloydprince.michaelblake.co.za

Title of work: "**Mixed up Bach**" for string quartet ((2001). Submitted to SAMRO for the **Intermediate Bursaries Competition for Composition Study in Southern Africa.**

Notes: Manuscript available from SAMRO. Call number A04746.

RAJNA, Thomas

Date and country of birth: 1928, Hungary. Immigrated to South Africa in 1970.

Publishing details: Amaranatha Music. Copyright for second quartet 2012. First quartet not published.

Contact details: trajna@telkomsa.net

Title of work: **String quartet no. 1 (1947)**

Duration: *circa* 14'

Movements: Single movement

First performance: Not available

Recordings: Schwietering Quartet, 1996. *The Hungarian Connection*.

Notes: The composer describes this single movement work as being in free rhapsodic form, with freely applied sonata form leading the material to be loosely divided into an exposition, development and recapitulation. Three elements appear throughout: a triplet figure, a muted melody characterized by the interval of a tritone, and a lament, which is introduced by the solo viola. While the first two elements are changed and developed in different ways, the lament appears three times in the same way, resembling a *ritornello*. (Rajna 1996).

Manuscript held by the UCT Archives.

Title of work: **String quartet no. 2 (2010). Commissioned by SAMRO. Dedicated to Suzanne Martens the Amici Quartet.**

Duration: *circa* 20'

Movements: I. *Allegro vivace*

II. *Andante espressivo*

III. *Molto vivace*

IV. Epilogue

First performance: Amici Quartet, 21 October 2012, St. Andrew's Presbyterian Church, Cape Town, South Africa.

Recordings: Not recorded

Notes: The composer notes that the first movement is a mosaic-like structure, containing three musical elements that recur and alternate throughout the movement, but in kaleidoscope-like fashion, always take on a different shape (Rajna 2012). The second movement is constructed in freely applied sonata form, while the third is rhythmically driven by a relentless *ostinato*-figure. The fourth movement opens with a *Lento*-section in which the lyrical theme of the first movement is completed.

Rajna challenges all four players in this most soulful work. Texturally the writing is rather dense in places, with the voices written fairly close together. The players must therefore take extra care with voice balancing, so as to allow the thematic material to be heard.

Manuscript available from SAMRO. Call number A06931.

ROOSENSCHOON, Hans

Date and country of birth: 1952, The Netherlands. Emigrated to South Africa in 1953.

Publishing details: Hans Roosenschoon Publishing.

Contact details: hans@roosenschoon.co.za

Title of work: **“To open a window” for string quartet (1995). Commissioned by SAMRO for the Odeion Quartet.**

Duration: *circa 20'*

Movements: I. *Adagio-Allegro molto*

II. *Adagio*

III. *Boogie-Woogie*

First performance: Odeion Quartet, 5 August 1996, Stellenbosch, South Africa. Various subsequent performances, including the Chilingirian Quartet, Zagreb Quartet and Amici Quartet.

Broadcasts: 5 March 1996, Odeion String Quartet on SABC Radio/ 20 August 1996, Odeion String Quartet, Norwegian Broadcasting Corporation, Channel 2 Radio/29 October 2006, Bavarian Radio, channel *Bayern 4 Klassik*, in the programme *Musik der Welt*.

Notes: The composer explains the title as follows (Roosenschoon 2017):

The title refers to an old Friesian proverb which reads: “dêrt God in doar tichtslicht, docht Er in finster epen” (When God closes a door, He leaves a window open). Musically speaking, the reference is to what the composer considers to be a turning point in his compositional style.

The slow four bar introduction is followed by a fast movement in *alla breve* metre. This movement is rhythmically extremely complicated, with each voice following its own path. Even though only crotchets and quavers are used, the combination of grouping, slurs and accents is unique in each voice. Although individual voices occasionally have individual dynamics, the four voices generally correspond dynamically more than they do rhythmically.

The second movement forms the thematic nucleus of the quartet in the sense that it contains all the thematic material used in all three movements (Roosenschoon 2017). The second movement opens with an atmospheric melody in the cello, written in the G-clef. This melody expands later in the movement, taking the cello melody well into the upper violin range. Roosenschoon makes effective use of harmonics and double stopping in the first violin part.



The third movement contains a juxtaposition of “boogie-woogie” material and abrupt semiquaver interjections.

Manuscript registered at SAMRO. Call number A00679. To be obtained from the publisher.

ROSENZWEIG, Michael

Date and country of birth: 1951, South Africa. Currently resides in the UK.

Publishing details: Not available

Contact details: michael.rosenzweig@binternet.com

Title of work: **String Quartet no. 2 (date not available)**

Duration: *circa* 10'

Movements: Single movement with frequent tempo changes.

First performance: Not available

Recordings: Not recorded

Notes: The work begins atmospherically, with swells (“hairpins”) in soft dynamics. Along with frequent but relatively subtle tempo changes, the composer uses frequent metre changes. Metre mostly revolves around 2/4, 2/8 and 3/8. The work is rhythmically complex, with cross rhythms, and passages in running demisemiquavers. At times the first violin part is written in an extremely high tessitura. Other technical challenges include *pizzicato* chords, *tremolo* while playing harmonics, double stopping as well as *tremolo* while playing double stops.

ROUX, Isak

No personal details available

Title of work: **Movement for String Quartet**

Duration: Not available

Movements: Single movement. *Fuga con Akune Licenze – Elegie – Fuga*

First performance: Not performed

Recordings: Not recorded

Notes: Manuscript available from SAMRO. Call number Q00148

SCHERZINGER, Martin

Date and country of birth: Not available, South Africa. Currently resides in the US.

Publishing details: Not available

Contact details: scherzinger@nuy.edu [30/06/2017]

Title of work: **“Across the Dancing Ground” for string quartet (2004)**

Duration: Not available

Movements: I. *Allegro*

II. *Andante*

III. *Allegretto*

IV. *Andante*

V. *Andante*

First performance: Not available

Recordings: Not available

Notes: Manuscript held at SAMRO. Call number not supplied.

SCHONKEN, Antoni

Date and country of birth: 1987, South Africa

Publishing details: Self-published

Contact details: www.antonischonken.com

Title of work: **String quartet no. 1, “Remembrance in Solitude” (2014). Commissioned by the Holocaust Society for performance by the Paz Consort.**

Duration: *circa 20'*

Movements: Single movement

First performance: Paz Consort, 10 August 2014, Pretoria, South Africa.

Recordings: Not recorded

Notes: The composer describes the work as follows (Schonken 2016):

The work is a palindrome, so the second half is an almost exact retrograde of the first half. In the middle, the old anthem of the Third Reich forms the climax (or rather, anti-climax) of the music. Against this, *L'homme Armé* is a softer, more subtle voice that symbolises hope and perseverance in the face of adversity.

The composer notes that the basic *tempo*-indication does not have to be precisely what is indicated, but that the different *tempi* in relation to each other must be precise. For this reason the instructions “one and a half times faster” and “double the speed” have to be taken literally. A simple, dance-like character is achieved through the use of open strings and dance-like rhythms. The first violin part contains melodic material in a high tessitura, creating a heroic effect. The composer makes use of techniques such as *col legno*, crush tones, crunch tones, bowing on sections of the instrument other than the strings, bowing behind the bridge, and *sul ponticello*. Players are also requested to slow down *ad libitum*, so as to create an unsynchronized effect.

Title of work: **String quartet no. 2, “A 29-year old security guard” (2016). Commissioned by the Juliet Quartet.**

Duration: *circa* 15’

Movements: Single movement

First performance: Juliet Quartet, 15-17 September 2015, Stellenbosch International Composers’ Symposium, Fisser Hall, Stellenbosch, South Africa.

Recordings: Not recorded

Notes: This quartet further explores the new direction in the composer’s handling of notation. In his own words (Schonken 2016):

My style is constantly evolving. At the time of the first quartet, I was beginning to explore non- standard notation, effects, and especially harmonics. Over the last few years, that approach has sharpened focus substantially, so that these days my string writing consists of about 70% natural harmonic writing, and often includes natural effects that mimic the wind, rain or something similar. My compositions these days often don’t have scores but only parts, so that temporal synchronicity is eliminated and players can explore a work with a solo voice. My style represents a kind of post-modern classicism in that I often employ traditional instrumental tropes to enhance the accessibility of my compositions. These tropes are often a jumping board to get players in a space where they are willing to explore experimental techniques and styles.

This quartet was composed as a reaction to the events that took place in Orlando, Florida, USA, on 12 June 2016.

SIMON, John

Date and country of birth: 1944, South Africa. Currently resides in the UK.

Publishing details: No publisher, not self-published

Contact details: www.johnsimon.co.uk [30/06/2017]

Title of work: **String Quartet “The Scream”, Opus 52 (2011)**³¹

Duration: *circa* 17’

Movements: Four movements following each other *attacca*.

I. *Moderato assai – Allegro*

II. *Scherzando con dolore*

III. *Lento*

IV. *Lugubre, con malinconia*

First performance: Not performed

Recordings: Not recorded

Notes: In the preface to the manuscript, the composer notes that his aim with this work was to write a concise string quartet of world class standard (Simon 2011).

Apart from the gentle introductory *Moderato assai*, the character of the first movement is predominantly driven, fast and loud. The composer used semiquaver passages and figures made up of a quaver, followed by two semiquavers, to drive the rhythm. Melodic passages are characterised by large interval leaps, sometimes a thirteenth in the first violin part.

The *Scherzo* has a somewhat unusual character, differing from its traditional character with markings such as *lamentoso* and *patetico*.

The composer regards the third movement, *Lento*, to be the heart of the work. Here, the texture varies from extremely delicate, with the violins playing in a high register, with the other two voices lower, to extremely dense, with all four voices playing *tremolo* marked *fortississimo*.

According to the composer, the subtitle of the work refers to the extremely high passage that occurs in the first violin nineteen bars from the end of the work.

This work requires players with an excellent sense of pitch and rhythm.

SKEEF, Eugene

Date and country of birth: 1950, South Africa. Immigrated to the UK in 1980.

Publishing details: Not available

Contact details: eugeneskeef@gmail.com

Title of work: **“uxholo” for string quartet (2010). Commissioned by the Quartet of Peace.**

Duration: *circa* 6’

Movements: Single movement

³¹ Reworked, September 2017. The composer attempted to streamline certain passages, in order to make them more idiomatic for string players (Simon 2017).

First performance: Quartet of Peace, 21 October 2010, Endler Hall, Stellenbosch. Performed immediately thereafter in the Thomaskirche, Leipzig, Germany.

Recordings: Recording of first performance

Notes: The title of the work, “uxolo”, means “peace” in Zulu, and “forgiveness” in Xhosa. The composer describes the background to the work as follows (Skeef 2017a):

I composed ‘uxolo’ for the four Nobel Peace laureates of South Africa: Nelson Mandela, FW de Klerk, Archbishop Emeritus Desmond Tutu and Chief Albert Luthuli. I envisioned the piece as a response to – and a celebration of – the ethos of forgiveness, which in my view is a prerequisite in the selfless path to the attainment of peace.

The string parts are complicated and demand an experienced group. The work ends with the composer’s rendition of a laid-back African melody, reminiscent of what he was used to listening to as a child.

STEPHENSON, Allan

Date and country of birth: 1949, UK. Emigrated to South Africa in 1973.

Publishing details: accolade@t__online.de

Contact details: allstepson@mweb.co.za

Title of work: **Miniature Quartet for string quartet (1992)**

Duration: *circa 12’*

Movements: I. *Allegro ritmico*

II. Scherzo: *Molto vivace*

III. *Poco adagio*

IV. Finale: *Allegro giocoso*

First performance: Not available

Recordings: Not available

Notes: This work is structurally simple and technically manageable. The composer creates rhythmic interest by using off beats and off beat accents. The melodic line is generally carried by one instrument, with the other voices accompanying. In the last movement, the adding of 3/8 metre bars into the 2/4 metre bar structure creates “suspended” effect.

Title of work: **String quartet no. 1 (1994). Dedicated to the Schwietering Quartet**

Duration: *circa 25’*

Movements: I. *Con moto - Allegro energico – Molto lento e tranquillo – Allegro energico*

II. Lento: *Lento espressivo*

III. Scherzo: *Molto vivace*

IV. Finale: *Allegro molto*

First performance: Schwietering Quartet. Date and venue not available.

Recordings: Not recorded

Notes: The first movement opens with a gently rocking rhythm in 6/8 metre. Melodic material is passed from voice to voice in soft dynamics. Melodies are constructed through repetition of motifs. The *Allegro energico* displays strong rhythmic drive with syncopated rhythm and accentuation. Changing metre adds an interesting rhythmic unpredictability. This movement contains double stopping in all parts.

The second movement opens with the two violins voiced close together in the low register of the violin, creating a dark, rich tone colour. This movement is extremely melodic, with all four voices taking part in the conversation. The Scherzo contains quirky rhythmic elements, adding humour to the movement. The composer indicates the use of artificial harmonics, these are effective and not challenging. The first violin part contains a few isolated bars of challenging high passagework. In the vibrant Finale, the four players need to be rhythmically extremely tight. Other challenges include quick changes between *arco* and *pizzicato*, and a short section of triple stopping in semiquaver passages.

Title of work: **String quartet no. 2 (1997)**

Duration: *circa* 18'30''

Movements: Single movement consisting of many interlinking sections.

Moderato – Allegro vivo – Poco meno mosso – Tempo 1 – Tempo 1 - Passionata, a tempo – Adagietto – Piu mosso – Allegro scherzando – Allegro energico – Quasi recitativo – Allegro energico – Quasi recitativo – Meno mosso – Allegro energico – Piu allegro.

First performance: Cape Town String Quartet. Date and venue not available.

Recordings: Not recorded

Notes: The composer divides the work into four separate "movements" and manages to link them seamlessly. The first section (*Moderato* up to but not including *Adagietto*) consists of a short introduction, followed by the first theme. This theme is lively in character, with clean articulation and excellent rhythm required from the players. The second theme is carried by the first violin (the second *tempo 1*), while the accompanying voices contain motifs from the previous theme.

The *Adagietto* functions as a slow movement and is much darker in character. Here, even the first violin is composed in the middle register so as to take advantage of the rich timbre of this register. The *Allegro scherzando*, which functions as the third movement, is linked to the *Adagietto* by some

rhapsodic material. The *Allegro scherzando* is playful in character, with the quartet playing *pizzicato*. The addition of grace notes adds character. Stephenson adds some Bartók *pizzicato* for effect. As is often the case with his treatment of rhythm, he creates a “suspended” effect by interjecting 2/4 metre passages with 3/8 metre bars.

The last section of the work. Consisting of recurring sections of *Allegro energico*, interspersed with *cadenza*-like solos for the first violin, viola and cello, functions as the fourth movement.

Manuscript available from SAMRO. Call number A02435.

Title of work: **String quartet no. 3 (2000)**

Duration: *circa* 20'

Movements: I. *Lento – Allegro – meno mosso – a tempo*

II. *Scherzo pizzicato: Molto vivace*

III. *Lento*

IV. Finale: *Allegro vivace*

First performance: Odeion Quartet. Date and venue not available.

Recordings: Not recorded

Notes: This quartet, like the second quartet, opens with a short, slow introduction, followed a lively first movement. Voices are written relatively close together, with the first violin only occasionally venturing into the higher registers. Because of the fast, scale-like passages, excellent bow control is of high importance in order to articulate precisely.

The second movement, as is the case with the third section of the second quartet, is written in compound time and to be executed *pizzicato*. Although the music seems uncomplicated, voices are often rhythmically independent. The viola part contains some bars of strummed chords towards the end.

In the third movement, the composer uses arpeggiated sextuplets in the viola voice and an expressive semiquaver line in the cello voice to accompany the melody, played by both violins.

In the Finale, the composer's use of articulation and rhythm reminds the listener of the first movement. The movement contains some fast passagework in a high tessitura, with arpeggiated semiquaver sextuplet figures appearing in the second violin.

Manuscript available from SAMRO. Call number A04556.

Title of work: **String quartet no. 4 (2005). Dedicated to the Amici Quartet**

Duration: *circa* 18'

Movements: I. *Allegro*

II. *Lento e espressivo*

III. *Valse Burlesque Español*

IV. Finale: *Allegro vivo*

First performance: Amici Quartet, 2005

Recordings: Not recorded

Notes: The opening statement in the *Allegro* is given to the viola, followed by the second violin. Characteristic of this movement is the interplay amongst the voices, with plenty of voice doubling. Most notable in the *Lento e espressivo* is the densely textured middle section within the relatively transparent movement. Here, the three top voices play an ascending line in rhythmic unison, in contrast with the chromatically descending line in the cello. This leads to a melody played by the inner voices, while the outer voices accompany in semiquaver sextuplets.

The *Valse Burlesque Español* is playful in character, with considerable use of *ricochet* and chordal effects.

The Finale opens with a challenging scale-like passage in semiquavers, with the voices written in octaves, but the first and second violins playing in unison. This occurs several times throughout the movement, posing a challenge for intonation and tone colour. This movement contains plenty of virtuosic passages for all four voices.

Manuscript available from SAMRO. Call number A06510.

Title of work: **String quartet no. 5**

Duration: *circa 25'*

Movements: I. *Lento – vivace – poco meno – poco piu mosso – vivace – poco meno mosso – poco meno – vivace – poco meno – poco piu mosso – lento.*

II. *Lento*

III. Scherzo: *Molto vivace*

IV. Rondo Finale: *Allegro vivace*

First performance: Not performed

Recordings: Not recorded

Notes: Stephenson's characteristic use of metre, rhythm and melodic fragmentation and chromaticism is evident throughout this work. The first movement consists of four recurring sections, each with its own thematic material. The third movement is composed in quick 3/4-metre, to be played with only one impulse per bar. The fourth movement is more serious in character than is normally the case with the composer's finales, with the initial character indication of the main

theme marked as “ironic”. When this theme is later developed, the character indication changes to *scherzando*. This movement poses challenges for the quartet regarding playing passages in octaves.

STEYN, Jean-Pierre

Date and country of birth: 1988, South Africa

Publishing details: Not available

Contact details: jp@jeanpierresteyn.com

Title of work: **String quartet no. 1, “Evolution” (2014)**

Duration: *circa* 14’

Movements: I. *Allegro con moto*

II. *Largo*

III. Fughetta: *Andante moderato*

IV. Rondo: *Allegro molto con spirito*

First performance: Not available

Recordings: Not available

Notes: The composer describes the work as follows (Steyn 2014):

This string quartet has a conceptual basis in which it progresses chronologically through various style periods—an *evolution* of sort. Its four movements are structurally linked and lead to a summation, of sort, in the fourth movement where material from the foregoing three movements are interpolated and superimposed.

The classical influence of the first movement is evident in the opening statement. This movement is composed in sonata form. The composer breaks with tradition by adding quirky off-beat accompaniment to an otherwise classically treated melody line.

The second movement, inspired by *Aphrodite*, the Greek goddess of love, explores love in its different guises, from the sentimental to the sensual (Steyn 2014). Noteworthy in this movement is the *Habanera* rhythm in the cello, accompanying the melody in the first violin.

Although the fugal subject in the third movement is built on the Lydian mode, the movement still broadly revolves around a tonal centre (Steyn 2014). The composer adds interest by treating the four-bar fugal theme in a variety of expressive ways: *Scherzando*, *espressivo con fuoco*, *dolce*, *furioso marcato* and *dolce legato*. The last entry leads to the movement decaying and ending in *ppp*.

The *Rondo* takes the shape of ABADACA, with A representing the fourth movement melody, while each episode further develops material from the previous movements, thus B develops the first movement, C the second and D the third movement.

The quartet writing is clear and uncomplicated, which techniques such as bowing behind the bridge, Bartók *pizzicato*, *sul ponticello*, *col legno* and *ricochet* implemented.

SWANSON, Walter

Date and country of birth: 1903, London, UK -1985, South Africa

Publishing details: Not available

Contact details: Deceased

Title of work: **“From an Edwardian Drawing Room” for string quartet (1978)**

Notes: Manuscript available from SAMRO. Call number A02766.

Title of work: **“Reverie Tranquille” for string quartet (1978)**

Duration: *circa 3'*

Movements: Single movement

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A01760

TALJAARD, Hannes

Date and country of birth: 1971, South Africa

Publishing details: Self-published

Contact details: Hannes.Taljaard@nwu.ac.za

Title of work: **Four Essays for string quartet (2003-4). Composed for the Rubio Quartet, as part of the composer's portfolio for his Doctoral degree in Composition.**

“Lyrico” revised after the first performance.



Duration: *circa 26'*

Movements: I. *Serioso: Mosso*

II. *Intermezzo: Con moto*

III. *Scherzo: Mosso*

IV. *Lyrico: Tranquillo*

First performance: Rubio String Quartet (Belgium), 26 September 2004, Unisa Conference Hall, Sunnyside campus, Sunnyside, Pretoria, South Africa. Performed two days later by the same quartet in Potchefstroom, South Africa.

Recordings: Sample recording

Notes: The composer notes that the Four Essays can either be performed as a work, or separately, as each essay has its own character. He explains similarities as follows (Taljaard 2017):

The first and last essay (**Serioso** and **Lyrico**) share many stylistic similarities, especially in the systematics of the organisation of pitches and pitch classes, and to some extent in the systematics of the organisation of rhythms. They are differentiated, however by the different roles that symmetry plays in the structures, and in other aspects. The third essay (**Scherzo**) is to some extent related to **Serioso** and **Lyrico**, but in a freer way. **Intermezzo** stands more on its own, and is in a sense a germ from which several other compositions grew over the subsequent fifteen years.

This is a complicated, extremely detailed score with precise indications for each player. The score demands four players of exceptionally high standard, not only to execute individual parts, but also to master the Four Essays as a quartet. In the first and third essays, the composer often writes the voices very close together, giving the impression of intertwining semitones, adding tension to the harmony. The full dynamic range of the instruments is used to great effect. Special techniques include *Punta d'arco battute*, left hand *pizzicato* while sustaining a long note with the bow, Bartók *pizzicato* and a passage using open harmonics. In some sections the composer specifies bowings. The use of open strings is also specified. The work contains plenty of challenging, but possible to play, double stopping.

TEMMING, Roelof

Date and country of birth: 1946, The Netherlands – 2012, South Africa

Publishing details: String quartets unpublished

Contact details: Deceased. Manuscripts can be requested from Dr. Liezl-Maret Jacobs,

liezlmaret.jacobs@gmail.com

Title of work: **String quartet no. 1 (1968)**

Duration: *circa 20'*

Movements: I. *Adagio – Vivo – Marcato – Adagio – Vivo*

II. *Lento – Quasi Allegretto – Lento*

III. *Presto*

First performance: Not performed

Recordings: Not recorded

Notes: Thematic material in the first movement is built around specific intervals. The most prominent interval is the major seventh, written in minims. In the opening statement, this interval occurs four times in the following sequence: F#-G (descending), G $\bar{2}$ -F (ascending), C#-D (descending), D $\bar{2}$ -C (ascending). This motif occurs in both *Adagio* sections in all four voices. Other prominent intervals are chromatically ascending and descending fifths, as well as alternating semitones.

Thematic material in the *Vivo* section initially centres round a perfect fourth.

The second movement starts with a slow four-bar melody treated *fugato* style. The melody is played first by the second violin, starting on D above middle C. The first violin entry is written an eleventh higher than the second violin, starting on E. The viola starts on F# below middle C and the cello on G# an octave lower than the viola. The middle section of this movement, *Quasi Allegretto*, is written in a mixture of 4/8, 5/8 and 3/8 time signature, creating a feeling of a misplaced Waltz. Continuous use of semitone intervals, accompanied by parallel fifths, adds to the character of this section.

The first section of the third movement is constructed a two-bar, seven note scale resembling a melodic minor³². The time signature is mostly 6/8, with the occasional 5/8 metre bar. Towards the end of the movement, the metre changes to 4/4 / 5/4 metre, and the composer refers back to material used in the first movement.

Because of the absence of a recognisable tonal centre, this work is not suitable for inexperienced quartet players. Each player must possess a well-developed sense of relative pitch.

At the moment this quartet only exists in manuscript form, with Temmingh's working markings visible. Although some dynamics are indicated, the manuscript contains no phrase and articulation markings. These could be added through careful editing.

Title of work: **"Prelude en Fuga" for string quartet (1973)**

Duration: *circa 7'*

Movements: I. Prelude: *Lento*

II. Fuga: *Andante - Allegro*

First performance: Not performed

Recordings: Not recorded

³² This resembles material later used in the third movement of the Violin Sonata.

Notes: The brief “Prelude” (46 bars long) opens with two soft chord clusters, after which the first violin enters with a short lamenting melody. This melody, as well as fragments thereof, occurs several times. Characteristic of this movement is the three note motif consisting of a descending semitone, followed by an ascending whole tone, creating an effect resembling a sigh. The composer indicates a soft dynamic range, from *piano* to *pianississimo*.

The “Fuga” (82 bars long), does not fit the mould of a traditional fugue. Apart from the first melodic fugal theme, the composer uses several motifs and fragments in an imitative way. The first three entries, in the order of first violin, second violin and cello, are spaced three bars apart, with the last entry, by the viola, four bars after the cello entry³³. The viola entry ends abruptly after three bars, with the second violin re-entering with the theme two bars later, followed by the cello three bars after the second violin. As the movement develops, the rhythm becomes more complicated, resulting in a relentless semiquaver accompaniment to the original theme, this time marked *fortississimo*. The composer uses *glissandi* as a means of creating variation. The work ends with the original theme being played by the first violin, followed by all four players playing A, disappearing from *pianississimo* into inaudibility.

VAN DER WALT, Maretha

Date and country of birth: 1987, South Africa

Publishing details: Not published.

Contact details: madhattie@gmail.com

Title of work: **String Quartet no. 1 (2010). Composed as part of her final year composition portfolio, University of Stellenbosch.**

Duration: *circa* 9’30’’

Movements: Single movement.

First performance: Juliet Quartet (South Africa), 25 April 2015, Baxter Concert Hall, Cape Town, South Africa.

Recordings: Not recorded.

Notes: The work begins in elegiac mood, with the first violin entering alone. After being joined by the second violin, a soaring melody, with the first violin playing harmonics, follows. The work develops into a faster, more rhythmical pace, where a folk-like, rhythmically driven melody is given to the

³³ Temmingh lightly pencilled the following woodwind voices next to the string entries: first violin – oboe; second violin – clarinet; viola – flute; cello – bassoon. It is unclear whether he intended to transcribe the work for woodwinds, or whether he wanted the string instruments to resemble the tone colour of the different woodwind instruments.

viola. Although the work contains technically demanding passages, it was evidently composed by a string player who knows how to write for the instruments.

VAN DER WESTHUIZEN, Petrus

Date and country of birth: Not available, South Africa

Publishing details: Not available

Contact details: Not available

Title of work: **String quartet (2000). Submitted to SAMRO for the Intermediate Bursaries Competition for Composition Study in Southern Africa.**

Duration: Not available

Movements: Not available

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A04467.

VAN DIJK, Mattijs

Date and country of birth: 1983, South Africa

Publishing details: Self-published

Contact details: waldania23@yahoo.com, [@batcomposer](#)

Title of work: **String quartet no. 1, "Hotel 35" (2001). With narrator.**

Duration: *circa 16'*

Movements: Single movement, with interlinking sections.

Introduction – First section – interlude 1 – second section – interlude 2 – third section – coda (Van Dijk 2017)

First performance: Odeion Quartet with Juan Muñoz, exact date not available, Bloemfontein, South Africa. Subsequently performed by the Odeion Quartet, narrated by the composer, 2002, Old Town House, Cape Town, South Africa.

Recordings: Live recording.

Notes: This quartet was composed when the prolific young composer was 18 years old. The subtitle refers to the title of a poem he wrote while still at school, and is in part about his mother being deathly ill, in part about a school crush, and in part about a hotel room he was staying in at the time.

The composer notes that the last section of the work is programmatic, depicting flicking through television channels (Van Dijk 2017).

The work opens with a sombre, bleak melody in the cello, followed by a more expressive melody in the first violin. The quartet forms a soulful, expressive base for the narrator to read the poem.

The composer makes use of the lyrical and technical possibilities of each instrument by including technically challenging passages in all four voices. The first violin and viola have lyrical passages in a high tessitura, while the second violin has scale-like semiquaver passages rising into the high register. The first section contains fast, but effectively written, chordal passages.

The composer indicates *col legno*, long *glissandi* starting from as high as possible on the instrument, as well as slapping of the ribs of the cello.

Title of work: **String quartet no. 2 (2002)**

Although string quartets two to six are not dedicated to a specific group, the composer notes that he had the Sontonga Quartet in mind when composing them (Van Dijk M. 2017).

Duration: *circa* 33'

Movements: I. MM: crotchet=160

II. MM: crotchet=50

III. MM: crotchet=170

IV. MM: crotchet=45

The fourth movement follows directly on the third.

First performance: Not performed

Recordings: Not recorded

Notes: The composer notes that he was influenced by the music of Gustav Mahler while composing this quartet and, as is often the case in Mahler's music, the work ends with a funeral march, which was inspired by his mother's death a few months prior to composing this work (Van Dijk M. 2017).

The first movement contains a haunting melody, (consisting of an ascending minor third, ascending perfect fourth, followed by a chromatically descending line) introduced first by the cello, taken over by the first violin, almost in fugal fashion, and later played in its entirety and developed by the viola. Although not part of this melody, the second violin part contains a motif that spans three octaves in eight bars, requiring considerable agility from the player.

The third movement begins with extremely fast *pizzicato* in the viola part. The other voices add texture by means of sustained harmony. The *pizzicato*-section returns, this time with all four voices taking part.

The fourth movement opens with the four instruments playing sustained harmony *con forza*. This is followed by a very high tessitura melody in the cello. When this melody returns, it is played by the first violin on the G-string. This melody is developed into the extreme high register of the violin, with the dynamic marking of *fff* in places, which would result in a screaming sound, depicting utmost pain and anguish. The composer thus uses extreme registers on the instruments in a most effective way. The music subsides and the work ends quietly.

Title of work: **String quartet no. 3, "Sirens" (2003)**

Duration: *circa 16'*

Movements: Only metronome marks are supplied.

I. Unofficial subtitle: "Hero's Theme", MM: crotchet=55

II. Unofficial subtitle: "Siren's Song", MM: crotchet=55

III. Unofficial subtitle: "Jagged Rocks/Shipwreck", MM: crotchet=130

IV. Unofficial subtitle: "Aftermath", MM: crotchet=55

Although there are four movements, the work is divided into two sections of two movements each (Van Dijk 2017).

First performance: Sontonga Quartet, 2002, student concert, Baxter Concert Hall, South African College of Music (University of Cape Town), South Africa.

Recordings: Live recording. Recording engineer: Rob Johnson.

Notes: The composer notes that the work is based on the mythological creatures from Homer's "Odyssey".

The first movement contains thematic material with passages in a high register for both the first and second violins. The composer makes good use of open strings in double stopped sections.

In the third movement, the quartet is instructed to exaggerate the dynamics throughout. The melody is stated first by the cello, playing *ff*. When it is taken over by the first violin, the dynamic instruction is *pp*. The viola and second violin entries follow, also *pp*. This movement contains passages of rhythmic complexity amongst the voices.

The fourth movement draws the work to a close, starting with the voices spaced wide apart, all marked *fff*, but decaying quickly into sustained harmonies with minimal movement, marked *ppp* and *pppp*, giving the viola the last melody.

Title of work: **String quartet no. 4, "Music for an unwritten play" (2003)**

Duration: *circa 25'*

Movements: I. Two Birds and a Cup of Tea: Delicately, tenderly, lovingly: MM: crotchet=60

II. Stanley Magafta's Waltz: MM: minim=80 – crotchet=140 – crotchet=80

III. Anger for no apparent reason: MM: crotchet=45 – crotchet=140 – crotchet=70

IV. The Vanquishing of Mr Gallos (with a trout): MM: dotted crotchet=60 – *molto accelerando* – dotted crotchet=120 – crotchet=120 – dotted crotchet=120 – crotchet=90 – crotchet=70 – dotted crotchet=40 – *molto accelerando* – dotted crotchet=110 – minim=120.

First performance: Ad hoc quartet consisting of Waldo Alexander (violin 1), Tzu-Fan Tang (violin 2), Paula Gabriel (viola) and Brian Choveaux (cello), 2007, as part of a fundraising concert titled "Memories of Light and Darkness". Baxter Concert Hall, Cape Town, South Africa.

Recordings: Live recording. Recording engineer: Matt Foster.

Notes: Programmatically, this work can be regarded as a pastiche of a 1920s silent film or melodrama (Van Dijk 2017). The four movements depict an encounter between Stanley and his love interest.

The first movement contains extensive use of open as well as artificial harmonics. The composer uses different bow strokes in order for the sound to decay into nothing at the end of this movement: The last two bars are played six times, twice *ordinario*, once *sul ponticello* and three times *col legno tratto*, which would result in the sound having died away.

Other extended techniques implemented in this work include slow double harmonic *glissandi*, fast *glissandi* to an unspecified pitch, giving the impression of sliding into "nothing" (*glissando a niente*), plucking the string with a right hand finger nail while sliding up and down the fingerboard with a left hand finger nail, as well as bowing behind the bridge.

Although the second movement is titled "Stanley Magafta's Waltz, the movement is actually a quick polka, referring to the character's clumsiness and misguided knowledge of dancing. Melodically, the viola plays a prominent role.

In the fourth movement, the first violin part is often written in a very high tessitura, which makes it possible for the composer to space the voices wide apart.

Title of work: **String quartet no. 5, "Hush: Variations, with theme" (2003). Dedicated to the composer's mother, Susi, who died of cancer.**

Duration: *circa* 13'20''

Movements: Single movement, with interlinking sections.

Introduction – first section – interlude – second section – variation (or recapitulation) of first section – third section – theme (Van Dijk M. 2017).

First performance: Not performed

Recordings: Not recorded

Notes: The composer notes that although this work is not programmatic as such, it depicts his attempt at processing the death of his mother and overcoming separation anxiety (Van Dijk M. 2017). The variations, depicting anguish and turmoil, lead to the song “Hush little baby”, which appears in the viola voice at the end of the work.

The composer uses the same extended *pizzicato*-techniques as in the fourth quartet, but adds an effect that requires the bow to be pressed down on the string as hard as possible, yet the sound produced should not be louder than *mezzo piano*. The composer writes in the score that, if executed correctly, the effect should be that of a modem trying to connect to the internet (Van Dijk M. 2003).

Title of work: **String quartet no. 6 (2006)**

Duration: *circa* 20'

Movements: Single movement, with interlinking sections.

First section – second section (fugue 1) – repeat of first section – third section (fugue 2).

First performance: Not performed

Recordings: Not recorded

Notes: The composer notes that this quartet contains material that was later developed into the single movement quartet “Truce’ he asked”. His three note musical signature, consisting of a tone, semitone down and whole tone up, was used for the first time in this work (Van Dijk M. 2017).

The work opens with the top three voices playing artificial harmonic marked *pp*, while the cello plays a lamenting melody in an extremely high register. Considering that the composer noted that he had the Sontonga Quartet in mind when composing this work, one can assume that he wrote this melody knowing that the capacity for beauty and lyricism in Brian Choveaux’s playing would do justice to it. In the second section (first fugal section), the viola voice presents motifs to be used in the fugal theme itself, which is first presented as a whole in the second violin. The fugal theme is two and a half bars long, creating a slightly off-beat effect with each entry.

This work contains both extremely lyrical, as well as rhythmically driven sections. Van Dijk uses the quartet as an instrument to portray a wide scope of colours and textures.

Title of work: **“Truce’, he asked” for string quartet (2006). Submitted to SAMRO for the overseas composition scholarship competition.**

Duration: *circa* 7'

Movements: Single movement. Only metronome marks are supplied.

MM: crotchet=60 – crotchet=90 – *meno mosso* – crotchet=130 – crotchet=60 – crotchet=70.

First performance: Sontonga Quartet, 2006, Baxter Concert Hall, Cape Town, South Africa. Numerous subsequent performances, notably by the Sontonga Quartet on their tours to Europe and the USA during 2006 and 2007.

Recordings: Studio recording with Sontonga Quartet. Recording engineer: Marek Pinsky.

Notes: The composer notes that the title of the work refers to the first line of the poem *Forgive and forget* by South African poet Carol Leff, describing the brief moment at the end of an argument between lovers (Van Dijk 2017).

The composer uses techniques such as *glissando a niente*, plucking the string with a plectrum while using a nail on the left hand to create a *glissando*-effect, as well as *col legno*. Although not a “new” composition technique, the second violin part contains a figure of parallel fifths, played *col legno*, and resolved *portamento* in the left hand, creating an eerie, strutting, march-like effect. This, combined with the plectrum playing in the first violin part, is an effective musical description of the subject material. As noted by the composer, the work contains material used in his sixth string quartet.

Manuscript available from SAMRO. Call number A06816.

Title of work: **String quartet no. 7, “Personal Graffiti” (2010, revised 2014). Dedicated to the composer’s brother, violist Xandi van Dijk.**

Duration: *circa* 20’

Movements: Seven short movements, following each other *attacca*. Only metronome marks are supplied.

- I. MM: crotchet=95
- II. MM: crotchet=125
- III. MM: crotchet=110
- IV. MM: crotchet=110
- V. MM: crotchet=50
- VI. MM: crotchet=120
- VII. MM: crotchet=95

First performance: Shh.Art Ensemble, 2014, Kalk Bay Books, Kalk Bay, Cape Town, South Africa.

Subsequent performance in 2015, part of the Co/Mission concert series launch, Youngblood Gallery, Cape Town, South Africa. Scheduled to be performed by the Signum Quartet (Germany) during the 2017/2018 season.

Recordings: Live recording. Recording engineer: Rob Brinkworth.

Notes: This quartet signals a new chapter in the composer's life, where his background and interest in rock music is more noticeable³⁴. Rhythm is the main driving force in this work, with repetitive patterns consisting mainly of open intervals such as fourths, fifths and octaves. Harmonic "crunch" is added through use of minor and major seconds. The first violin part contains many parallel octave passages, which would require a player with a solid technique. Sound crunching effects (pressing the bow down on the string so hard that only a scratch is heard) are implemented extensively in the viola part, and to some degree in the other parts too.

Title of work: **String quartet no. 8, "Degrees of separation" (2014). Commissioned by the Holocaust Society for performance by the Paz Consort.**

Duration: *circa* 16'26''

Movements: Single movement, can be described as loose *rondo* form.

A-B-A+B-B (developed)-A (developed)

First performance: Paz Consort, as part of a concert titled "The Lost". 12 August 2014, CIRCA gallery, Johannesburg, South Africa.

Recording: Not available

Notes: As stated above, this work was commissioned by the Holocaust society. Composers were given a photograph of Nazi victims and asked to musically describe what they saw³⁵. The composer describes his photo and the process as follows (Van Dijk M. 2014):

When I began working on this quartet, I opted to try and capture only the moment displayed on the picture that I was given, without allowing the tragic events that were yet to occur in her life to dominate. I wanted to paint a musical portrait of the smiling, elegantly dressed woman out and about in town, to celebrate her life rather than mourn her death.

The title of the work stems from the composer trying to come to grips with his own mortality, trying to celebrate the life of the woman in the photo, while remaining respectful of her death.

Musically, this translates into a rhythmically unpredictable open harmonic on G, then A, throughout the work, played by the second violin, but briefly handed to the first violin, which represents the act of breathing, both the composer's and that of the woman in the photo (Van Dijk M. 2017).

Texturally, the A-section is translucent, with *pizzicato* in the first violin and viola over the sustained G harmonic in the second violin. Dynamics are kept soft in this section. As material is developed, an often repeated five note semiquaver figure is added in the viola voice. Further development brings solos in both the first violin and cello in extremely high registers. The work concludes with the "breathing" motif decaying into an almost inaudible *glissando* in harmonics on the G string.

³⁴ Please refer back to Chapter 3 for more detail.

³⁵ See MOSS, Keith.

Title of work: **Quartweet 1@Signum “#Eine kleine Dubstep” (2014). Commissioned by the Signum Quartet.**

Duration: *circa 30''*

Movements: Single movement.

Larghetto - Allegro – Larghetto – Largo – Presto – Larghetto – Largo.

First performance: Signum Quartet, 2015, YouTube performance. Subsequent live performances include Princeton, New York and Germany.

Recordings: Filmed by the Signum Quartet for YouTube, as well as live broadcasts by WDR, BBC and Deutschlandfunk.

Notes: This work was composed as part of the Signum Quartet's *#quartweet* project³⁶. The quartet only contains 144 notes, the same number of characters allowed when tweeting a message on Twitter. The composer bases his contribution to this project on electronic dance music (edm), with the title making fun of W.A. Mozart's *Eine kleine Nachtmusik*.

This work consists of eight bars: Two bars introduction, three bars containing basically the same material (message), but minimally varied, followed by three bars concluding the message. The composer writes in great rhythmic detail, each voice independent of the other. Because the basis material is repeated, the overall effect is coherent.

Title of work: **“Unlike” (2015). Composed for the Shh.Art Ensemble.**

Revised to include uhadi and voice *ad libitum*.

Duration: *circa 6'40''*

Movements: Single movement. Only metronome marks are supplied.

MM: crotchet=125

First performance: Shh.Art Ensemble with Cara Stacey and Juliana Venter, 2015, part of the “Vomo” event, Detroit Vintage Garage, Salt River, Cape Town, South Africa. Subsequent performances in 2016 and 2017, Cape Town.

Recordings: Live recording. Recording engineer: Rob Brinkworth.

Notes: The composer notes that the title of this work stems from his growing dislike of, and frustration with, social media (Van Dijk 2017). The work starts lyrically and has an almost mysterious character in the beginning due to the addition of the uhadi. This character is portrayed by the first violin, uhadi and voice through most of the work, although the uhadi player is at a certain point instructed to bow on the body of the instrument. While these three voices play a sustained melodic

³⁶ Please refer back to Chapter 3, as well as MOSS, Keith in this chapter.

line, the second violin voice is used to rhythmically drive the work in the way a drummer in a rock band would. The composer notes that this work was influenced by electronic dance music, and this is evident in the way he uses the string quartet as a rhythm machine.

VAN DIJK, Péter Louis

Date and country of birth: 1953, The Netherlands. Currently resides in South Africa.

Publishing details: Self-published

Contact details: plvandijk@iafrica.com; <http://www.plvandijk.co.za>

Title of work: **“iinyembezi” for string quartet (This version 2001). Dedicated to Xandi van Dijk and the rest of the UCT String Quartet (Anouk Espi, Camilla Driver and Eddie McLean)**

Duration: *circa* 10’

Movements: Single movement

First performance: UCT String Quartet, August 2000, Grachten Festival, Amsterdam, the Netherlands

Recordings: Sontonga Quartet, 2000. Details not available.

Notes: The composer’s inspiration for this quartet came from the Dowland song “Flow my tears”, hence the title “iinyembezi”, which is the Xhosa word for tears. The first four descending notes of the Dowland song are used as the basis for the free variations of this work. Van Dijk notes that the work contains three principal elements: The opening sighing motif, the four note falling motif and the perfect fifth motif. He explains that the body percussion in the viola and cello parts, and the *pizzicato* accompaniment of the theme are meant to resemble an mbira. This is the only reference to African music in this composition (Van Dijk 2001).

The composer uses the wide spectrum of expressive possibilities that the string quartet as a medium offers effectively. At times the texture is thin and fragile, while towards the end of the work the texture is extremely dense, with *fortissimo* double stopping, and with *martellato* repeated down bow strokes indicated.

This work demands a group of experienced players who are well acquainted with each other’s playing. Musical insight in terms of tone colour and nuancing is required. All parts contain technically complex material, while the cello part contains some extremely high passages.

Manuscript available from SAMRO. Call number not catalogued.

VAN OOSTEVEEN, Klaas

No personal details available.

Title of work: **String Quartet (date not available)**

Duration: *circa 14'*

Movements: Not available

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A00711.

VAN RENSBURG, Etienne

No personal details available.

Title of work: **String quartet in A (1996)**

Duration: *circa 28'*

Movements: Three movements listed separately at SAMRO. The number and order of movements is not clear.

Movements listed: Museum Boy, Sub Economic Composition, Wo sind die Träne

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A02388.

VAN WYK, Arnold

Date and country of birth: 1916-1983, South Africa

Publishing details: Large body of work in possession of the Documentation Centre for Music (DOMUS), University of Stellenbosch.

Contact details: Deceased

Title of work: **Five Elegies for string quartet (1941)**

Duration: *circa 18'23''*

Movements: I. *Molto lento, assai espressivo e con tristezza*

II. *Allegro feroce*

III. *Adagio. Senza tempo e parlante*

IV. *Allegretto, poco scherzando ed amabile*

V. *Allegro appassionato e sempre in tempo giusto*

First performance: 1942, National Gallery concert series, London, UK

Recordings: Schwietering Quartet, 1993. *GSE Claremont*. OCLC 85921132. Medium: CD.

Notes: This composition is testimony to the composer's late Romantic, tonal compositional style. Although each movement of this expressive work has its own character, the overall mood is elegiac. The writing is not overly complicated, but the composer makes use of the expressive possibilities of the quartet as a whole. In the first movement, two themes occur, each with its own tempo indication (*Molto lento, assai espressivo e con tristezza* [Tempo primo] and *Poco più mosso* [Tempo secondo]). This slight shift in tempo, which occurs more than once, creates momentum within the movement.

The second movement is rhythmically driven by a dotted accompaniment figure supporting the dramatic melody. A successful performance of this movement would depend on the quartet's ability to create the required dynamic contrasts.

The middle movement is given to the viola alone, in *recitativ* style. The composer succeeds to bring out the lamenting as well as rhapsodic qualities of the instrument. The cello provides depth in the last few bars.

The last two movements are lighter in character than the first three, with the fourth movement marked *Allegretto, poco scherzando ed amabile*. The movement has a slightly "lopsided" character, being composed in 5/4 metre. In the fifth elegy, a recurring *pizzicato ostinato* figure in the cello provides the main rhythmic drive. Although the tempo indication is *Allegro appassionato e sempre in tempo giusto*, the movement begins and ends quietly and simply.

Miniature score published by Boosey & Hawkes.

Title of work: **Eerste Strykkwartet (1946). Dedicated to Freda Baron.**

Duration: *circa 26'10''*

Movements: I. *Allegro appassionato*

II. Scherzo: *Presto ansioso*

III. *Adagio non troppo – Calmo – Allegretto – Larghetto sostenuto e solenne – A piacere*

(*Lento senza tempo*)

First performance: Orpheum Quartet, 1947

Recordings: Schwietering Quartet, 1993 (*GSE Claremont*, OCLC 85921132). Medium: Compact disc.

Notes: The first movement opens with a theme reminiscent of the second of the *Five Elegies*, accompanied by sustained trills. In the development section, the 4/4 metre bars are divided into 3+2+3, creating a feeling of restlessness.

The tumultuous second movement contains fast triplet passages, and is to be played *con sordino* throughout, creating the feeling of anxiety stated in the tempo indication. The fast moving

triplets would require skilled quartet playing. The composer uses *glissandi* and strummed *pizzicato* chords in this movement.

The long third movement was composed as a theme with four variations, although not indicated as such in the score (Ferguson 1987). In the second variation, marked *Calmo*, triplet figures accompany the melodic material. Characteristic of the third variation is its lighter, more playful character, depicted by semiquaver passages marked *sotto voce e leggiero*. The section, *A piacere (Lento senza tempo)*, brings the work to an almost rhapsodic close. This section poses a challenge in terms of ensemble playing and requires players attuned to each other.

VIETRI, Philip

Date and country of birth: Date unavailable, South Africa

Publishing details: Not available

Contact details: St. Bernadette's Catholic Church, Port Elizabeth, South Africa

Title of work: **String Quartet (1987)**

Duration: *circa* 18'

Movements: I. Fuga

II. Intermezzo

III. Cadenza and Passacaglia

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A06242.

VOLANS, Kevin

Date and country of birth: 1949, South Africa. Currently resides in Ireland.

Publishing details: Chester music

Contact details: <https://kevinvolans.com>

Title of work: **Movement for String Quartet (1987)**

Duration: Not available

Movements: Single movement

First performance: Schwietering Quartet, 1987, Durban Art Gallery, South Africa.

Recordings: Not available

Notes: This work became the second movement of String Quartet no. 7.

Title of work: **String Quartet no. 1, "White man sleeps" (1986). Dedicated to the Kronos Quartet.**

Original version for two harpsichords, viola da gamba and percussion.

Duration: *circa* 24'

Movements: Five dances

First performance: Kronos Quartet, 1986, Institute for Contemporary Arts, London, UK.

Recordings: Kronos Quartet, date not available. *Nonesuch*. Catalogue number 7559791632. Medium:

Download only. Download not available in South Africa.

Notes: A newspaper review describes the work as follows: "With its use of music from a variety of African traditions, never employed anecdotally but always filtered through Volans' own musical personality, it remains wonderfully fresh and original". *Andrew Clements, The Guardian, 02/11/2009* (taken from musicalsales.com)

Title of work: **String Quartet no. 2, "Hunting: Gathering" (1987)**

Duration: *circa* 16'40''

Movements: Single movement in three interlocking sections (continuous bar numbers).

First Expedition – Second Expedition – Third Expedition

First performance: Kronos Quartet, 1987, San Francisco, US.

Recordings: Balanescu Quartet, 2007. *Argo*. Catalogue number 4406872. Medium: Presto CD.

Notes: Available from Presto Classical, www.prestoclassical.co.uk [09/07/2017]

Title of work: **String Quartet no. 3, "The Songlines" (1988, revised 1993). Dedicated to Bruce Chatwin.**

Duration: Not available

Movements: I. Striding Dance

II. Songline

III. Standing Dance

First performance: Kronos Quartet, 1988, Alice Tully Hall, New York, US

Recordings: Balanescu Quartet, 2007. *Argo*. Catalogue number 4406872. Medium: Presto CD.

Notes: This quartet was composed as a prelude to the opera "The Man with Footsoles of Wind", which Volans was working on with Bruce Chatwin. The composer describes the process as follows: "I juxtaposed very different kinds of music in the order they occurred to me, not thinking ahead, and allowing the material to unfold at its own pace" (taken from <http://www.musicalsclassical.com/composer/work/11908>).

The first movement incorporates various walking and running rhythms found in African music, as well as references to the Zulu guitar. The second movement incorporates elements from Ethiopian music, while the third movement pays homage to the music of Mali.

Title of work: **String Quartet no. 4, "The Ramanujan Notebooks" (1990). Commissioned by the Shobona Jeyasingh Dance Company. Dedicated to Elizabeth Chatwin.**

Duration: *circa* 26'

Movements: Not available

First performance: Smith Quartet, 19 December 1990, Almeida theatre, London, UK.

Recordings: Duke Quartet, 2012. *Collins Classics*. Catalogue number cc-14017. Medium: Download only.

Notes: This work is based on a dance opera, "Correspondences", composed by Volans in 1990. It incorporates a classical Indian dance form, Bharata Natyam (Tabisher 2015:28).

Available from Presto Classical, <http://www.prestoclassical.co.uk/sm/7034788> [09/07/2017]

Title of work: **String Quartet no. 5, "Dances on a Plane" (1994). For string quartet and taped natural sounds. Dedicated to the Duke Quartet.**

Duration: *circa* 30'

Movements: Not available

First performance: Duke Quartet, 1995, Barnes Music Society, London, UK.

Recordings: Duke Quartet, 2012. *Collins Classics*. Catalogue number cc-14017. Medium: Download only.

Notes: This work incorporates recorded sounds from the South African landscape to be played together with the written string parts.

Title of work: **String Quartet no. 6 (2000). For double string quartet or string quartet with tape.**

Duration: *circa* 24'

Movements: Not available

First performance: Duke Quartet, 2001, Bishopsgate Hall, London, UK.

Recordings: Duke Quartet, 2001. *Orpington*. OCLC number 605564082. Held at Paul Sacher Stiftung, Basel, Switzerland. Compact disc recording featuring Volans string quartets numbers, 1, 2 and 6.

Notes: In this unusual work, a live string quartet interacts with a pre-recorded string quartet, played through loud speakers, essentially turning the work into an octet, although only four people are present on stage.

Title of work: **String Quartet no. 7 (2002). Dedicated to Kate and John Fraher.**

Duration: *circa 7'*

Movements: Not available

First performance: Cikada Quartet, 2002, Up North! Festival, Dublin, Ireland, UK.

Recordings: Duke Quartet, 2012. *Collins Classics*. Catalogue number cc-14017. Medium: Download only. (Second movement only – “Movement for string quartet”.)

Notes: The second movement of this quartet was first composed as a freestanding work, titled “Movement for string quartet (1987).

Title of work: **String Quartet no. 8, “Black Woman Rising” (2004). Dedicated to Pumeza Matshikiza**

Duration: *circa 22'*

Movements: Not available

First performance: Not available

Recordings: Not available

Notes: Work temporarily withdrawn.

Title of work: **String Quartet no. 9, “Shiva Dancers” (Second structural etude) (2004).**

Commissioned by BBC Radio 3. Dedicated to Pablo Pascual Cilleruelo.

Duration: *circa 24'*

Movements: Single movement

First performance: Smith Quartet, 2006, Huddersfield, UK.

Recordings: Not available

Notes: The composer writes the following regarding his approach to this work:

In the past I have been interested in trying to go beyond historicism (1970s), beyond style (1980s) and beyond form (1990s) in my work. [...]. In the new millennium I thought it would be interesting to try and eliminate content. I also aspired to moving from music (sound as art) to art (art as sound). [...]. I set out to write a piece which reflected my love of minimal painting and architecture. The Japanese have a term ‘wabi’, meaning ‘voluntary poverty’ or ‘emptiness’ to describe their restrained minimal aesthetic, an aesthetic which, however, pays greatest attention to the quality of material and fine detail. I like to think that the lack of excessive pitch material in this piece reflects a kind of voluntary poverty” (taken from <http://www.musicsalesclassical.com/composer/work/1651/36438>).

Title of work: **String Quartet no. 10 (2006). Commissioned by the RTE for the Vanburgh Quartet. Dedicated to the composer's brother.**

Duration: *circa* 17'

Movements: Two movements

First performance: Vanburgh Quartet. 2006, RTE Living Music Festival, Dublin, Ireland.

Recordings: Not available

Notes: The composer notes that the work is mostly to be played *senza vibrato* and that tempo indications should be strictly adhered to.

Title of work: **String Quartet no. 11, "Chakra" (2011)**

Originally for percussion trio (2003). Adapted for percussion and orchestra (2013).

Duration: *circa* 20'

Movements: Single movement

First performance: Callino Quartet, 2012, Dublin, Ireland, UK.

Recordings: <https://m.soundcloud.com/...Volans/string-quartet-nr-11-chakra-for-string-quartet>

Notes: Available from Presto Classical, <http://www.prestoclassical.co.uk/sm/7531389> [09/07]2017]

Title of work: **String Quartet no. 12 (2016). Dedicated to Desmond Kremer. Composed for the Brodsky Quartet.**

Duration: *circa* 36'

Movements: Single movement. Metronome marking between crotchet=180 and crotchet=168.

First performance: Signum Quartet, 2016, City of Birmingham Symphony Orchestra Centre, Birmingham, UK.

Recordings: Not available

Notes: The following seating arrangement is suggested for this piece: Violin 1 – viola – cello – violin 2. The composer stipulates that the long, sustained notes should be played with swells. It is also suggested that this work be amplified with a broad stereo panorama, if possible.

(<http://www.musicsalesclassical.com/composer/work/56719>)

This work is constructed out of repetitive, fast moving rhythmic and motivic cells, mostly played *pizzicato*, interwoven with sustained note swells, played *arco*. The composer takes advantage of the string instruments' capacity for soft playing, which emphasizes the precise placement of accents and *tenuto* markings.

WARRINGTON, Miles

Date and country of birth: 1977, South Africa

Publishing details: Not published

Contact details: mileswarrington@icloud.com

Title of work: **String Quartet no. 1 (2002). Composed as part of the composer's portfolio for a DMus in Composition, University of Cape Town, South Africa.**

Duration: Not available

Movements: Not available

First performance: Not performed

Recordings: Not recorded. Sample available on Sound Cloud.

Notes: The composer describes the work as being an exploration between tonality and atonality, modernistic, containing juxtapositions of both traditional and experimental musical aesthetics (Warrington 2016).

WATT, Martin

Date and country of birth: 1970, South Africa

Publishing details: Work available from the composer.

Contact details: martin.watt@uct.ac.za

Title of work: **String Quartet no.2**

Duration: *circa 17'05''*

Movements: I. Prelude: *Allegretto con fuoco*

II. Passacaglia: *Adagio mesto*

III. Minuetto & Trio: *Tempo di Minuetto*

IV. Rondo: *Allegro molto con spirito*

First performance: Not available

Recordings: Not available

Notes: The energetic first movement could be described as loose rondo form, with three identifiable recurring sections. The first section, mainly in 4/4 metre, consisting mainly of the violins playing in unison, with the viola and cello an octave each apart, is marked *molto martellato*. When this section recurs later on in the movement, it is marked *furioso e martellato*. This section is alternated with a section in 6/8 metre, at first displaying the same energetic quality of the first section, but changing

to a lyrical, gentle melodic section reminiscent of a waltz. This movement contains a passage in a very high register for the cello and second violin.

The second movement starts with an eight bar fugal theme first introduced by the cello. As the theme develops, an accompanying figure in parallel fourths and fifths is introduced.

Bartók *pizzicato* is indicated in the fourth movement. In this movement, an energetic theme in 6/8 metre is played over syncopated accompanying figures.

WEBB, Cassidy

No personal details available

Title of work: **String Quartet (2001, 2002). Submitted to SAMRO as application for an Intermediate Scholarship for Composition study in Southern Africa.**

Duration: Not available

Movements: Four

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A05790 (first two movements), A05873 (last two movements).

WEGELIN, Arthur

Date and country of birth: 1908-1995. Born in the Netherlands, immigrated to South Africa after WWII.

Publishing details: O.W. publishers, Montagu, South Africa

Contact details: Deceased

Title of work: **String Quartet no. 2 (1985). Commissioned by the Department of Music, University of Pretoria.**

Duration: *circa 20'*

Movements: I. *Adagio – Allegro – Adagio tempo primo – Allegro – Adagio tempo primo*

II. *Adagio non troppo*

III. *Moderato*

First performance: Not available

Recordings: Not available

Notes: Manuscript available from SAMRO. Call number A01816.

WICOMB, Pierre-Henri

Date and country of birth: 1976, South Africa

Publishing details: Mostly self-published. Some works are registered with SAMRO.

Contact details: walbertyn@hotmail.com

Title of work: **“Four real” for string quartet (2016)**

Duration: *circa* 8’

Movements: Single movement consisting of three titled interlinking sections:

What I think you would like – What I like – What I hope they like

First performance: Not performed

Recordings: Not recorded

Notes: This string quartet was composed as a proposal for the Daedalus Quartet (US).

The composer notes that the work could be seen as a psychological narrative reflecting his mental state while wrestling with the string quartet idiom (Wicomb 2017). He points out the following references in the work:

The first section contains two references to Bartók’s sixth string quartet, the second section is based on a motif found in another of Wicomb’s compositions and the third section is structured around an interval idiomatic to his compositions (Wicomb 2017).

In this work, motifs, and not melodic material, are used to create a texturally interesting canvas.

Characteristic of this work is the extensive use of micro tonality, in this case, quarter tone intervals, which adds expression to the delicately textured work. Quarter tone *glissandi* are frequently indicated. A *glissando* in such a small interval would result in “bending” the pitch, not an actual audible *glissando*. The composer notes that *ppp* and *ff* indicates the softest and loudest possible sound on the instrument.

WILDING, James

Date and country of birth: 1973, South Africa. Currently resides in the US.

Publishing details: Self-published

Contact details: info@jameswilding.com

Title of work: **“Paper Mill” for string quartet (1999). Composed for a Dance Concert at the Butler museum of American Art, Youngstown, Ohio, US.**

Revised in 2004.

Duration: *circa* 8’

Movements: Single movement: Bubbling delicately

First performance: Howard Quartet, March 2000

Recordings: No

Notes: The work was inspired by a painting of the same title by American Impressionist painter Joseph Raphael. The composer notes that *glissando* is used as an important structural element (Wilding 2017).

The composer uses elements such as running semiquaver sextuplet passages, extreme dotted rhythm, *glissando* effects over big intervals, passages containing consecutive downbows and double stopping. Amidst the rhythmic activity, a melodic line, marked *intensivo*, can be heard. This melody is characterised by an opening major seventh leap, changing to as wide as a major tenth leap in later entries.

Challenging passages occur in all four voices, with the main challenge being the rhythmical, seamless functioning of the quartet as one instrument.

Title of work: **“Mbira” for string quartet (2002, revised 2016)**

Duration: *circa 7'*

Movements: Single movement - *Presto*

First performance: Not performed

Recordings: Not recorded

Notes: The inspiration for this work lies in the composer's African heritage (Wilding 2017). A short pentatonic motif, combined with frequently changing metre, is used to create an energetic, swinging rhythmical pulse. In the original version, the players were instructed to sing, play on an mbira, and blow a referee's whistle. The composer removed these elements when reworking the manuscript. The first violin part contains a few solo entries in an extremely high register. However, such an entry is always preceded by a bar's rest so as to find the note beforehand. The score contains Bartók *pizzicato* in places. In the author's opinion it would be challenging to perform the work at the indicated tempo of MM: crotchet=168.

Title of work: **“Symbiosis” – variations on a Phrygian theme for string quartet (2008, revised 2011)**

Duration: *circa 14'50"*

Movements: Single movement. Theme and nine variations – *Allegro ma non troppo*

First performance: Not performed

Recordings: Not recorded

Notes: The composer's aim was to use timbral contrasts to accentuate mood differences between the different variations (Wilding 2017). Variations include: the theme being presented in parallel sixths in the first violin, viola and cello voice, while the second violin accompanies with sustained trilling; a *tarantella*-like variation, with melodic material presented in fast triplets by the first violin, later by all four voices; a variation with fast semiquaver broken chords, presenting the players with a technical challenge. In the last variation, the theme is presented in long note values and soft dynamics, bringing the work to a calm and atmospheric close.

WOODBORNE, Shane

Date and country of birth: 1963, South Africa

Publishing details: Self-published

Contact details: shane.woodborne@gmail.com

Title of work: **"Last of ebb, and daylight waning" for string quartet. Dedicated to Jürgen Geise.**

Movements: I. MM: crotchet=120

II. *Allegro*, MM: quaver=240

III. MM: crotchet=72

IV. *Furioso*, MM: crotchet=120

First performance: Stadler Quartet, 2012, Diabelli Sommer.

Recordings: Not recorded

Notes: This work is based on the poem, "Last of ebb, and daylight waning" by Walt Whitman. The poem described the ebbing tide and the lost designs of unnamed poets and artists (Woodborne 2017). This work is dedicated to Professor Jürgen Geise, Professor in Viola at the Mozarteum, Salzburg, Austria, who passed away in January 2011. For this reason the viola plays a prominent role. Although this work contains challenging passages for the individual players as well as for the quartet as a whole, it is clear that the composer, being a fine cellist himself, has a deep understanding of the possibilities and limitations of string instruments.

The first movement opens with the violins alternating open fifth minims and a repeated semiquaver pattern. After what could be described as a 43 bar introduction, the first violin plays a soaring but pleading melody. This melody is transferred to the cello a few bars later. The composer uses artificial harmonics as well as chords, while double stops reach the interval of a ninth. Articulation is precisely indicated, with textures ranging from sustained minim triplets to soft *staccato* passages.

The second movement opens with the second violin playing an exciting rhythm in quavers, accentuating the "unbalanced" effect created by the 7/8 metre. The viola and cello join, playing

semiquavers against the first violin playing the melody. Notable in this movement are the challenging double stopping in the violins and the cello solos in a high register. Passages containing effective string crossings occur in all four parts. These sections form a sharp contrast to the chromatic *ponticello legato* sections.

The third movement opens with a viola solo, marked *piangevole*. It is accompanied by slow *glissandi* and semibreves in big intervals in the other voices. Although the other voices occasionally have melodic material, this soulful movement mostly belongs to the viola.

The main driving force in the fourth movement lies in the opening three note motif and its development. Although the movement is written mostly in 6/8, apart from a short referral back to the first movement, the composer creates juxtaposition between 6/8 and 3/4 metre by grouping the beats differently and by using the instruments independently in this way. Rhythmic interest is further created by accentuating certain off-beat quavers in the bottom two voices, while the two top voices alternate scale passages.

WYNNE, Donovan

No personal details available

Title of work: **String Quartet (2005). Submitted to SAMRO as application for an Intermediate Bursary for Compositional Study in South Africa.**

Notes: Manuscript available from SAMRO. Call number A04232.

ZAIDEL-RUDOLPH, Jeanne

Date and country of birth: 1948, South Africa

Publishing details: Not published

Contact details: jzrudolph@telkomsa.net

Title of work: **“Strange quartet” for string quartet (2006). Commissioned by the Sontonga Quartet.**

Duration: *circa 7'*

Movements: Single movement, *Con fuoco*.

First performance: Sontonga Quartet. October 2006, South Africa.

Recordings: Yes. Details not available.

Notes: Jankowitz, in his programme notes to this work, observes that the work can loosely be divided into four sections. The first section, consisting of brief triplet outbursts, is later developed into a more minimalist texture. The second section contains an energetic, “strutting” motif

(Jankowitz 2006). This motif is later also worked into a more minimalist texture. The third section contains call-and-response characteristics, first between the cello and viola, then between the cello and the other three voices. The fourth section, being more reflective in character, contains a canon coloured by a “characteristically Judaic Lydian fourth degree” (Jankowitz 2006).

The work opens with quick changes between *sul ponticello*, *ordinario* and *pizzicato*. Limited use of Bartók *pizzicato*, *ricochet* and harmonics, both natural and artificial, is indicated. The work contains both minimalistic sections with texturally thin writing, as well as rhythmically intense, driven sections where the composer turns the string quartet into one large instrument.

Manuscript available from SAMRO. Call number A06508.

5.2 Works for string quartet plus one or two other voices

HOFMEYR, Hendrik

Date and country of birth: 1957, South Africa

Publishing details: Alexander Street online publishing. Also available from the composer.

Contact details: hendrik.hofmeyr@uct.ac.za

Name of work: **The Death of Cleopatra (2014). Commissioned by Zanne Stapelberg (soprano) and the Odeion Quartet.**

Original version (1986) for soprano, flute, alto flute, bass clarinet, horn, vibraphone, harp, viola and double bass.

Duration: *circa* 11'

First performance: Odeion Quartet with Zanne Stapelberg (soprano). 29 April, 1, 3 May 2015, Suidoosterfees, Artscape Theatre, Cape Town, South Africa.

Recordings: Not recorded

Notes: The work is in the form of a dramatic cantata, alternating sections of arioso, recitative and *Sprechgesang*. The technically challenging quartet parts include advanced techniques like nail *pizzicato*, Bartók *pizzicato*, a passage where the following is indicated: *flautando (con tutta l'arco sul tasto)*, as well as *glissandi* in harmonics and fast moving sextuplets in double strokes.

MEYER, Jaco

Date and country of birth: 1988, South Africa

Publishing details: Self published

Contact details: rjmeyer.music@gmail.com

Title of work: **“Spleen” for soprano and string quartet (2009). Composed for the 2009 Young Composers concert, North West University, Potchefstroom, South Africa.**

Duration: *circa 6’30’’*

Movements: I. *Lent*

II. *Andante, quasi allegretto*

III. *Doux, modéré*

First performance: Annari van Jaarsveld (soprano), Andrew Munro (violin 1), Landi van Wyk (violin 2), Ian Grewar (viola), and Matthys Coetzee (violoncello). 25 October 2010, School of Music, North West University, Potchefstroom, South Africa. Repeated on 19 October 2011 in the same venue.

Recordings: Video recording of the second performance.

Notes: The composer notes that the first two movements are adaptations of works of the same title by Debussy (*Lent*) and Fauré (*Andante, quasi allegretto*). The third movement (and the fourth, which has not been completed yet) were composed to suit the style of the first two movements. Texts by Debussy and Fauré are used in the third and fourth movements (Meyer 2017).

In this composition the string quartet predominantly plays an accompanying role. The composer makes use of the softer dynamic possibilities of the string quartet and although the writing is not technically challenging *per se*, the individual players are expected to be in excellent control of dynamics and tone quality. In the first and third movements, tonal shifts add to what the author perceives to be a late Romantic character. In the second movement, rhythm is layered to create unusual effects. Although the writing is standard, without use of extended techniques, the composer uses *tremolo* effectively.

Manuscript available from SAMRO. Call number A06989.

Title of work: **“Permutationen” for flute and string quartet, Opus 10 (2011). Dedicated to conceptual artist Willem Boshoff.**

Duration: *circa 4’*

Movements: Single movement – *Mässig*

This is the second movement of a larger work, “Fünf Skizzen nach Kunstwerken von Wilhelm Boshoff” and is based on his artwork “Verskeur”. The other movements have a different instrumentation.

First performance: Not performed

Recordings: Not recorded

Notes: The texture of this movement is transparent and minimalistic. The composer requires the flautist to play *pizzicato* (presumably meaning extremely short), while the strings mostly add colour through the use of harmonics. While the flute is required to play *fortissimo* in places, the dynamic for the string players is mostly *piano* and *pianissimo*. Extended techniques in the string parts include nail buzzing and *pizzicato* behind the bridge while an open string is ringing. The symbols and techniques are explained in the manuscript.

Title of work: **“Permutationen” for string quartet and percussion, Opus 10b (2014). Composed for the 2014 National Composers Collegium concert and workshops. Adapted for the Epoch Quartet and Magda de Vries (percussion).**

Duration: *circa* 4’

Movements: Single movement – *Mässig*.

First performance: Epoch Quartet, Magda de Vries (percussion), 20 October 2014, Musaion, University of Pretoria, Pretoria, South Africa. Two subsequent performances in 2014.

Recordings: Epoch Quartet and Magda de Vries, recorded by the National Composers Collegium.

Notes: The composer used the same material as “Permutationen” for flute and string quartet in the string parts. The flute part was transcribed for percussion.

ROOSENSCHOON, Hans

Date and country of birth: 1952, The Netherlands. Emigrated to South Africa in 1953.

Publishing details: Hans Roosenschoon Publishing.

Contact details: hans@roosenschoon.co.za

Title of work: **“Die melkweg en die gebreekte snaar” (The Milky Way and the broken string) for mezzo soprano, marimba and string quartet (2015). Commissioned by SAMRO for a Composers National Collegium (CNC), hosted by the KOMPOS Composition Symposium. Composed for Jolene McClelland (mezzo soprano) and the Juliet Quartet.**

Duration: *circa* 16’

Movements: I. Die houtkole wat hier lê

II. Die melkweg en die sterre: *Andante*

III. Die lug lê stil: *Adagio*

IV. Die gebreekte snaar: *Allegro*

First performance: Jolene McClelland (mezzo soprano), Juliet Quartet, Eugene Trofimzcek and Stephan Galvin (marimba), 16 September 2015, Fisser Hall, University of Stellenbosch, Stellenbosch, South Africa. Subsequently performed in Pretoria.

Recordings: Not recorded

Notes: This work is set on the Afrikaans poet Antjie Krog's Afrikaans translation of two poems by the Bushman poets Kabbo and Diä!kwain. Roosenschoon (2017) explains the work as follows:

For some modern music is synonymous with experimental music; for others it is nothing other than popular music. My work endeavours to bridge this apparent contradiction in an 'indigenous manner'. The words of the poet are set to music literary and figuratively speaking: We encounter a traditional setting to music but, simultaneously, the poems are interpreted as a kind of night sky, a field of stars with her superimposed layers and dimensions that wink.

The first movement does not contain any written notes, instead, a clearly set out grid of instructions for the mezzo soprano and quartet are separately provided. Instructions range from pretending to use the bow as one would when shooting an arrow from it, to foot stomps and Bartók *pizzicato*.

The second movement contains effects like *glissando* in harmonics, *col legno*, changing the contact point of the bow during a long note from *natural* to *sul ponticello*, hitting the top or body of the instrument with the thumb and fingers, tapping notes on the fingerboard, and playing behind the bridge.

In the third movement, the cello sustains an A-harmonic throughout, while one player whistles the melody and the others fill in with accompanying effects such as breathing and *pizzicato strimpellato*.

The fourth movement contains challenging chords, alternating *pizzicato* and *col legno*, as well as demanding passages in harmonics in the cello part. In certain places, each player has an extra line of music, containing a melody that must be hummed while playing different material.

Manuscript available from SAMRO. Call number A07201.

ZAIDEL-RUDOLPH, Jeanne

Date and country of birth: 1948, South Africa

Publishing details: Not published

Contact details: jzrudolph@telkomsa.net

Title of work: **“Masada” for string quartet and bassoon (1989). Commissioned by North West University.**

Duration: *circa* 18’

Notes: Manuscript available. Call number Q00290.

Title of work: **“Epochs and Edifices” for string quartet and percussion (2014).**

First performance: Epoch Quartet, Magda de Vries, percussion.

Notes: No more information available.

Chapter 6

Conclusions and suggestions for further research

In this research document, an attempt has been made to catalogue and annotate as many South African string quartets, composed between 1940 and 2016, as possible. The author has come to the following conclusions:

It has to be pointed out that such a process should be repeated regularly in order to keep track of new compositions. In this regard, a catalogue is a document that dates quickly if not updated regularly. During the course of this year, the author has been presented with works composed and/or amended in 2017 which could not be included. However, the author hopes to have created a document that can be expanded and/or updated by other researchers.

During the research process, the author has become acutely aware of several areas of research that require more focused and in-depth investigation. In Chapter 2, an extremely brief overview of a vast topic was given. Excellent sources for further reading in this regard and which may point the way to future research projects include *The String Quartet – a History* (P. Griffiths 1985), *The Cambridge Companion to the String Quartet* (Ed. R. Stowell 2003) and *String Quartets – a Research and Information Guide* (M. Parker 2011).

In Chapter 3, the focus shifted to South African composers of string quartets. Although a good deal has been written about the life and/or the works of certain composers born before 1960, the research field in the case of composers born after 1960 remains largely unexplored and provides several focus areas for further investigation. Research documents regarding specific composers include *Exploring Pluralism and Musical Meaning in the Compositions of Hans Roosenschoon* (M-J Fraser 2013), *Graham Newcater se Strykkwartet: 'n Analise* (O. Leonard 2015), *Recomposition in the Music of Kevin Volans: A comparative study investigating three settings of "Chakra"* (D. Tabisher 2015), *Contextual readings of analysis and compositional Process in selected works by Arnold van Wyk (1916-1983)* (Thom Wium 2013) and *A South African Spectral Composer, Andile Khumalo* (R. van Tiddens 2016).

Although the author elected not to refer to the topic during this investigation, the political climate in South Africa played a significant role in shaping the general musical climate, and hence the life and careers of a large number of composers during both the apartheid and the post-apartheid periods.

Musicologists such as Scherzinger, Muller and Walton have touched on this topic, while composers such as Grové, Blake and Volans have attempted to bridge the gap between Western Art Music and indigenous South African music. While certain composers lived in self-imposed exile, but returned to South Africa to enrich the musical landscape of the country, others elected to remain outside the country, but return regularly to contribute to the South African musical landscape. These complex fields would provide avenues for further research that would be both rewarding and necessary.

My final observation regarding the prominence of the string quartet as a medium in South Africa is that South African composers have expressed themselves in a variety of compositional styles and, although some find it daunting to compose for such an intimate, specialised and well represented genre, in my opinion, these works should appear in concert programmes much more regularly. Ultimately, it is the performer's duty and privilege to translate the work of the composer to the music public. It is hoped that this document will both inform performers and inspire them to achieve this goal.

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Earl, D. 2016. Questionnaire answered by the composer.

Feder, A. 2017b. Questionnaire answered by the composer.

Fokkens, R. 2016. Questionnaire answered by the composer.

Hanmer, P. 2017. Questionnaire answered by the composer.

Harley, J-H. 2016. Questionnaire answered by the composer.

Hofmeyr, H. 2016. Questionnaire answered by the composer.

Huyssen, H. 2017b. Questionnaire answered by the composer.

Jankowitz, C. 2017. Questionnaire answered by the composer.

Klatzow, P. 2017b. Questionnaire answered by the composer.

Meyer, R.J. 2017b. Questionnaire answered by the composer.

Moolman, A. 2017b. Questionnaire answered by the composer.

Moss, K. 2016. Questionnaire answered by the composer.

Muyanga, N. 2016. Questionnaire answered by the composer

Netshivhambe, E. 2017. Questionnaire answered by the composer.

Newcater, G. 2017b. Questionnaire answered telephonically (03/10/2017).

Nkuna, M. 2017b. Questionnaire answered by the composer.

Pretsch, S. 2017. Questionnaire answered by the composer.

Roosenschoon, H. 2017c. Questionnaire answered by the composer.

Schonken, A. 2016b. Questionnaire answered by the composer.

Simon, J. 2017c. Questionnaire answered by the composer.

Skeef, E. 2017a. Questions answered via email (21-22/09/2017).

Stephenson, A. 2017c. Questionnaire answered telephonically (12/09/2017).

Taljaard, H. 2017b. Questionnaire answered by the composer.

Van der Walt, M. 2016. Questionnaire answered by the composer.

Van Dijk, M. 2017b. Questionnaire answered by the composer.

Warrington, M. 2017. Questionnaire answered by the composer.

Wicomb, P-H. 2017b. Questionnaire answered by the composer.

Wilding, J. 2017b. Questionnaire answered by the composer.

Woodborne, S. 2017b. Questionnaire answered by the composer.

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Letter of informed consent for composers

Music Department
Faculty of Humanities
University of Pretoria

2015/04/02

Study leader: Prof John deC Hinch

Tel: 083 288 0318

Email: john.dec.hinch@gmail.com

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Title of the study: ***String quartets by South African composers: a comprehensive catalogue and annotated discussion of works composed between 1940 and 2015***

Dear Composer,

You are invited to participate in a doctoral research project aimed at ascertaining and cataloguing a complete list of string quartets by South African composers composed between 1940 and 2015. My final thesis will include annotations, in order to include as much detail as possible regarding each quartet so as to inform potential performers.

I hereby ask your kind permission for me to contact you either in person, by e-mail or by telephone (whichever is most preferable to you). The questions I wish to ask will be purely quantitative; i.e. no personal questions will be asked, and no opinions sought. The process will not require more than a half hour of your time and can be undertaken at a time to suit you.

I would be most willing to share the outcomes of the research via email after completion of the study, if required by participants. I do not regard the information that you will disclose during the interview as being sensitive. However, should you wish to remain anonymous, your anonymity will be respected. You may decide to withdraw at any stage should you wish not to continue with answering the questions.

If you are willing to participate in this study, please sign this letter as a declaration of your consent.

I, _____, give permission that the information provided by me may be used for the purpose of research and education. I am fully aware of the nature of the research and acknowledge that I may withdraw at any time and that my participation in this research is voluntary.

Should I wish to remain anonymous, my anonymity and confidentiality will be respected. I understand that this research is for the drawing up of an annotated catalogue of string quartets by South African composers. I wish to remain anonymous (Please tick the appropriate box):

YES

NO

Participant: _____ Date: _____

D.Mus student : _____ Date: _____

Questionnaire addressed to composers

1. When was your string quartet written?
2. Is there any title / sub-title? Is the work in any way programmatic?
3. How many movements are there?
4. What are their tempo indications?
5. Did you include metronome markings?
6. What is the approximate duration of the work?
7. Was it written for a specific occasion and/or on commission? If so, for whom?
8. Was it written for a specific Quartet or person? If so, for whom?
9. When was it first performed (if at all)? Have there been any subsequent performances? If so, please provide details.
10. Has it ever been recorded and/or broadcast? If so, when, where and by whom?
11. Has it ever been published? If so, by which publishing company?
12. If self-published, is it available on the internet? If so, where?
13. Are there any specific or unusual techniques required of the performers? If so, please elaborate.
14. Are there any specific elements of the work, or circumstances or events surrounding the work that you would like to bring to my attention?
15. How would you describe your compositional style in short? Has it changed through the years?
16. Would you say that your string quartet is indicative of your compositional style?
17. Did you find writing for the string quartet challenging? If so, why?

Thank you for taking the time to answer the questionnaire.

Suzanne Martens, DMus student, University of Pretoria