

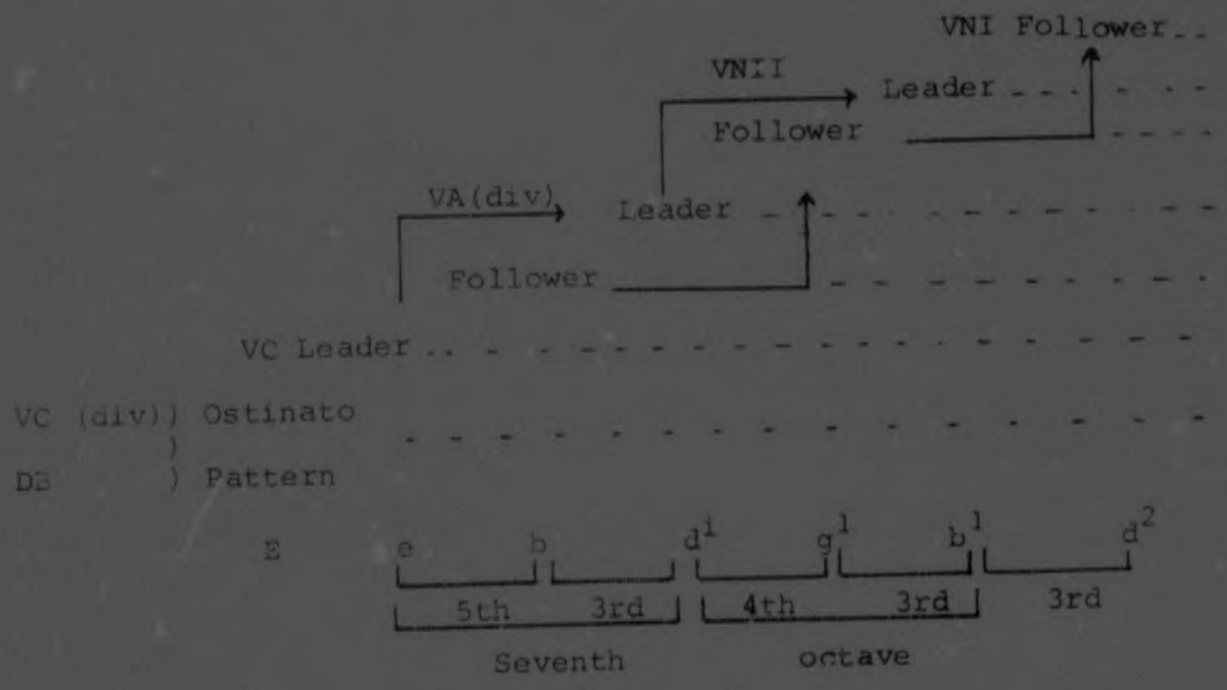
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The keyboard concertos of South African composers, 1940-1960

Rudolph, Johanna Elizabeth

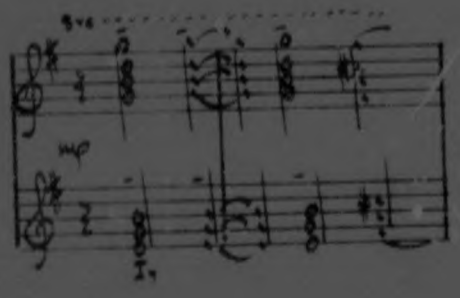
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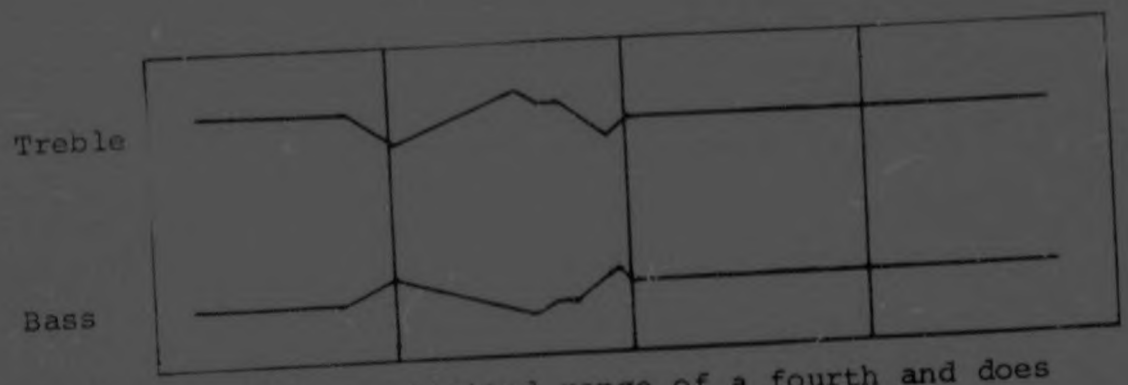


The chord again builds up to e minor 7th in the fourth bar and holds the chord over three bars from pp to a descrescendo mark.

The anticipation in the piano part of a motif is very similar to the ending of the previous Interlude. The time motif i is now anticipated for a breve value, before the complete motif follows in the next bar, just after the anticipation by the piano and orchestra has ended. The first e minor 7th chord of the motif is anticipated and repeated.



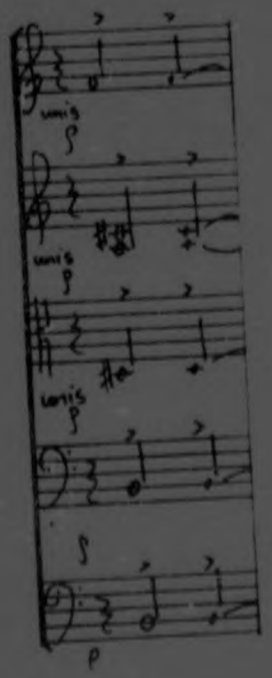
Motif i starts with a piano solo in e minor 7th in bar 17. This four-bar motif is played simultaneously in contrary motion, the piano bass is the mirror image of the soprano. The melodic contour can be graphed as follows:

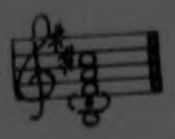


The motif as such has a limited range of a fourth and does not therefore have the ideal range for a well constructed and strong characteristic motif. Fagan has, however, redeemed himself by using successive full chords in both hands, creating, by means of this mirror playing, a very strong and distinctive motif.



Against motif i the Strings play in unison in long syncopated notes, based on the dominant (with a major 9th) of e minor, i.e., B major 9th.



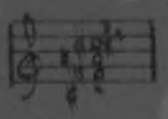


The motif with String accompaniment is repeated twice in the same high pitch and with the same tonality and accompaniment after which it is transposed to a new key. In bar 25 modulation occurs with the transposed motif. The transposition is one of pitch only, a semitone down: there is a change in the melodic contour, and not of key as such. The note 'g' in the treble now becomes '$f^{\#}$'. The tonality in bar 25 is closer to that of $F^{\#}$ major than of $D^{\#}$ minor.



$F^{\#}$ I_7 VII9 or II $^{6}_{7}$ / V_9 of E

Further transposition and modulation takes place in the 3rd and 4th bars of motif i, which is now played in a lower octave (8ve to 'loco') pitch. The transposition is again a semitone down to $f^{\natural}$, which makes the tonality F major in character. The 5th of the chord is sharpened and a '$d^{\#}$' is added. The chord could be regarded as either F major with a sharpened 5th and 6th, or $D^{\#}$ diminished.

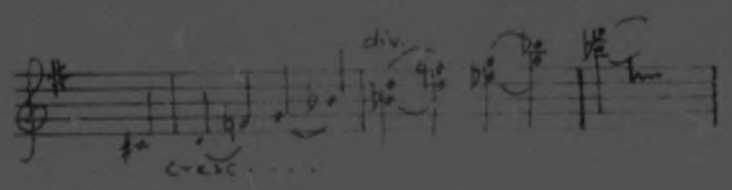


In relation to the material that follows, the chord of F is more appropriate than that of $D^{\#}$ diminished, because it can be regarded to be functioning as the dominant of B^{b} major/ minor, the next modulation in line.

The Episodic link or Codetta follows motif i, which was sounded three times and leads to the Development Section

which is written in B^{b} major or minor. Fagan is here using Bi-modality,the simultaneous use of a major and minor mode.

The full orchestra, without the piano, plays this three-bar episode. Episodic material is derived from the ostinato bass pattern of the first Interlude. A very interesting aspect is that all parts except that of the Celli and Double Basses make use of a strong ascending line covering more than two octaves. The set horizontal pattern for this ascending line is maintained by all the instruments for either one bar, or for two or three bars.
The pattern consists of a tone and a minor 3rd.



Bars 29 and 30

In instances where only one instrument plays the pattern for only one bar, another instrument then continues the pattern so that the smooth ascending line is continued and maintained while it passes through different instruments. The change from one instrument to the next can be seen in bar 29, where the clarinet enters with this pattern for one bar, while the flute, at its first entry in the concerto, continues it over two bars.

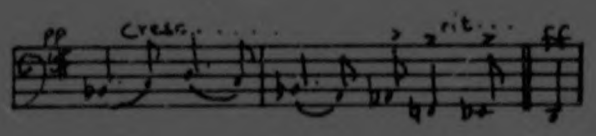
flute

clarinet

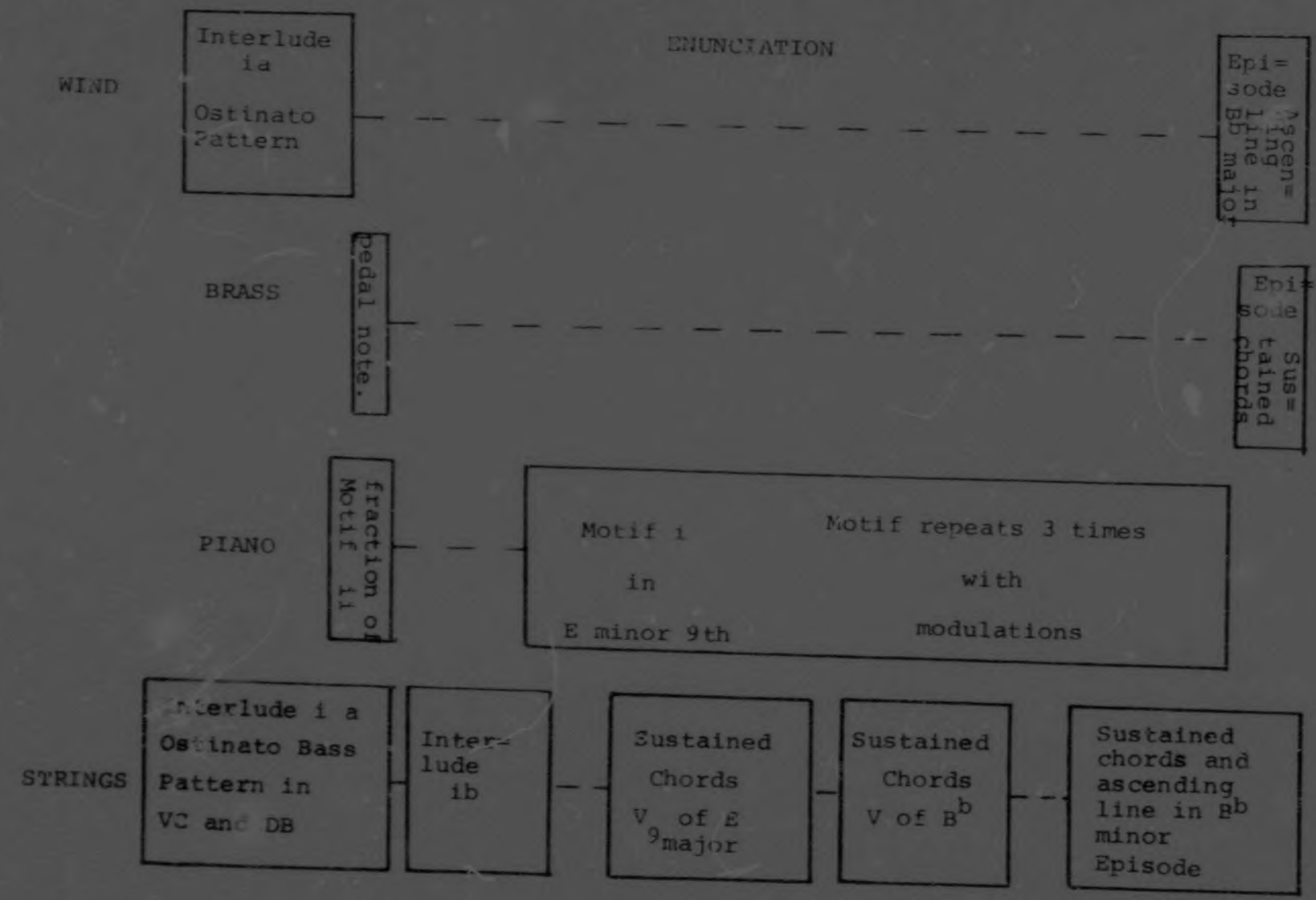


Bars 29 to 31

The Celli and Double Basses, on the other hand, now repeat the earlier ostinato pattern in the key of B^{b} minor for two bars, after which it changes direction and modulates to a new tonality of either E major or to the dominant tonality of the Development, G major.



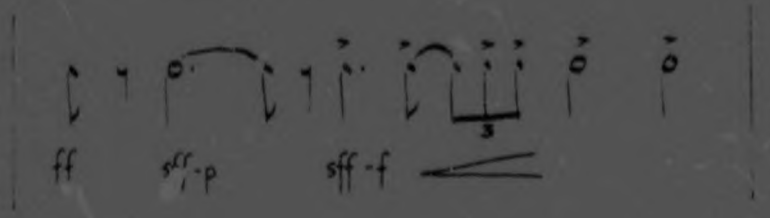
The following diagram illustrates the construction of the Enunciation in terms of motivic material, instrumentation and texture.

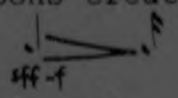

WIND
Interlude ia
Ostinato Pattern
ENUNCIATION
Episode Ascending line in Bb major
BRASS
Pedal note.
Episode Sustained chords
PIANO
fraction of Motif ii
Motif i in E minor 9th
Motif repeats 3 times with modulations
STRINGS
Interlude i a Ostinato Bass Pattern in VC and DB
Interlude ib
Sustained Chords V9 of E major
Sustained Chords V of Bb
Sustained chords and ascending line in Bb minor Episode

Development Meno mosso (bars 32 to 38)
The Development is seven bars long and introduces the new motif, motif ii, in the piano part while the orchestra plays accompaniment material against it.

As in the first section, the Enunciation, this Section also contains an Interlude, making this the 3rd Interlude used in the Sonata.

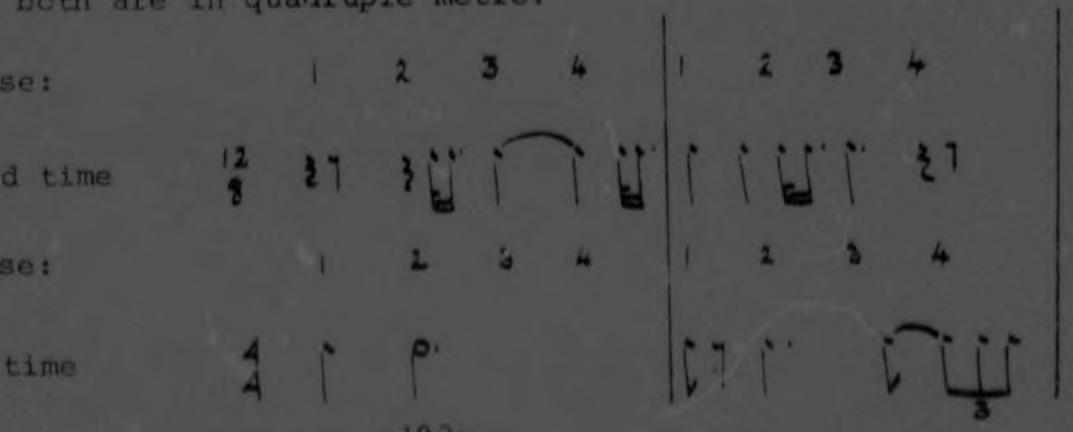
Interlude iii
The Orchestra and piano play together for the first time. The orchestra, with a high dynamic ff to sff-f, uses new material based on long sustained chords which accelerate to shorter chords in the crescendo.



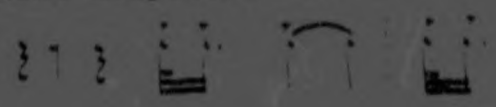
The $\frac{4}{4}$ metre is syncopated and the result therefore is a displacement of accent. The so-called 'off-beats' are accentuated, reducing the emphasis on the repeated chords which could otherwise have become monotonous and lacking in all functional purpose. The persistent, repetitive syncopated chords create anxiety and a strong forward drive. The Horns and Bassoons create a 'push' and a 'dying away' effect such as: 

The piano plays in a different $\frac{12}{8}$ metre in contrast to the $\frac{4}{4}$ of the orchestra. Fagan is here making use of Polymeter, a device combining two different metres simultaneously, with barlines that coincide.

The simple and compound times work quite well together because both are in quadruple metre.

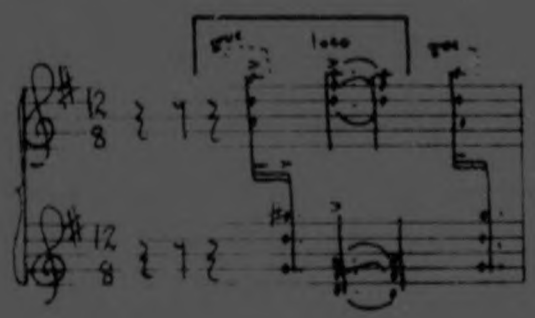


The figure used in the piano part consists of three successive chords. It produces an exciting rhythm which requires accent displacement:

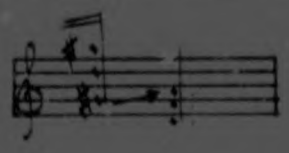


The three-chord figure is also repeated three times with the first two chords in high octave pitch (8ve) and the third back to actual pitch (loco).

The figure has the quality of a 'call' figure, which is persistent, urgent and excited.



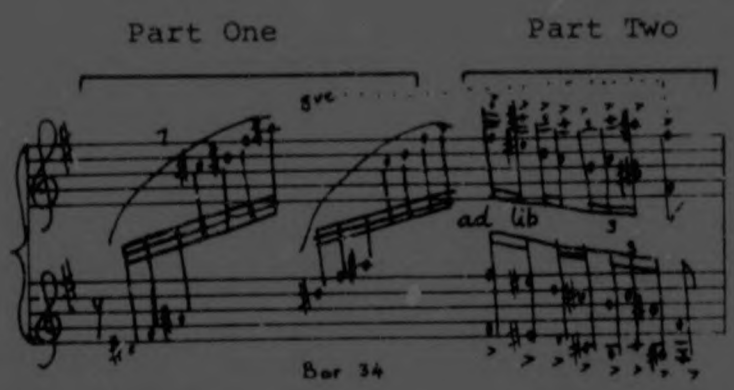
The tonality of the Interlude is built on the dominant chord of G major, D, F♯ and A, with an non-chord note G which forms a retardation to the 'a' above the fifth note of the dominant.



Motif ii

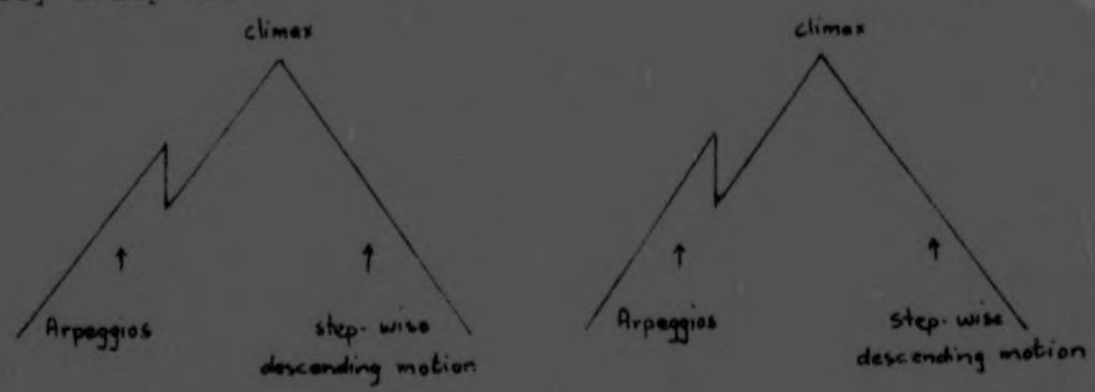
Motif ii can be divided into two parts. Each part can then be developed separately or used with each other, as required. The introduction bar of motif ii (bar 34) uses the two parts together, forming a complete rhythmic and melodic unit.

Part one consists of a repetitive seven-note broken chord based on D minor 7th. The repeat is one octave higher and creates an uplifting, ascending melodic curve which leads towards the second part of motif ii, the highest point of the unit.



The second part of motif ii descends from the highest note f♯ by means of conjunct 'ad libbed' movement. Fractions of part two are heard later in the Development.

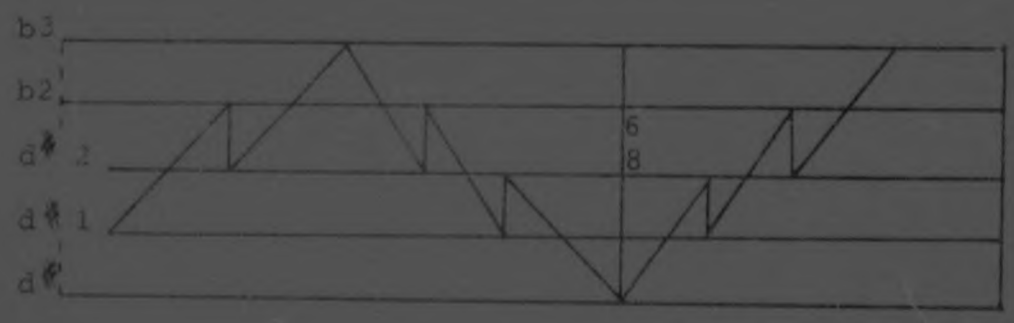
The whole of motif ii (parts one and two) is repeated in the same bar and therefore two high climax points occur against a sustained chord in the orchestra. The resultant melodic curve is therefore pyramidal in shape, ranging from d♯^{1} to f♯^{4}, a span of more than four octaves which makes the melodic curve a very sharp one.



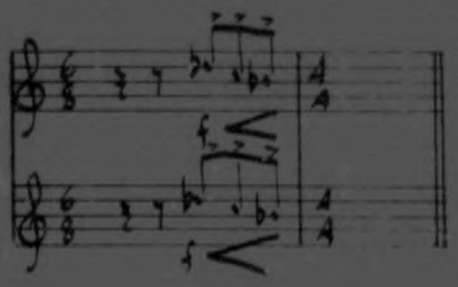
Motif ii is repeated a third time in bar 35, but then alters in the second part where only the first three notes are used in augmentation. The original second part was written at the very high octave pitch but is now brought down to actual nota= tion (loco). This augmented three-note figure of the second part becomes a rather prominent figure during the remainder of the Development Section.



The sustained chords of the orchestra have changed in tonality, to chord III in E major. The Motif is, of course, still at the original pitch. After the three-note parallel accented figure, which ends on the chord of E major, the solo piano continues with motif i in a repetitive and slightly freer way, playing two groups of seven, ascending, and three groups of seven, descending, so that the arpeggios descending cover a larger range than the arpeggios ascending. The melodic curve of bars 35 and 38 can be sketched to illustrate the larger range it covers.



For the first time in this first movement Fagan uses an echo device. The echo is played by the Horns in bar 36, the $\frac{6}{8}$ bar where polymeter occurs not only between orchestra and piano, but also between the Wind and Bass Sections. The Strings and Wind use $\frac{2}{4}$ metre and the piano and Bass $\frac{6}{8}$ metre. The Horns echo the augmented three-note figure from the previous bar (piano part) an augmented fourth lower. It gains further prominence by being played completely alone. The Strings, Winds and piano have a one-beat rest in four.



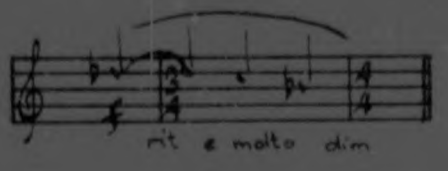
Bar 36

This three-note figure leads back to the polymetre, the combination of Simple and Compound Quadruple times.

The tonality now moves back to the dominant 9th chord of c minor which, of course, marks the end of the developing section. The preparation for this is very traditional: the dominant is used, which must lead back to the tonic - and to the Recapitulation.

The last two bars are very similar to the preceding two bars. The Orchestra plays a sustained pedal chord on the dominant ninth, using also a diminution from sff to pp (bar 38). part one of motif ii has now been transposed one tone down, in the piano part starting on the note 'C♯' and repeating the second half of bar 35 and the whole of bar 36 in an identical manner. The original melodic pyramidal curve is maintained.

The Horns, on the other hand, repeat the three-note figure on exactly the same pitch as bar 36. Some interesting further changes in the three-note figure are that Fagan has augmented it still further by using a different metre. Instead of the $\frac{6}{8}$ metre, $\frac{3}{4}$ is used and therefore the note values are now crotchets.



The earlier unison playing by two Horns is now reduced to one solo and the dynamic has been inverted. It starts forte and decreases in sound towards the end and uses a ritardando.

The Construction of the Development of the motivic material, instrumentation and texture can be diagrammed as follows:

DEVELOPMENT MENO MOSSO

Bars	32	33	34	35	36	37	38
WOOD WIND	Interlude iii Repe= titive triplet chords		Bassoon repeats two-note slur 3 times			Two-note slur	
BRASS	Interlude III Repetitive triplet chords		two-note slur figures re= peated 3 times		Echoes part 2 of motif ii in aug= mentation soli		Further aug= mentation of part 2 - Solo
PIANO	Interlude III Percussive 'call' figure repeated 3 times.		Motif ii Arpeggios ascending figure and Conjunct descending figure.		Motif ii part 2 in augmenta= tion.	Repeat Arpeggios passage 2 times.	
STRINGS	Interlude iii Repetitive triplet chords in V of G major.		Sustained Chords in e minor and E major				Ends on dominant 9th of e minor

Recapitulation Tempo 1° (bars 39-55)

The Recapitulation, which is 16 bars long, recapitulates the Enunciation but much more briefly and concisely.

An orchestral Interlude (iv) of 4 bars in the original pitch, tonality and rhythm opens this section. The only difference is that the distance between the Leader and Follower is now only a minim instead of a breve, approximating closely the rhythmi= cal distance approach of Interlude ii.

Motif i enters in the fifth bar with the same anticipating material used in bar 16. The Recapitulation therefore, actually recapitulates from bar 11.The second Interlude, which was played by the Strings, was only four bars long and was also in the original key, C minor.

The motif repeats itself twice instead of the earlier three times. Slight rhythmic as well as dynamic changes now occur.

The Rhythmic change concerns bar 46, which can be compared with bar 20. The motif in bar 20 ends with a dotted crotchet



, while bar 46 maintains the minim value.

The sharp accents (^) of before are now replaced by tenuto marks and a high octave pitch is now maintained instead of a change to the actual notational pitch.

The string accompaniment continues as before without any radical changes. Tenuto marks have replaced sharp accent marks (^/-) and the dynamic has now dropped to a lower level, with the sign 'morendo' indicating that it must fade still further away.

Coda (bars 52-55)

The Coda follows the repeated motif i with alternating tonic to dominant chords in the Strings and with an e minor chord repeated three times. The distance of the repetition is pro= longed from a 3½-crotchet distance, the second e minor chord, to a 4-crotchet distance, the third and last chord. The

'morendo' effect achieved by this means is very successful because the rests between the chords create silence and the movement can therefore end at a very low dynamic, if not in silence.



The following diagram will illustrate the construction of the Recapitulation with regard to motifs, instrumentation and texture.

RECAPITULATION

	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55
WOOD WIND				Interlude iv													
BRASS																	
PIANO																	
STRINGS																	

PIANO:
- Motif i original pitch; e minor 9th
- Motif i repeats; dynamic marks change marks accent to tenuto notes
- CODA: Repeat e minor 9th chord 3 times 9th

STRINGS:
- Interlude iv similar to Interlude ii
- Sustained chords on e minor
- Sustained chords on chords V_9 and I in e minor
- Sustained chords CODA: Alternates between V_9 and I of e minor.

THE SECOND MOVEMENT MARCH (Memories of "Prince's" pranks)

(bars 56-110)

The March is written in Ternary Form. Thus far the Suite has corresponded to the formal plan of a Sonata form, where the first movement is usually in Sonata Form and the second movement generally in Ternary Form.

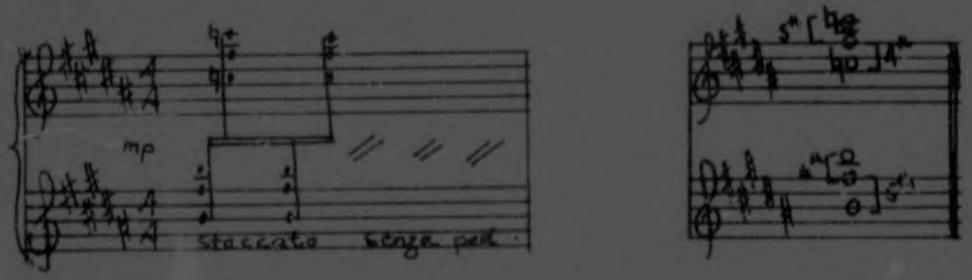
The march is divided into three parts. The first part is the shortest, and the third part, the varied Recapitulation with Coda, the longest.

The formal construction is illustrated diagrammatically as follows:

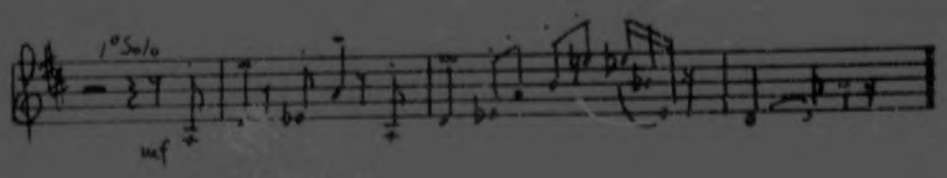
	Second Movement			Ternary Form			March	
Bars	Part one	Key	Bars	Part two	Key	Bars	Part three	Key
56-63	Subject in Tonic	B major	70-77	New Subject	B major	86-93	Repetition of:	B major
64-67	Short develop= ment	f♯min.	78-85	Brief develop= ment			Subject in Tonic	
68-69	Episode (link) I	f♯minor				94-95	Brief develop= ment	f♯minor
						96-99	New Episode II	B major
						100-106	Repetition of subject part two	
						107-110	Coda	B major

Part one. Allegretto Scherzoso (♩ = 100)

Part one commences with a tremolo in the piano between the octave notes B and C. The note F♯ is inserted in both octaves and serves the purpose of a pivotal note. The tremolo is played staccato, without pedal, which creates a dry dissonant effect. Because the movement is thematically based on the pranks of the horse, 'Prince', the effects used in this March attempt to evoke the characteristic movements of a horse. The high-pitched piano tremelo suggests the fast running of the horse. The two tremolo chords consist of intervals of a fourth and a fifth.

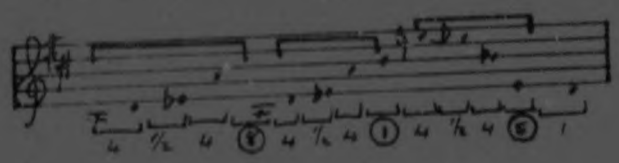


The Clarinet in A enters with the subject in the tonic of b minor. The subject is only two bars long, starts with an anacrusis and is stated twice. Fagan succeeds to capture a happy bright mood for this subject and one can picture the horse trotting happily along. The subject has most of the requirements of a well constructed melody: distinctive rhythm, a well balanced melodic curve, with an intervallic range of a 12th, and colouristic dynamic marks.



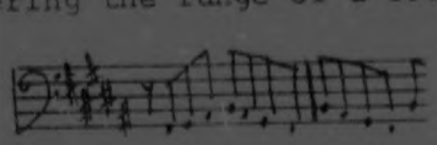
One criticism is that, in terms of 18th century counterpoint, disjunct movement enjoys prime priority, even at the cost of conjunct movement. The result is a very jumpy subject, with a span reaching more than an octave in one direction. In miti= gation it can, however, be argued that the subject does

characterize the horse and that the music is not 18th century, but contemporary.

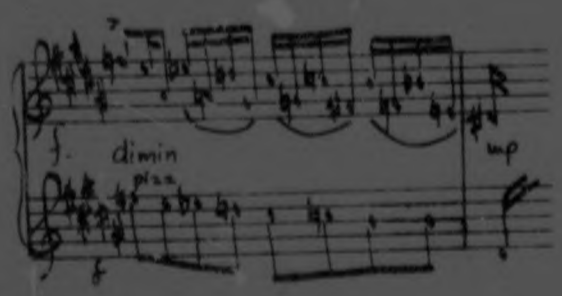


One basic pattern, consisting of dissonant intervals, is used three times to form the construction the subject. The four-note pattern comprises the consistent variation of a 4th,a semi-tone, and again a 4th. The last (fourth) interval of the pattern is changed with every repetition. The first inter=val is an octave, the second interval one tone and the final, a fifth. These last four intervals of the repetitive pattern can be considered as 'mild' dissonances in contrast with the 'tritone' (fourth) which is regarded, especially in Serialism, as a very dissonant interval. The subject thus tends towards the atonal, especially regarding the choice of intervals and even in the accompaniment of the piano and of the strings.

The Cellos enter in the fourth bar with an ostinato pattern in pizzicato, covering the range of a fourth,



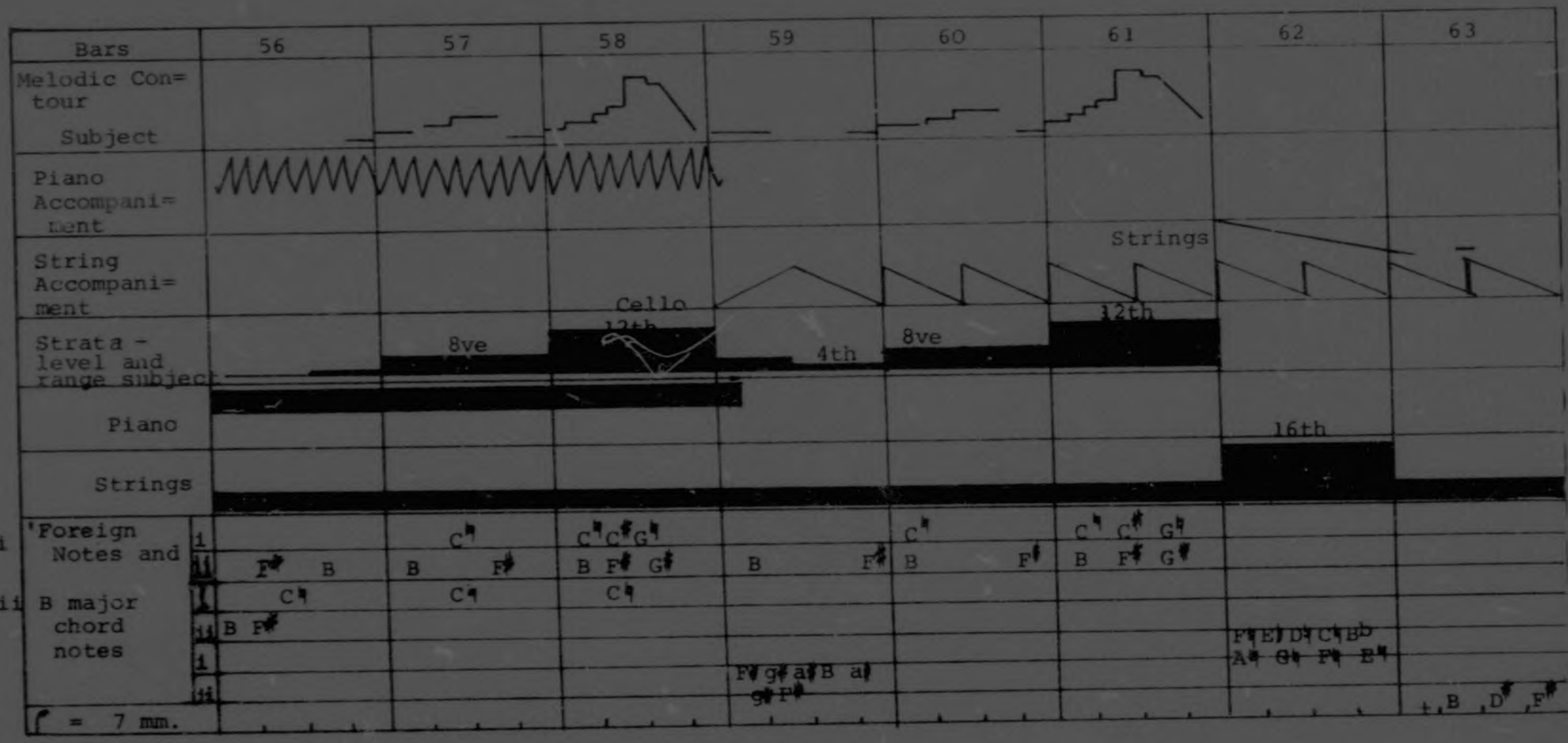
and the violins enter three bars later with a descending, semi-quaver line using intervals of diminished fifths and augmented fourths and chromatism per quaver beat. Again Fagan uses dis=sonant intervals.



The subject and accompaniment thus are similar in interval construction and in style,which weakens the tonality of B major

in all the voices. Fagan's approach in this second move= ment is thus more atonal than in the first, and a more con= temporary setting is established for this movement, 'March'.

The construction (a comparison of strata, melodic contour and tonality) of the subject and accompaniment is illustrated in the following diagram.



Construction chart of Subject and Accompaniment - MARCH

Brief Development

Bars 64 to 67 introduce material that capture the mood of the horse prancing and running away, i.e. Fagan uses ele= ments and figures which are related to the movement and habits of the horse. The music is therefore very programmatic,sugges= ting imaginative pictures by virtue of its melodic and harmonic construction.

After the clarinet in has introduced the happy ayful mood of the horse, the subject introduces the naughtiness and pranks of the horse.

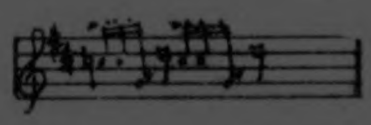
The following two figures can well be imagined as the kicking-up of the horse, 'Prince'.

Kick-up i



Bar 63

kick-up ii



Bar 64

Between the two prancing figures, chromatic descending 'running-away' figures occur. One can here well imagine the playfulness of the horse, running-away to tease his master or, simply, in an outburst of joy!



In contrast with these two figures, the piano plays a smooth passage in E major (Chord II) against a steady four-quaver pattern also on chord II of E major (♮ A). Programmatically, this figure suggests the master dreaming of riding his horse,

or his memories of past pleasure on horseback.



Bars 63 and 64

Below this piano figure the strings play the first four notes of the subject in a repetitive and imitative way, but still in the original key and pitch.
An interesting effect achieved in this part, in bars 63 to 69, is the juxtapositioning of different programmatic ideas, i.e., different layers of subjects and figures sounding at the same time. The most important subject in this section is sounded in the Strings, Horns and Bassoon.

Episode I (bars 68 and 69)

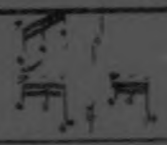
The material used in Episode I is similar to that of the preceding section and can therefore be regarded as a continua= tion of the earlier material. The only difference is that all the instruments play their different figures in an ascending way. Instead of the more repetition of a figure on the same pitch, the 'prancing' figure ii is, e.g., now used sequentially and is also doubled by other instruments. The delicate leggiero of Episode I is therefore easily linked to Part Two with its brisk and rhythmical sound.

The following chart will illustrate the different programmatic ideas and sounds played against each other by different instru= ments.

Programmatic layout of bars 63 to 69.

Bars	63	64	65	66	67	68	69
Flute	K1	Running	K2	Running	K2	K2 ascending	
Oboe	K1						
Clarinet	K1	Running	Kicking 2	Running	K2	K2 ascending	
Bassoon		Subject of 'Prince'					
Horns						K2 inverted ascending	
Trumpets		K2	Running	K2	Running	K2 Inverted ascending	
Timpani		Subject		Subject			Roll
Piano		Master dreaming		Master dreaming		Master dreaming	
Strings		Repetition of first 4 notes of subject. Doubling of Subject					

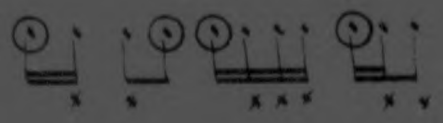
Abbreviations: Kicking-up Figure 1 = K1
Kicking-up Figure 2 = K2



Part Two (bars 70 to 85)

The String section and solo Xylophone introduce the new four-bar subject. It consists only of conjunct movement (stepwise) and the range differs from an interval of a second for the first three bars to an interval of an octave. The tonality is either E major, sounding in the dominant, or the original key of B major with a flattened seventh (A♮)

The Xylophone plays the new subject in a decorative way by adding chord tones, mostly on the unaccented beats, to the prime subject tones which basically occur on every quaver division of the the crotchet beat.

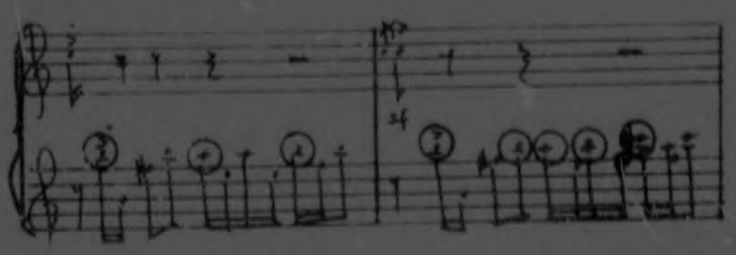
New subject ○ 

Decorative chord tones (x)

The Strings harmonise the new subject without any decorative unaccented tones. Each String division group has a different top note: the violins I play the subject in octaves, starting on note B, violins II play F♯ at the top with an interval of a 6th below, the violas double the violins II, the top note of the Cellos also playing in sixths, is D. The Double Basses, playing only on every first beat of a bar, establish the tonality of B by playing F♯ in the top and B in the lower part.

The Wind and Brass Sections double the Double-Basses in different registers and with different doublings. The triangle, which is used for the first time, emphasizes the first quaver beat of the bar with an accented accacciatura in sf.

The Xylophone's treatment of the first two bars of the new subject is as follows:



The first bar of the new subject as played by the String Section

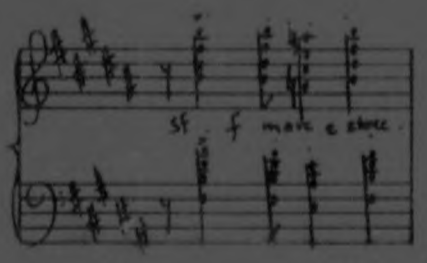


etc.

Bar 70

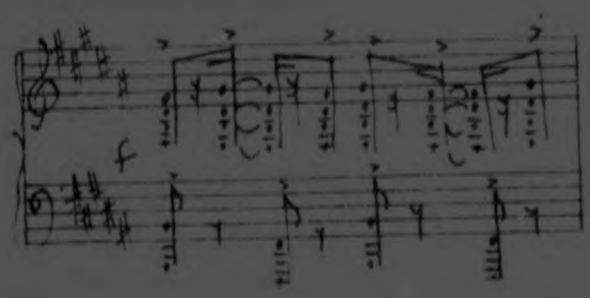
The piano enters in bar 74 with the new subject played in parallel motion and in full chord structure. The left hand basically plays in second inversion all the time, which is in contrast with the root-position of the right hand. It is the first time in this concerto that the bass clef is used for the left hand. For the first time the piano range is now extended to utilize the better sound quality of the middle resonance register of the piano.

The piano echoes the Strings exactly after four bars.



The Strings accompany the piano by playing, pizzicato, some notes of the harmony. The Double-Basses still provide the first beat of the bar for the first two bars, after which the other strings take over. The effect of the first 8 bars

of Part two is lighthearted and the horse, programmatically considered, trots at an easy pace with a prank or two here and there. The Piccolo plays a scale ascending passage in B major with the seven notes in one beat suggesting the swishing of the horse's tail. One new figure has, however, entered the piano part in bar 80. It is a repetitive syncopated figure which, programmatically considered, might suggest the horse's stubbornness and restlessness - hence the "pulling of rhythm".



The following bars use similar ideas, that of the juxtaposi=tioning of ideas as in Part One. A solo trumpeter plays the first four notes of the subject of Part One while the piano plays the new subject with the seven-note-per-beat B major scale descending, this time in single notes and doubled in parallel motion in the left hand. The Strings again use the ostinato pattern of the opening bars of Part One (bars 59).

The piccolo plays fractions of the second part of the subject of part one.

Except for the new subject played by the solo piano, most of the material used here is taken from part one.

These four bars of juxtapositioning are repeated, but with changes in the last two bars. This change can again be related to material found in part one.

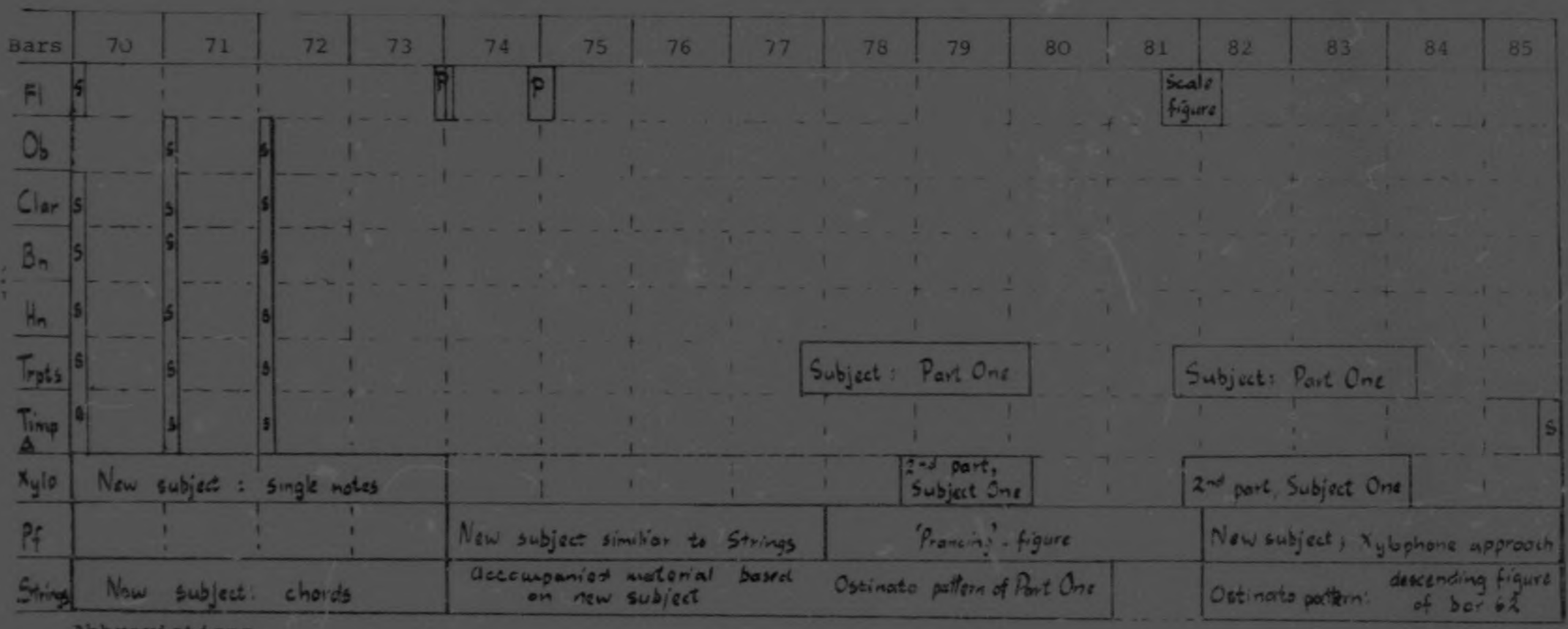
The piano uses a tremolo figure over two bars which are rhythmi=cally related to bar 56, while the left hand uses the same type of descending chromatic passage as bar 62.

The rhythmic structure remains unaltered. The Strings also use the descending chromatic passage of bar 62, but now in an augmented version. These two bars can therefore be regarded as

episodic material marking the end of Part Two and smoothly linking it to Part Three.

The following diagram illustrates the construction of Part Two.

Construction Chart Part Two March Bars 70 to 85



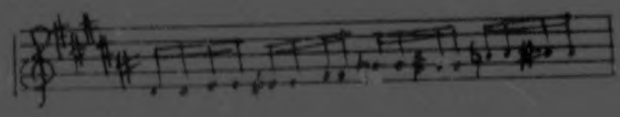
Abbreviations
Piccolo ascending passage = P
Staccato chord = S

Part Three (bars 86 to 110)

Part Three is a varied Recapitulation of Parts One and Two. Occasionally new material occurs in this section but new only in either rhythm or melody and therefore still related, rhythmically or melodically, to a figure previously heard. Part Three can be divided into five different sections, of which three are basically repetitive of Parts One and Two, with two divisions using fairly new material.

Division i

The first division enters with the subject of Part One stated in two bars in the Piano part while the Strings play a repetitive chromatic figure in an ascending form -



String accompaniment figure bar 86

The piano changes to the chromatic descending figure of bars 62 and 64. Similar material is heard in the Strings. These four bars can be regarded either as an episodic link between Parts Two and Three, or as an Introduction to the original subject with its original accompaniment stated in bar 90. Bar 90 uses material very similar to that of bar 64; the bassoon plays the subject; the trumpets the 'prancing' and the running figures; the piano the 'master dreaming'-figure while the Strings play the 'running-figure', and double with the Timpani to play the subject.

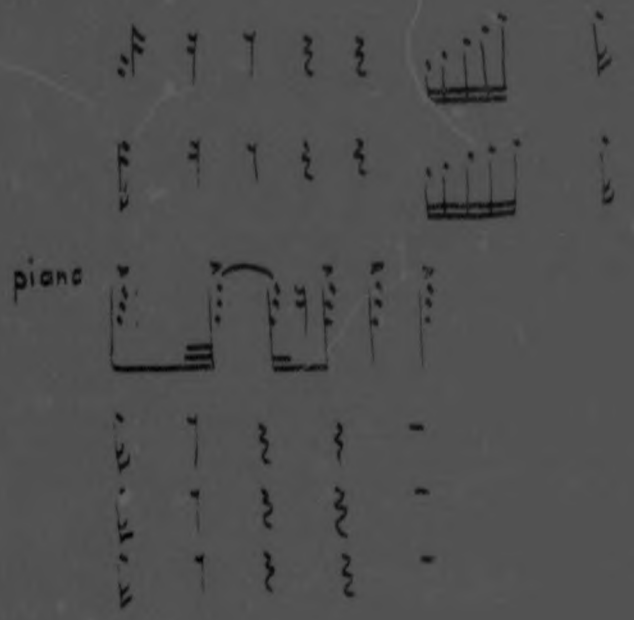
Division ii (bars 94-95)

The division i setting continues until bar 95 and is thus a repetition of the short development of part one;

Division iii (bars 96-99)

An episode of four bars, based on figures from Parts One and Two, follows the short repetitive development. The piano re=peats the 'prancing-figure' on a different pitch, while the

rest of the orchestra plays a semi-quaver staccato chord on every first beat of a bar.



etc.

Division iv (bars 100-106)

A repetition of the new subject of Part Two, with its accompaniment, occurs in the piano and orchestral parts. Bars 78 to 81 are reproduced very strictly in the piano, and more freely in some other instruments.

The piccolo marks the end of this division by playing the second half of the subject of Part One in the original key of B major. This is the last reminder of the 'horse' subject before the Coda enters.

Division v (bars 107-110)

The Coda has now inverted the material used in the piano part in Part One. The chromatic descending pattern of bar 62, 63,etc. is used now in block chords ascending form and also in parallel motion. The high register of the piano is again utilized for two bars while it plays the chromatic ascending passage but changes back to the middle register for the very last B major chord, using the bass and treble clefs. The Clarinet plays against the piano figuration with the second half of the melody taken over by the bassoon in a chromatic descending scale towards tonic B.

The strings end on two chords. The first one, a pizzicato chord, is a C major chord and the second, also the last chord of the 'March' movement, is an off-beat B major chord, played 'arco'.

The whole movement is constructed from several motifs, which are used with the greatest artisty and economy, and which capture the mood and character of 'Prince's Pranks'.

THE THIRD MOVEMENT. Lament (Memories of Little Pets' Graves)
(bars 111-175)

The Lament, which is one of the most beautiful movements of the Suite, is written in Two-Sectional or Binary Form. Each Section can also be divided into different parts. Fagan has been unconventional in his treatment of the Second Section. Instead of introducing new melodic material, new rhythms and styles, he recapitulates on different parts from the first section.

The following diagram clarifies the formal structure of the Lament.

The Third Movement - LAMENT

Bars	Section I		Instrument	Tonality
111-120	Subject I	A^1	Piano	B major
120-123	Subject I		Orchestra	B Major
124-126	Subject II	B^1	Piano	Whole tone scale on E♯
127-128	Subject II		Orchestra	Modulates to A major
128-131	Subject II	(repeats)	Piano	
132-134	Subject III	C^1	Oboe	V of F♯ - B major
134-136	Subject III		Flute I	B major/IV of E
136-141	Subject III	(3 voice-canon)	ob,fl I & II	D major/V of E to E major
141-144	Subject IV	D^1	Cello	B Major
145-148	Subject IV		Cello + D B	F♯ Major
	Section II (Recapitulation)			
149-154	Subject I	A^2	Pf (+ Strings)	B major/E Major
155-156	Subject II	B^2	Piano Solo	B Major
156-157	Subject IV	D^2	Piano Solo	B Major
157-158	Subject I	A^3 (fractions)	do	do
158-162	Subject III	C^2	Oboe	A Major
163-170	Subject III	(extended)	Oboe	G to F♯ Major
163-170	Subject IV	D^3	Cello + D B	B major
169-175	Subject I	A^4	Piano	B-E-B major

Section One. Molto adagio e quasi lamentoso
(bars 111 to 148)

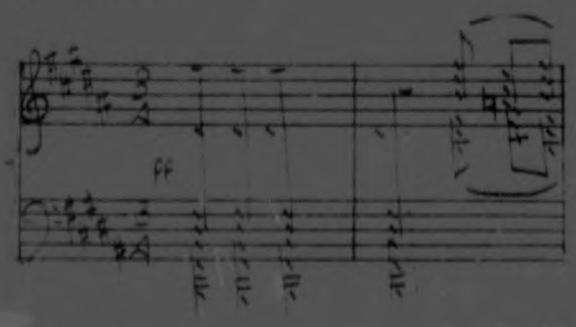
Section One of the Lament can be divided into four parts of more or less the same length. Part A is 13 bars long, Part B 8 bars, Part C 10 bars and Part D 8 bars long. The subjects used in the four parts differ not only in style, character and length, but also in instrumentation, texture and orchestration.

Part A^1 (bars 111 to '23)

The main subject I of this third movement of Fagan's Suite, 'Heuwelkruin', introduced by a piano solo, is based on two elements. The first element is the use of a static repetitive chord on the tonic of B major; the second element is a lyrical melody in quaver values modulated to E major, which serves as the active movement and follows the static chords which are played four times in succession.

The approach and construction of subject I is epitomised in the phrase 'ready-steady-go!'

The 'ready' phrase covers two bars in which the static, repeti= tive B major is stated and then followed by a brief lyrical after-thought in active quaver movement. This quaver movement consists solely of three quaver triads in conjunct move= ment and in contrary motion.

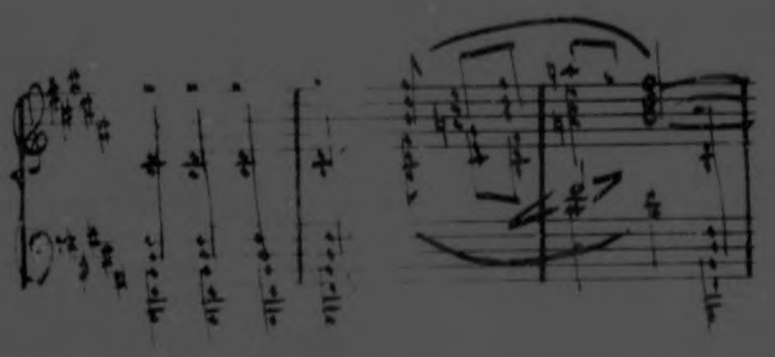


static active

"ready"

The 'steady' phrase covers 3 bars during which the repetitive B major chord is restated and the lyrical quaver part of subject I extended to 6 notes, now also employing disjunct movement

towards the extension. The gradual introduction of the lyrical subject creates a superb atmosphere of eagerness and anticipation. The listeners anxiously await the subject yet to come.

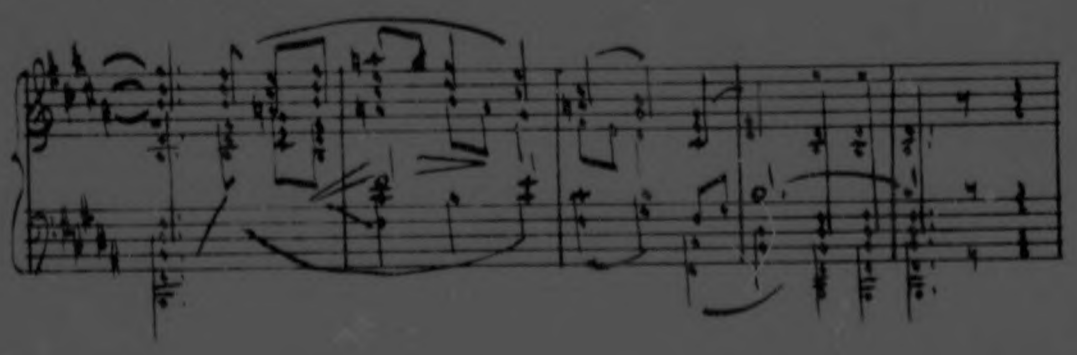


static active

"Steady"

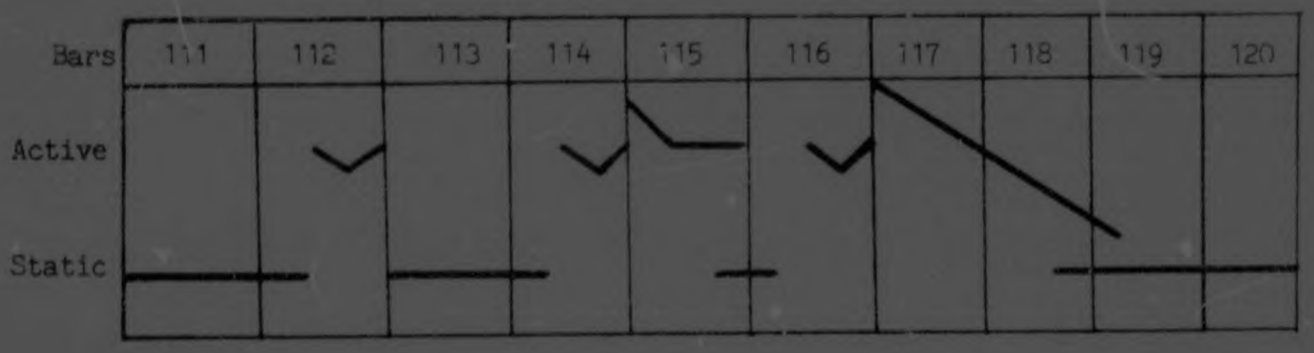
The 'go' part covers 4 bars in which the complete lyrical subject is stated. The emphasis is on the lyrical quaver figures rather than on the static repetitive chords, because the anticipation must now be fulfilled. For this reason the static chords, already stated twice, unaltered, are played without progressiveness.

The repetitive chord is only repeated twice, after which the lyrical quaver phrase with its lovely melody and melodic curve sounds against a beautiful harmony played by the left hand in the piano.



The whole feeling of the first 9 bars can be pictured programmatically. The static chords can represent either the 'death' of a pet, or a person remembering his pet. The active figures could symbolise the life of a pet. In resting also is that the 'death' figure is in a low register and the 'pet' figure in a higher register, which could be symbolic of life.

The melodic curve thus consists of two different stratas: one on a low static level and the other on a higher, active level, with the curve continuously changing.



The Strings in 'divisi' repeat the lyrical part of subject I after the piano has introduced the four repetitive chords in bars 119 and 120. The tonality of the subject remains in the original key, that of B major, with a modulation to E major, beginning with the quaver notes, the lyrical part of the subject.

Part B^1 (bars 124 to 131)

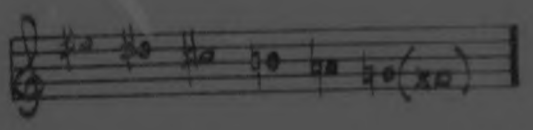
Part B^1 has the same setting as Part A^1, with the subject stated in the piano part and the orchestra responding to it.

Subject II is built on a tone scale descending. The subject is sounded twice, in parallel motion and in chord structure, in the top register of the piano.

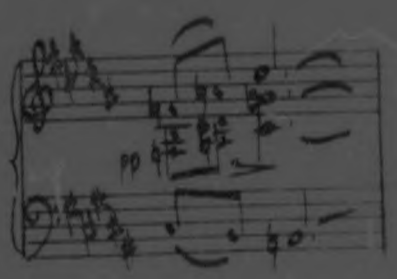


Bars 124 to 125

The whole tone scale is thus E♯ D♯ C♯ B A♮ G♮ (F♮)



The Strings play an accompaniment in parallel diminished 5ths, in contrary motion and modulating to A major while the piano plays subject II.



The orchestra extends subject II in bar 126 by continuing the descending whole-tone scale.

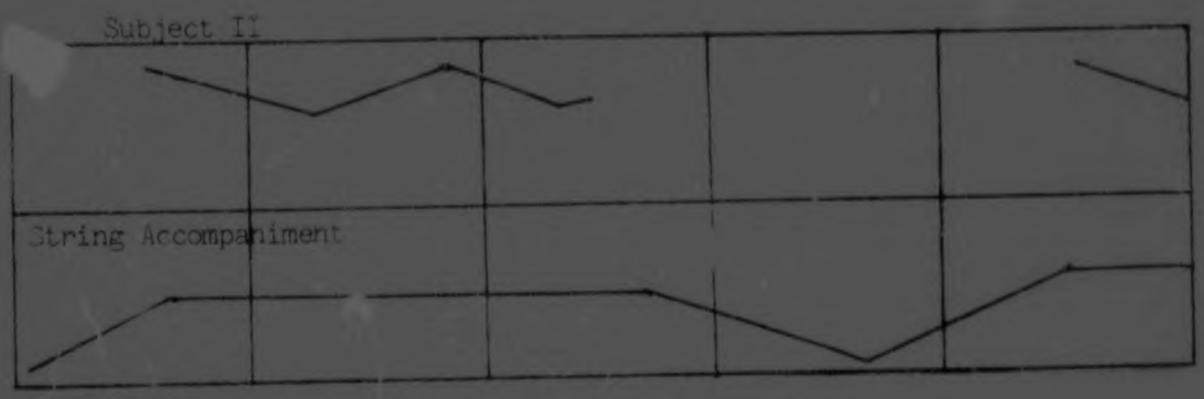
Part B ends after the piano has stated subject II twice, this time in a triple soft dynamic (ppp). The orchestral accompani= ment is unchanged although the tonality has now shifted to tonal centre E♯ and not to a specific tonality. The notes of the Strings above tonal centre E♯ are G and B, while the piano plays a whole-tone scale of E♯ . Bar 131 is used as a pivotal bar by anticipating, in the viola, the tremelo accompaniment (C♯) of Part C. The last chord of the piano and orchestra forms a tone cluster, the first one in the Suite.





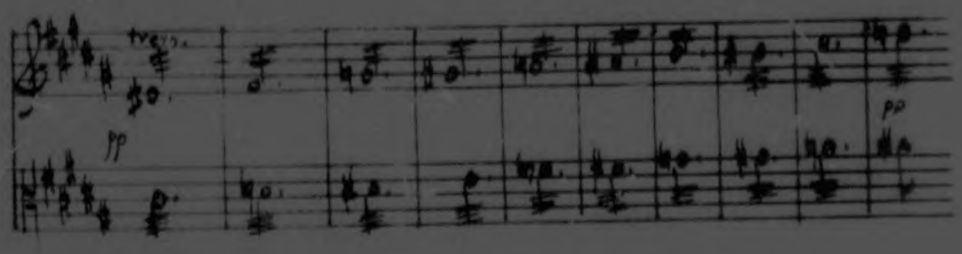
Bar 131

Subject II is rather limited in range, while the accompani= ment has a slightly larger range. Interesting is that the accompaniment is an augmented version of the melodic contour of Subject II.

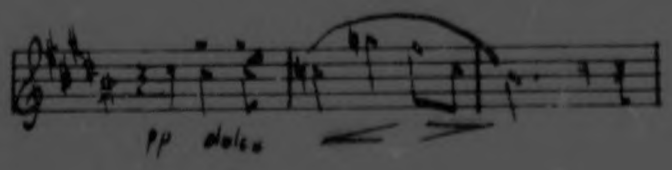


Part C^1 (bars 132 to 141)

Violin II and Viola ac ompany subject III with dotted minim tremolos with a distance of major third apart, moving up chromatically per bar from $E\sharp$, to $D\flat^2$.



The Oboe enters in bar 132 with subject III in the dominant of $F\sharp$ major. Subject III is, like subject II, only 2 bars long, with a limited range, that of a minor 6th. The subject is also modulatory, as was subject I, and modulates to G major, in the second bar, using the sub-dominant chord going to tonic G.



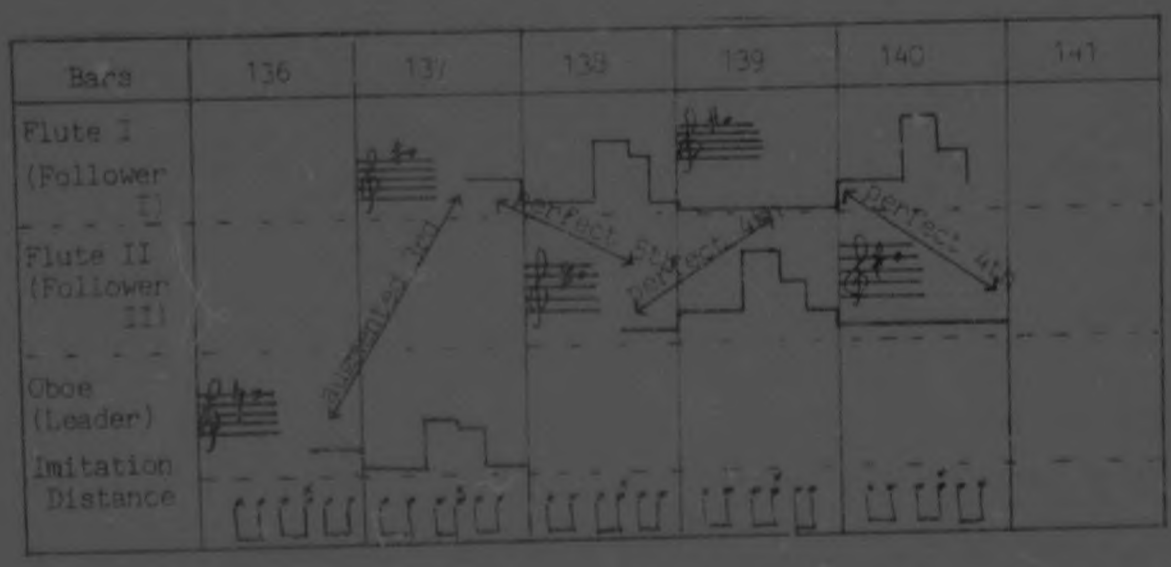
Bars 132 to 134

Flute I imitates subject III a minor 7th higher in bar 134. The subject is treated canonically from bars 136 to 141. The Oboe, the leader (Dux), sounds subject III an augmented fourth above its very first announcement, an augmented fourth below flute I, i.e. on note F♮. The Canonic imitation starts 3 beats later with flute I (follower I), at an interval of an augmented third above.

Follower II, played by flute II, again imitates follower I, also at a distance of 3 beats and a perfect fifth below, but with a slight intervallic change. Up to this point canonic imi= tation is found in three voices, after which the canonic imita= tion is reduced to two voices between Flutes I and II, i.e., two-voice canon.

Flute I

Flute I again enters at a three-beat distance and at an interval of a perfect fourth above flute II, also with the intervallic change. Flute II again imitates flute I in bar 140, an augmented fourth below. Flute II is thus repeating its first imitation of subject III, but playing only the first two notes. The following chart illustrates the intervallic relationship and canonic imita= tion between the three instruments, Oboe, Flute I and Flute II.



The tonality of subject II and the canonic imitation are as follows:

bars 132 to 134 are V of F♯ major to B major; bars 134 to 136, when Flute I enters, is B major or chord IV of E major; bars 136 to 141, the canonic imitation bars, are D major, E major, V_7 of E major (bar 140) to E major.

The end of Part C can be regarded as a pivotal bar. The tremelo figure in Violin I and II carries the movement very smoothly across and over from part C to part D.

Part D^1 (bars 141 to 148)

The cello now introduces the new subject, the pizzicato subject IV with the dynamic device pp on a marcato and string device. It is a three-note ascending figure.



pp ma marc

This re-establishes the B major tonality and is sounded twice before the Double Bass doubles the cello part, sounding one octave lower. Subject IV is again stated twice before it comes to a static stand still on a B major pedal for 2 bars (bars 149 and 150).



Violin I and violin II accompany subject IV in tremelo. The strings play an ascending tremelo line consisting of intervals of a third, moving chromatically per dotted minim as in the previous section. This ascent reaches its highest point in the pivotal bar, bar 141_1, on note G♯. From this high point Part D, a descending line in disjunct movement, based more or less on the C major 7th chord, and in intervals of a third, accompanies subject IV;



Section Two (Recapitulation) (bars 149 to 175)

Section Two recapitulates Section One very strictly with regard to melody, rhythm, texture, harmony and phrase length. The only change that occurs is in the different order of the appearance of the four different parts and in some material that is omitted or slightly altered. There is a certain measure of chronological order in the occurrence of the different parts of the movement, which, by virtue of these changes, may have been extended in length.

The chronological order forms a clear rhythmic pattern which can be illustrated as follows:

Part	Part	Part
A^2	B^2	D^2
A^3	C^2	D^3
A^4	D^4	B^3
A^5	C^3	B^4
A^6	D^5	B^5
A^7	B^6	C^4
A^8	D^6	C^5
A^9	B^7	C^6
A^{10}	C^7	D^7

In the recapitulation Part A occurs 3 times,
Part D occurs twice,
Part C occurs once,
Part B occurs once.

Some alterations to certain subjects are obvious from the brief discussion that follows:

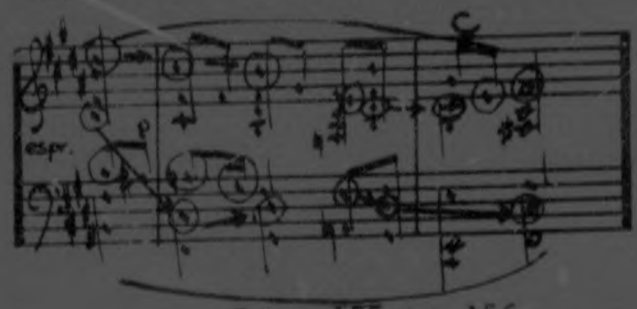
Subject 1

Instead of the complete 'ready-steady-go' of subject I, Fagan now uses only the 'ready-steady' phrases and then repeats the 'steady-phrase' after which he changes to subject II, which he uses in a very free and altered way. He uses ornamentation and some augmentation, because subject II is only at a quaver distance in Section One, and is now at crotchet distance.

P = Passing tone

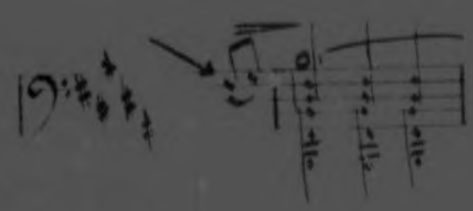
C = Cambiata

O = Subject II



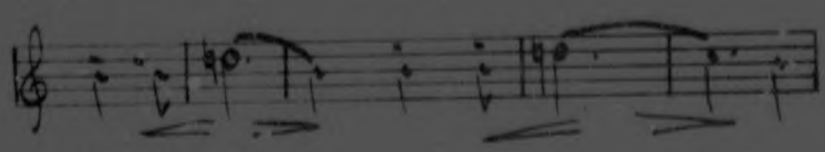
Bars 155 to 156

An interesting anticipation of subject IV, the three-note subject, occurs between the two settings of the static 'death' part of subject I. This anticipation also occurs in Section One, bar 119, in the inner voice of the piano.



Subject III

Subject III enters in bar 158, with a transposed subject one tone above the original subject played by the Oboe. The Oboe repeats the subject sequentially three times, after which it is extended with a four-note repetitive call in bar 162, based on b minor, on the tonic note B.



Bars 162 to 166

The extension implies modulation to F major by the insertion of E♯ to G♯, resolving to F♯. The three-voice canonic imitation is thus omitted with the Oboe extension taking its place.

While subject III continues with the repetitive four-note figure, Subject IV enters immediately with its three-note subject with Cello and Double Bass playing together. The subject is repeated exactly while the string accompaniment has changed enharmonically although the pitch remains the same. As in Section One, the first subject enters in the second last bar of subject IV; this beautiful subject continues in the solo piano for seven bars. The subject is not fully completed but ends on the last note of the 'steady' phrase and is held for two bars. The strings play in triple piano (ppp), with the dynamic mark 'morendo' the chord B major.

The four subjects sounded during the 'Lament', each represent the different character of a different pet and therefore this movement has a very strong emotional impact. Each subject is suggestive of loneliness and sadness.

Subject I consists of a static phrase, moving little by little to an active, very lyrical and most beautiful phrase.



etc.

Subject II

A very short, three-beat subject, fuller in sound and very straight-forward.



Subject III

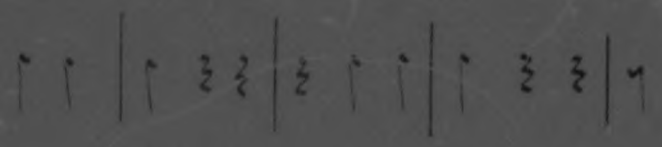
A single note Oboe part with an 'uplifting' melodic curve, two bars long:



The subject,because of its high pitch, playing in three-voice canon, might be suggestive of bird song.

Subject IV

The simplest of the four subjects, it comprises a three-note repetitive figure, demanding and insistent.



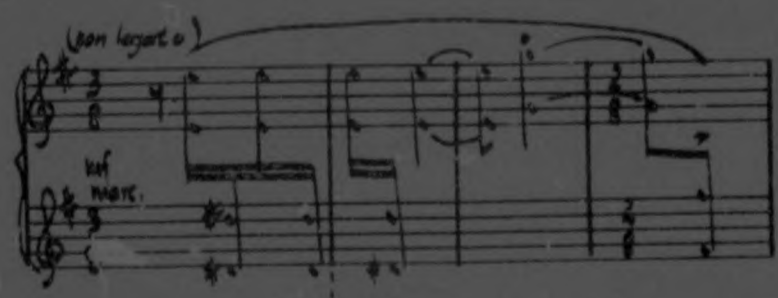
This movement would be valuable to every music teacher wishing to develop the child's imagination and creativity. This music can be used with great success with little children whose creativity can be stimulated by their drawing of pictures, and by their composition of pieces based on one of the four subjects. The music can also serve to introduce some of the instruments of the orchestra, such as the piano, flute, oboe and cello.

The success of this movement lies in the 'numble' simplicity which Fagan has used in the different subjects and accompaniments.

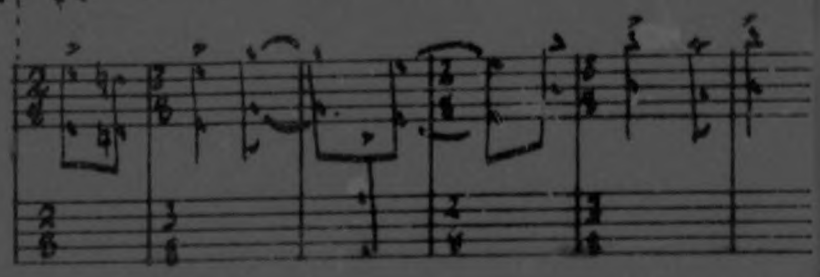
THE FOURTH MOVEMENT SCHERZO-[illegible]ALE (Memories of fun and games) (bars 176 to 5[illegible]

The Scherzo-Finale holds, as it rightly should, the memories of fun and games. The different subjects in this movement play 'hide and seek' so that the overall structure is very difficult to define. The subjects are also very similar with such slight changes that a fraction of a specific subject can be easily mistaken for another subject. In these circumstances the rhythmic pattern invariably saves the situation. There is so much to say and to play in this lively 'fun' movement that the different subjects and links can only be identified from a detailed analytical chart, illustrating tonality, metre, accompaniment, instrumentation, subjects, the division of sections and other important aspects of the development of the movement.

Subject I



Subject I - extension



Subject II



Subject II - development



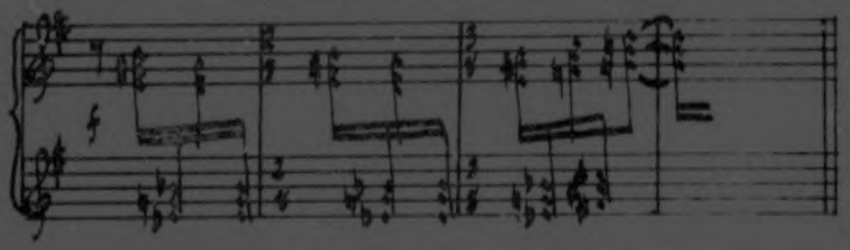
Subject III



Piano Arpeggios figure



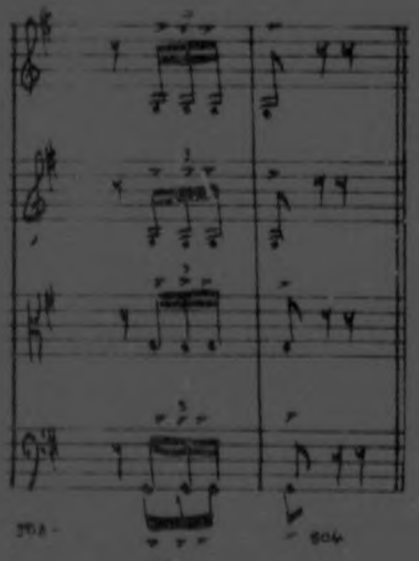
Link



String Pizzicato accompaniment



Finale bar, repetitive figure



The movement can be divided into three sections: Section I introduces three different subjects; Section II is the developmental section while Section III contains a varied Recapitulation of the previous two Sections with an added Coda.

The Scherzo-Finale is thus in Ternary Form.

Section I, bars 176 to 267 - 91 bars in length
Section II, bars 268 to 404 - 136 bars in length
Section III, bars 405 to 504 - 99 bars in length

The analysis of the three sections is best done in tabulated form. Cross references to the musical examples are necessary.

SECTION I						
Bars	Principal Material	Instru=ment	Accompaniment	Instru=ment	Tonality	Metre
176-183	Subject I is repeated (8 bars long)	Piano	Pizzicato playing quavers and crotchets	Strings	e minor	alter=na=tion be=tween 3 2 8 & 8
184-187	Subject I is slightly modified in bar 2	"	"	"	b minor	"
188-191	Extended subject I (very last part is extended)	"	"	"	"	"
192-195	Subject I (original) is stated once	"	"	"	e minor	"
196-199	Subject I is varied in bar 2 (Using two quavers instead of 2 semi-quavers and a quaver)	"	"	"	"	"
200-208	Extended Subject I	"	"	"	V of D major to e minor	"
208-211	Subject II is 4 bars long	Wind Section	Pizzicato and arco quaver notes	Strings	E major/ G major	3 2 8 / 8
212-238	Development of Subject II	"	"	Strings, Hn, & Timpani	e minor/ V pf G major	"
239-247	Subject II is slightly varied	Strings	"	Wind Section	G major	"
248-259	Subject III	Winds & Strings	"	Brass and Strings	G major	3 2 8 8
260-267	Link 1 in semi-quaver figures	Piano	Strings occasionally play. pizzicato	Strings	E major/ A major	3 2 8 8

SECTION II						
Bars	Principal Material	Instrument	Accompaniment	Instrument	Tonality	Metre
268-275	Subject II is developed: cross reference to bar 212	Piano	four semi-quaver figures to quaver	Wind and L.H.of piano	e minor	3 2 8 8
276-294	Subject II and Link 1 in piano	Wind, flute clarinet	Pizzicato in Strings	pf & strings	e minor/ G major/ d minor	"
295-299	Extended Subject I (Reference bar 200)	Solo Trumpet	Pizzicato in Strings and pf plays arpeggios figures	pf and strings	G major	3 2 8 8
300-311	Subject II played in octaves	Piano	Strings play Extended subject I material	Strings	G major	"
304-307	"	"	Strings now omitted Extended subject I material is played.	Brass/Bn	G major	"
312-313	Solo Timpani alternates between notes 'g' and 'b'. Solo Horn plays Extended Subject I material	Horn & Timpani	-		e minor	3 2 8 8
314-319	Solo Horn and Timpani repeat material of bars 312	"	Contrary motion in a chromatic scale in thirds, played by piano		Modulates all the time	3 2 8 8
320-324	Solo Horn and Timpani repeat earlier material	"	Chromatic contrary motion, piano	Piano	Modulates	
325-334	"	"	"		"	
335-339	Link i descends in 3rds, chroma= tically	Horns	Strings play pizz. accompani= ment now in legato	Strings	e minor/ b minor	"
340-347	Solo Horn with Strings repeat material of bar 320	Horn & Strings	Ascending chromatic in 3rds	Piano	b minor	"
348	Link arpeggios grouped in 4 figures	Piano			E major	"
354-356	Strings play repetitive 4 fi= gure on notes E G^{b} B^{b} D	Strings				

SECTION II (continued)

Bars	Principal Material	Instru=ment	Accompaniment	Instru=ment	Tonality	Metre
357-358	Link of bar 260	Piano	Echoes Fractions of quaver figures of the link.	Low Wind Section	E^b major	3 only
359-360	Flute echoes bar 354,a repetitive 4 6 figure	Flutes			"	
361-362	Subject III in varied forms and link	Piano	Ascending line in chromatic triplets	Brass Wind	"	"
363-370	Subject III (varied) doubled by strings	pf & Strings	Ascending in chromatic tri=lets	"	A^b major	"
371-379	Subject III (varied) doubled by winds	pf & wind	Strings in 3 quaver ascending line	Strings	D^b major	"
380-386	Fraction of Subject III is played by Wind,Brass and Strings.	Orches=tra	Quintolet whole tone passages	Piano	dissonan=te	
387-393	Link: Based on subject II material	Strings Trom=bones Horns	Repetitive semi-quaver	Piano	A^b-F-E^bmaj to V to E minor	"

S E C T I O N III

405-436	Recapitulation of Subject I	Piano	Pizzicato accompaniment and occasional triangle and trumpet on first beat.	Strings,Tri=angle, Trumpet	e minor	3 2 8 8
437-444	Recapitulation of Subject II	"	Pizzicato playing	Strings	e minor	"
445-476	" . III	Wind/ Strings	"	Brass & Strings	G major	
477-487	" III and juxaposition of fractions of other subjects	Wind	"	Orchestra	Modulates	"
488-495	Coda - Running Semi-quaver passages	Wind	Running semi-quaver passages	Strings	d minor/ a minor	"

S E C T I O N III (continued)						
Bars	Principal Material	Instru=ment	Accompaniment	Instru=ment	Tonality	Metre
496-499	Link material based on Subject II's development material - reference bar 260	Piano	Sustained long notes	Horn	G major	
500-502	Reference to Subject III but varied	Orches=tra			Modulates slightly	
503-504	Repetitive triplet figure on note 'q'	"			G major	3/8

Conclusion - 'Heuwelkruin' Suite for Piano and Orchestra.

Fagan has correctly called this beautiful work a Suite. By right is it a Suite because the movements differ com= pletely from one another. The only joining link is that all four movements are program music, each capturing a different mood, character and style. These four movements can each stand by itself because each one is a completely independent movement.

Because Fagan has, in this work, not broken with traditional music but has incorporated more modern styles most sparingly, this work should appeal greatly to the ordinary music lover. Fagan has a gift of creating beautiful, lyrical melodies which might, in lesser hands, have became sentimental. This danger has been cleverly avoided, however, by the judicious use of modern dissonant styles and techniques.

The economical use of orchestral instruments helps to guide the ear in selecting sounds and melodies which are easily recogni= sable as they are played by different instruments.

Fagan's Suite, "Hill Crest", can be easily performed by a good student orchestra. Nowhere in the work are there very difficult parts requiring extreme virtuosity. The work is so written that it can be performed with relative ease by both orchestral players and pianist.

This work can be included in the concert as well as the student repertoire. The only difficulties that might arise are those of expression and interpertation. The melody, direction, style and expression of the work will pose no problem to the professional, who will also be able to control its latent sentimentality. The amateur, on the other hand, can afford to neglect these aspects and may concentrate successfully only on the interpertation of each movement, the titles of which will provide the necessary stimilus. He must, however, guard against an over-emotional or sentimental interpretation of the work, especially of the third movement.

Fagan has successfully captured his childhood memories in this music.

PETER RORKE

CONCERTINO FOR PIANO AND STRINGS

PETER C RORKE

Peter Rorke, only son of Owen Forrester Rorke, was born in Pretoria on 22nd February 1928. He was educated at Pretoria Boys' High School and studied the piano under his father and later with Rosita Gooch. He started violin lessons with Herman Becker, later with Erwin Broedrich and took lessons in con= ducting with Michael Doré in 1948. He was awarded a bursary to study at the College of Music in Cape Town in 1945. He won an overseas scholarship from Unisa in 1947, and the Lionel Tertis Prize for composition at the Royal Academy of Music in 1948. In 1948-50 he received his LRAM diploma from the Royal Academy of Music. In London he studied the piano under Eric Grant, conducting with Ernest Read and double-bass with Samuel Sterling. At this time he was also Musical Director to Chingford Arts Circle, North London, in 1948-50. He also studied conducting under Dr. Anton van der Horst at the Amsterdam Conservatoire. In London he conducted the London Festival Ballet from 1951-53.

He returned to South Africa in 1953 and started to teach music. He received a principal award in a Bothners Competi= tion (1953) and also became Musical Director for the Pretoria Ballet theatre and for the Pretoria Opera Group 1956-58. He married Jennifer Pearse, a member of the Festival Ballet Com= pany, in 1953. He conducted the Iscor orchestra from 1956 to 1958 and organised Eisteddfods from 1954 to 1956. In 1958 he received a Unisa bursary and studied in London from May, 1959 to the 1967. After that he became conductor of the Australia Broadcasting House in Melbourne. He has recently moved to Queensland, Australia where he conducts, composes and teaches at a Technical College of Music.

Instrumental Works

Romp for Orchestra: 1947 (ms)
Sonata for Violin and Piano: 1948 (ms)
Concertino for Viola and String Quartet: 1949 (ms), performed at Royal Academy of Music.

Sinfonietta for Chamber Orchestra: 1949 (ms)
Divertimento for Strings: 1950 (ms), performed on Hilversum Radio
Esmeralda Ballet: 1951-52 (ms) and rewritten as a Concerto
Suite for Orchestra in 1953
Concertino for Piano and Strings: 1954 (ms) performed in Pretoria
Fantasy and Allegro for Oboe and Orchestra: 1959 (ms)
Other compositions include operas, a song cycle, a television opera and music for documertary films and theatre plays.

Style

Peter Rorke's musical idiom is sufficiently melodious to be immediately attractive to the broad public and is "fresh enough to engage the ear" [1.] of the serious music lover. He is in many respects still a Post-Romanticist, especially in his formal structure, in the melody, rhythm, and dynamics of his music. The traditional Sonata-form is used in his 'Concertino for Piano and Strings' with emphasis on form rather than on tonality. The 'fresh' aspect is to be found in his usage of harmony and tonality. He makes use of pandia= tonism, and the intervening of two or more tonalities in one chord. Rorke also tries to write more atonally, and experi= ments with sound. He was influenced by his contemporaries, and one can see in this work that he tried to avoid a fixed tonality but, because of strong influence of traditional values in his training, the atonality isn't as pronounced as he would have wanted it to be. Because he uses different tonalities in his exposition one is never sure about the tonality of any piece. A tonal centre might, however, be identified as the single note 'a' and 'e' or, possibly, 'c'. The development section and even the second part of the exposition is usually much more traditional in tonality.

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1. Res Musicae. Vol. VIII, no.3. March 1962 p.9 'Opera in the Capital'

He plays with minor and major keys and added seconds in the chords, but uses very little pandiotism. In the Recapitulation different tonalities are employed but here he leans more towards pure tonality and harmony than to atonality.

Rorke's work is definitely refined and will be appreciated by the music lover who is not used to atonal or 'modern' music.

Analysis of Concertino for Piano and Strings - Peter Rorke

F O R M

i) Traditional: (Sonata form)

Exposition (bars 1 - 89^1)

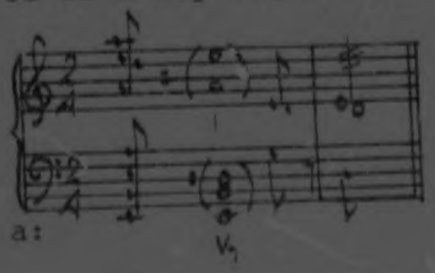
First Section: Bars	Material	Comments - Instrumentation	Tonality-key
$1-4^1$	Introduction^1	Orchestra to 1st Motif	a minor (I-V) in character; i.e. superimposition I-V; Pandia=tonism.
4^2-20	1st Motif A	Solo to Orches=tra	
$21-33^1$	Connecting Episode B	Solo broken chords; Orches=tra - A Material	C Major different keys to C: and 'a' minor in character
33-45	1st Motif A^1	Orchestra to Solo. New idea based on A.	A major feeling to F Major.
2nd Section:			
46-55	Introduction^2	Orchestra (longer than In=troduction and in $\frac{6}{8}$ t. e)	d: d: I $\frac{5}{2}$ feeling to E major 7th.
56-69	2nd Motif C	Solo: Lyrical with ideas of A in augmented $\frac{2}{4}$	E major^{7th} - 'a' minor in charac=ter.
70-84	1st Motif A idea = augmen=tation.	Between Orches=tra and Solo.	C minor - E 'a' minor in charac=ter.
$85-89^1$	Coda D	Material of Motif A	A^b - C major key feeling.
Development			
89^2 - 93	Introduction	Orchestra (An in=version idea which overlaps with Solo A.	C - 'a' key in character.
90^2 -117	1st Motif A	Solo (original) to Orchestr° (Modified)	C - 'a' key develops.

Bars	Material	Comments - In= strumentation	Tonality-key
118-120	Connecting episode B	Solo and Orchestra same ideas.	'a' : C major in character.
121-153	2nd Motif C	Solo to Orchestra in Exposition setting and develops.	F, G, to C: key character
		Recapitulation	
153-156	Introduction	Orchestra over= laps Moti A.	C .ajor - 'a' minor in character
154^{2}-162	1st Motif A	Solo	Original Key C-'a'
162^{2}-166^{1}	1st Motif A	Orchestra (semi= tone higher than original)	B^{b} major in charac= ter.
162-172	1st Motif A	Solo 3rd higher	
172-180	Connecting episode B	Orchestra exact repetition.	Tonal centre changes.
181-187^{1}	1st Motif A^{1}	Solo	A major - E^{b} - A^{b} in character.
187-221	Coda E	Middle past of A scale passages Introduction (200) of C and C (210) and accelerate (214)	C major 7^{th} + 'd': in character (pandiatonism)

Exposition

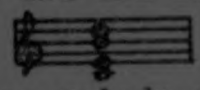
Allegro

A. The work opens with a four-bar orchestral introduction; the tempo is a fast $\frac{2}{4}$. The opening chord is built on intervals of a perfect 4^{th} and 5^{th}, the tonal usage of Pandiatonism, a superimposition of 'a' minor (I) and its dominant 7^{th} (V_7). We may also regard it as chord III_7 and VI in C major because of the absence of a key signature.



etc...

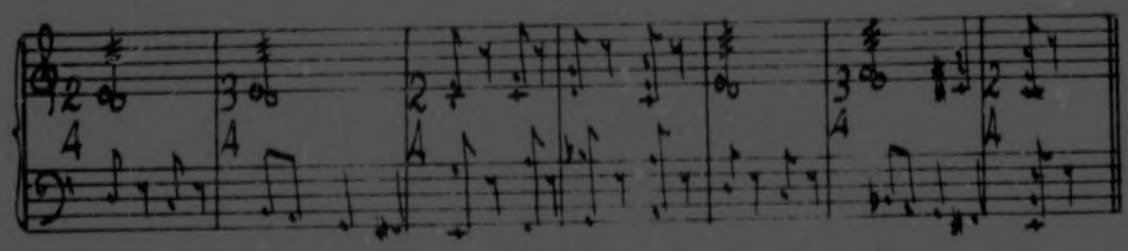
The tonal centre is note 'a' and the secondary notes in the opening section are 'd' and 'e',which may be regarded as the 2nd and 3rd notes of "C" major of a dominant 9th on "C"



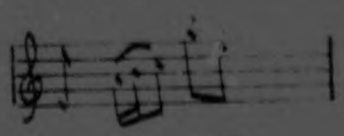
The bass melody starts with disjunct movement, intervals of a 4^{th} and 5^{th}, and continues from bars 3 + 4 (note 'g') onwards with conjuncted descending movement to the note 'e', which is suggestive of an e minor (V) in the $\frac{3}{4}$ bar. Sub= sequent development is towards tonic (e minor) $\frac{2}{4}$ bar 7. The orchestra accompanies the 1st Motif A with chords moving from 'e' to 'd' and back - all in the key of C min; although the ascending f♯ in the bass is left out, and the next bar introduces a B^{b} which gives us even greater confusion, the overall character is still e minor.

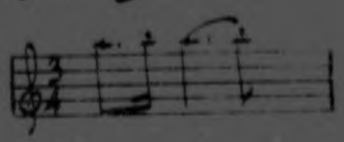
Bars 5 + 6 are the same as bars 9 - 10, except for a B^{b} in the bass and the extra chord (II in e:) in the treble and the tremolo on 'f' and 'e'.

etc...

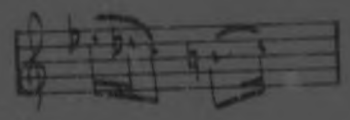


The bass pattern of the orchestra (accompaniment to the soliost) from bars 5 to 11 has basically been repeated, except for two extra notes in bar 14. Instead of 2 , we have now 4 . While this ascending and descending pattern in the bass line proceeds, the soloist starts with the 1st Motif A in bar 4^{2}. The Motif is constructed almost entirely on four different rhythmic and melodic aspects:

The 1st rhythmic melodic aspect is 

The 2nd rhythmic melodic aspect is 

The 3rd rhythmic melodic aspect is 

The 4th rhythmic melodic aspect is 

The Motif has a^1 forephrase (4 bars long) in the aeolian mode on 'a' and an afterphrase with nearly the same rhythmic and melodic structure as the forephrase. Starting in the aeolian mode, it modulates to G minor, C major, D major and ends in A major. Disregarding the upbeat of the motif V to I, the motif starts on the note 'a' and ends on the note 'a'. The orchestra repeats the 8-bar motif (bars 13-20) with only one figure change in bar 17. Instead of the note f♯ , which leads us to the G minor tonic, the 'g' is anticipated in this bar.

B. The connecting episode is based on new material, namely broken chords which are in contrary motion to block chords, in a bar of static repetition. It starts with a G major scale passage to C major, going through D^b, C d^b, E, B^b, E, G^b - B^b - A^b - D^b. But these are not diatonic tonalities. Each one contains an irregularity. The orchestra uses the 1st section of Motif A in a sequential, canonic way.

A_1. This 1st motif variant starts in A major as it's name implies, it is based on Motif A, - uses parts of it and either extending it by sequential repetition or by augmentation or by rhythmic sequential patterns. (See bar 8 and bar 38 (augmented)). The bass in the orchestra uses a lot of repetition and bars 41 and 43 use material from bars 6 to 8. This section ends in F major.

C. The 2nd Motif $\frac{6}{8}$ also starts with an introduction but now in d minor with added 2nd (piano) and, using short block chords as a background, builds up from a low pitch ($b^\natural$) in a sequential pattern to a chromatic ascending pattern to where

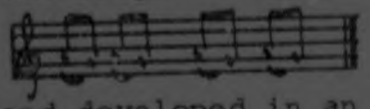
the Motif C enters on top $B^{\natural}$ in 'forte' in E major 7^{th}. This Motif is lyrical in style and lends itself to development. The irregularity here lies in the fact that the Motif C starts with three bars of the final phrases of the Motif be= fore the whole motif enters. Against it,one gets an orchestral accompaniment using the opening bass line of bars 7 and 8, initially on the same pitch (bars 59 and 60) and then a minor 3^{rd} higher. This section ends with the piano coming down in descending diminished 5^{ths} and the orchestra ascends in perfect 5^{ths}. The final chord of this section is exactly like the opening chord, but a minor 3^{rd} higher.

A_2= With this metre change from the original $\frac{2}{4}$ Rorke intro= duces the 1st motif idea (only the last part of it plus a new idea) in an augmented and partly inverted way.

C. The Coda commences with the material of A_1 in the tonal character of A^{b} major to C major.

Development

The Development begins with a variation of the first phrase of the first Motif A in a - C key. The Motif A overlaps with the introduction and with bars 3 and 4 of the motif varied and extended. In bar 90 the motif is inverted in the first 2 bars in the orchestra and now also employs the bass melody of bars 7 and 8. The motif is used in free canon at a minor third between orchestra and piano from bar 95 onwards. A_1 reappears in f major, a change of key, and is accompanied by the original material consisting of repetitive bars



etc. These parts have been interchanged and developed in an imitative way. Now, for the first time, real chromatic movement, moving in parallel octaves, is intro= duced, in bar 113. One may regards it as a beginning in B^{b} major 7^{th}, in second inversion, moving up to a minor - e minor feeling.

B. The Connecting Episodes now use block chords, which are repeated for three bars, linking it with C. The Lyrical Motive starts in f major and is exactly like bars 62 and 63.

The orchestra and piano continue in the same setting as before with the bass accompaniment also unchanged. The top register differs from the lyrical ascent of before. It now plays perfect 5ths.

The development section is based on the ideas of the introduction, specifically on those contained in the lyrical section in the exposition. New ideas have been added but they have all been derived from the preceding material. The changes to different key feelings continue although, until the end of the Development section, the character is that of C major. One definite chord occurs in bar 147, where the orchestra plays the tuning notes of a cello in a chord. (C G D A).

Recapitulation

A. The introduction re-appears in a shortened form but the Motif is stated completely. The statement of the Orchestral Motif changes in key as opposed to the same statement of Motif A in the exposition in the piano solo. Implied is a modulation from B^b major to E^b. Before the Orchestra plays the full Motif, the soliost enters in F - B^b major with imitation at the 5^{th}.

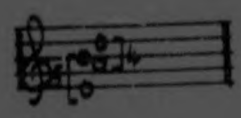
B. The connecting episode reappears in shortened form and modulates to a new centre of tonality after four bars. A^1 reappears and modulates to the end to an F major tonal feeling. The Coda uses material of A^1 in a sequential way, ascending and descending to the introduction material of the Lyrical Motif and to Motif A_2 (augmented). The movement ends with a reference to the Lyrical Motif (13 bars). The last two bars end with chords built on C major 7^{th} and on a d minor feeling. The very last note, C, is played in unison and is the longest note value played by everyone together.

Melody

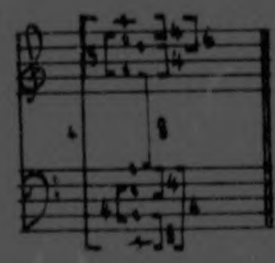
The opening chord which immediately introduces the style of writing which can be expected throughout the work, is built

on intervals of a 4^{th} and 5^{th}. The composer uses only 4 notes (example 1) but spaces them in such a way as to form the required intervals. (example 2).

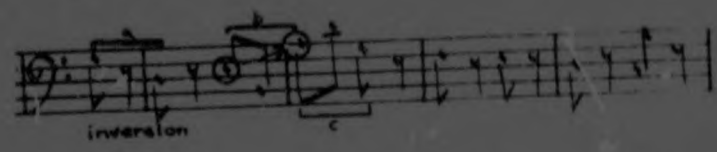
example 1



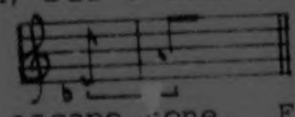
example 2

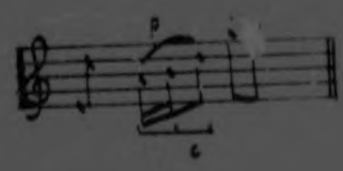


The whole, or at least parts of the last 4 bars of the bass melody that follows the opening chord, and which occurs as accompaniment to the first Motif A throughout the work, serves to anticipate the material of Motif A and also introduces the intervals and notes of the first motif.

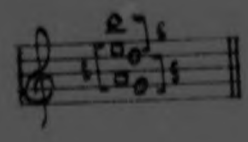


The 'a' figuration is an inversion of the idea of the anacrusis the strong beat of Motif A; but 1 tone lower.

In 'b' the real inversion  of the motif occurs but with a non-chord escape tone. Figure C shows the basic outline of the first bar of Motif A. Motif A uses a passing tone which becomes a strong characteristic of the work.



The intervallic structure of the opening chord can be seen here as the building blocks of the first part of Motif A which dominates the whole work



opening chord.

Motif A. (first part)

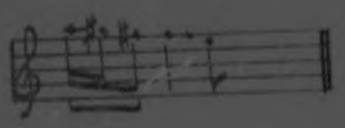
It uses a rhythmic idea to give shape and form to motif A.



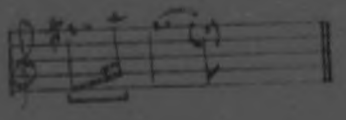
The second unit or idea of Motif A is much more static in pitch, rhythm and tempo.



Rorke makes very little use of the last phrase of this second idea and only really develops it in bar 10, which is, with the exception of its equal note values, similar to bar 6 in respect of rhythmic structure and metre. It is, of course, also a second unit of the afterphrase. Bar 10 differs only in pitch and a slight change of notes. Bar 38 is very similar to this, but ornamented and is also a $\frac{3}{4}$ bar,



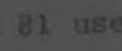
It can also be regarded as an inverted version of the whole second idea.



Bars 42, 87 and 108 are similar to bar 38 which is now inverted and is again derived from bar 6, the second unit idea of Motif A.



bar 42 bar 82 bar 108

Bars 74 and 81 use only the last phrase  . In the development section bars 92 and 156 are similar, as are bars 6, 96 and 164 but only on a different pitch. Bar 168

contains just one alteration. The last phrase of the second unit of Motif A (ii) has two equal note values in= stead of a dotted crotchet.



Units 3 and 4 of the forephrase of Motif A are used alone or together throughout the concerto and become a strong feature of this work. It is used in its original form, in inversion and with slight alterations. It lends itself to sequential treatment, development, and to modulation and is a useful gap-filler.

Part of Unit 3  etc.

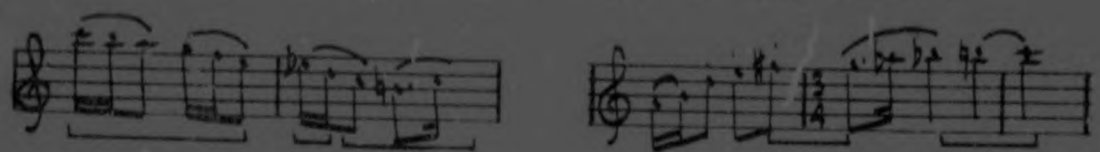
bar 7

Rhythmically, it is of course derived from the first unit of Motif A; unit three is basically a descending 'a' minor with added passing notes and consists only of conjunct movement, which lends itself either to forward movement, reiteration or relaxation.

The afterphrase of Motif A is very similar to the forephrase, especially rhythmically but it keeps very close to the notes of the forephrase. One new aspect here is the trill in the second unit of the afterphrase which suggests much more excite= ment as well as a sense of climax. Instead of the rhythmic sequence of the forephrase, there follows a descending scale passage which will be used approximately twelve times in this work, in either ascending, descending, extended or augmented manner.

The work rests on melodic intervals which lean strongly towards the diatonic wholetone scale and old Greek modes, especially the Lydian. References to these modes are usually very brief and fade with the alteration of the music by a semi-tone or a tone. Rorke makes more use of the sudden adjustment than of the static concept of melodic interval.

An example from Motif A will demonstrate this method.



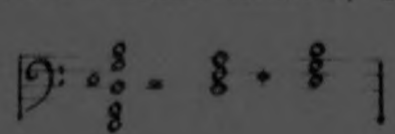
and  can be a lydian mode from the tonal centre 'A'.



C major

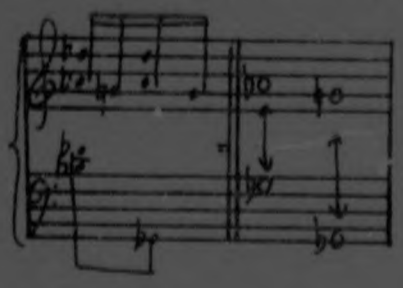
Bar 105-106.

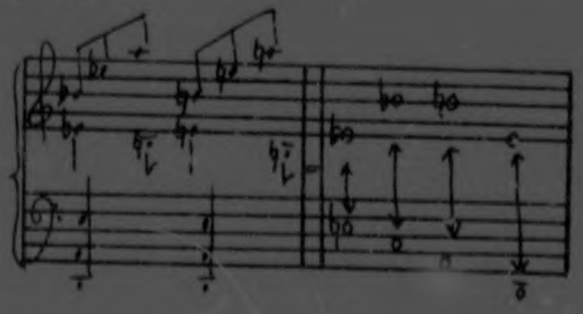
Whenever Rorke uses chords, they are very similar to the opening chord. His melodic intervals again are basically 4^{ths} and 5^{ths} as he spaced them. An example of this usage occurs in the connecting episode of the development, which, in fact, is 2 imposed minor chords, i.e. the use of pandia= tonism.



Bar 118

He also makes use of dissonances, especially where two notes occur a second apart. This is a rather strong and charac= teristic feature of his work. He favours the following dis= sonance, a common feature of his episodes:



and bar 54 

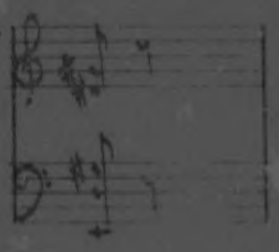
Motif C, the lyrical motif, consists of three different melodic ideas which are built on diatonic intervals either in the major or the minor. The repetitive figure which he

often uses in the development section as a sequential modulatory figure is as follows:

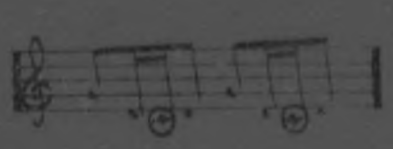


Bar 56

It is based on the intervals of E major, against this Rorke again introduces an atonal sound in this major figuration in the orchestral accompaniment, which forms the common Jazz chord namely E major 7th.



This first idea has also been altered. Instead of moving downwards in scale, he uses a lower auxiliary in the second semiquaver. In so doing, he changes the notes, but keeps his rhythmic idea, although the varied idea will still be a diatonic.



This first idea is mainly conjunct movement, except for the skip of a minor 3rd from first to the second note. Although this figuration appears frequently in the development section and the Recapitulation, it always appears with the second Motif (C) or material based on C, and never alone. It seldom precedes the Lyrical motive, but can follow, occur during, or in extensions of the motive - see bars 125 to 151 and the passage from bar 207 to the end of the work.

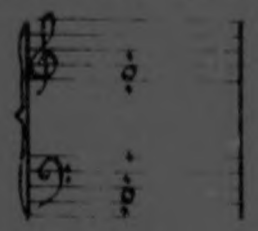
It hardly ever appears in isolation, but rather in sequences of two or three, to function as a repetitive echo.

The lyrical motif is basically in $\frac{6}{8}$ time, interspersed with recurring $\frac{4}{8}$ bars containing changes of material. Such connecting bars are derived from the first connecting idea.



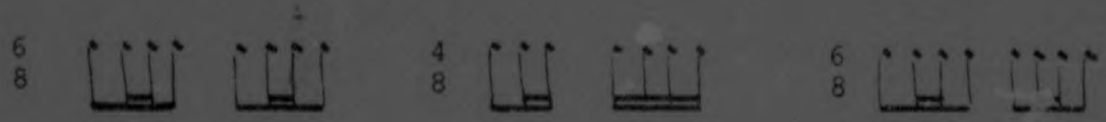
Bar 57

This connecting idea is either minor or major, in this case in 'a' minor. Once more the accompanying chord produces the atonal sound.



This chord could either be in 'd' minor, with an added second, or in 'a' minor, with an added 4th.

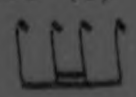
The connecting episodes of the Lyrical Motif have only con= junct movement which adds to the lyrical, flowing movement. Throughout the work this first connecting idea appears only between the two first ideas of the Lyrical motif:



The second lyrical idea, which is the main motif, consisting of two bars,is different in that it is the only static and slow movement of this whole section. It has a span of a 4th, going to a 10th in the next bar.



The bar begins in B minor or A major, going to D major but again the accompaniment creates the irregularity of tonality, starting with a E minor 9th.

To enhance the lyricism, the melodic intervals move in steps. The last phrase (c) is, of course, the same motivic idea as the 1st idea  , but here it rounds off the lyrical idea.

After the $\frac{4}{8}$ connecting bar, this lyrical second idea is repeated, but on a different pitch. Rorke uses a lot of repetitive ideas which he organises into musical terms, or he employs well-planned ideas in order to build up a musical statement, an indication of the pure expression of his artistic ability and feeling. The success in this contrasting motif lies in his way of handling conjunct and disjunct movement and his rather 'unsystematic' use of tonality. His phrase lengths are still very traditional except for the occasional use of 1 bar between a set of ideas in a different metre.

Rorke uses hardly any new material in his development and recapitulation but makes use of the repetitive figuration which he has introduced in his Exposition. The development makes use of Exposition figurations in a sequential, modulatory way. The accompaniment follows the same development although it is altered to fit the new figure development.

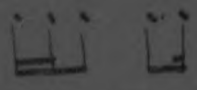
One figuration at the end of the work in the Coda Section stands out as a more or less different figuration from what he has used before. This consists of two bar of scale passages in an 8^{ve} span, used three times and always in the key of C major.

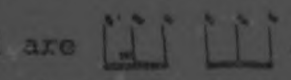
It starts on note b^1 to b^2; c^1 to c^2 to d^2 - d^3.

We can find a reference to this material in the connecting ideas of the lyrical Sections, in the second last bar of Motif A; the anticipated link of the connecting Episode B occurs in bar 20. Another new two bar figuration is bar 67 and 68, consisting of descending arpeggios in parallel diminished 5^{ths}, which serves as a connecting episode between the lyrical motif and an augmented motif A_2, derived from the first subject.

Rhythm

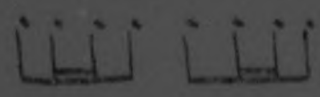
Rhythmically Rorke is still very traditional, using the rhythm devices of the Baroque onwards.

Rhythms such as  and  occur, which are classed as Bach's 'joy motif' in his organ Chorals Preludes.

Also used are . One can traces this rhythmic pattern back to the Mozart Sonata in A major KV 331 (300i) The rhythmic and even the melodic material of this episode can be traced back to the Coda material of Verdi's opera arias. Thus no exciting new rhythm appears and Rorke may be classed as rather ordinary in this regard, but he does create excitement in his rhythmic approach by changing metre very often, which results in the regular displacement of accent. He frequently alternates between $\frac{2}{4}$ and $\frac{3}{4}$, $\frac{6}{8}$ especially in his Exposition, (motif A) and between $\frac{4}{8}$ and $\frac{4}{8}$ in his lyrical motif C.

Changes in metre, from $\frac{2}{4}$ (3-5 bars) to $\frac{3}{4}$ (1 bar) back to $\frac{2}{4}$ (4 bars) to $\frac{3}{4}$ (1 bar), occur quite often in Rorke's music. Whenever he changes to $\frac{3}{4}$, he uses it for only one bar before returning to the original $\frac{2}{4}$ metre. (This one finds in the first 19 bars).

He begins with 5 bars in $\frac{2}{4}$; 1 bar in $\frac{3}{4}$; 3 bars in $\frac{2}{4}$; 1 bar in $\frac{3}{4}$; 3 bars again in $\frac{2}{4}$; 1 bar in $\frac{3}{4}$; 3 bars again in $\frac{2}{4}$; 1 bar in $\frac{3}{4}$; and then he continues with $\frac{2}{4}$ metre for 19 bars. He again starts with 1 bar in $\frac{3}{4}$; 3 bars in $\frac{2}{4}$ (bars 39-42), a bar in $\frac{3}{4}$ and 3 bars in $\frac{2}{4}$ (bars 43-45). Then a complete change of metre occurs: to compound time $\frac{6}{8}$, which provides for a change of mood and introduces the lyrical motif.

 and 

As soon as the melody starts in the Solo (bar 56) a metre change occurs again from $\frac{6}{8}$ to $\frac{4}{8}$ and back to $\frac{6}{8}$ for 3 bars, to $\frac{4}{8}$ for 1 bar. $\frac{6}{8}$ continues for 7 bars (bars 62-69). The original metre of $\frac{2}{4}$ returns for 6 bars, with the introduction of the last part of the first motif and with the introduction of a new idea in an augmented and inverted way.



The next bar is again a $\frac{3}{4}$ (1 bar) and gives way to $\frac{2}{4}$ (10 bars, bars 77-86) and then to 1 bar of $\frac{3}{4}$ (bar 87) with the Coda beginning two bars earlier with Motif A. This is followed by 4 bars in $\frac{2}{4}$ as an introduction to the development, as in the opening, then follows a bar in $\frac{3}{4}$ (bar 92), 3 bars in $\frac{2}{4}$ (93-95), 1 bar in $\frac{3}{4}$ (96) and then a $\frac{2}{4}$ metre is maintained for 11 bars (97-107), which is shorter than in the Exposition. Then follows 1 bar in $\frac{3}{4}$, 4 bars in $\frac{2}{4}$ (109-112) a bar in $\frac{3}{4}$ (113) and 7 bars of $\frac{2}{4}$ metre which leads to an episode (B) and to a development of the second Motif (C) in $\frac{6}{8}$ metre for only 3 bars (121-123);then a one $\frac{4}{8}$ bar and one $\frac{6}{8}$ bar alternation occurs 5 times over:

$\frac{4}{8}\ \frac{6}{8}\ \frac{4}{8}\ \frac{6}{8}\ \frac{4}{8}\ \frac{6}{8}\ \frac{4}{8}\ \frac{6}{8}\ \frac{4}{8}\ \frac{6}{8}\ \frac{6}{8}$ continues for 6 bars (133-138) at which point a metre change occurs between a bar of $\frac{4}{8}$ and $\frac{6}{8}$. $\frac{4}{8}$ (139) $\frac{6}{8}$ (2 bars), $\frac{4}{8}$ (1 bar), $\frac{6}{8}$ for 5 bars (143-147) 1 bar $\frac{4}{8}$ to $\frac{6}{8}$ for 4 bars from (149-152). The recapitulation starts now and $\frac{2}{4}$ metre occurs again very similar to the opening of the Exposition, starting with Motif A in bars 153-155 in $\frac{2}{4}$, 3 bars $\frac{2}{4}$. one $\frac{3}{4}$, 3 bars $\frac{2}{4}$, again one bar $\frac{3}{4}$, 3 bars $\frac{2}{4}$, one bar $\frac{3}{4}$ with $\frac{2}{4}$ time continuing for 11 bars (169-179) with the material of the connecting episode; $\frac{3}{4}$ time is used for one bar, and then changes to $\frac{2}{4}$ time for the next 181-185 to one $\frac{3}{4}$ bar. The Coda starts with a bar in $\frac{2}{4}$ time which continues for 6 bars. This is followed by 4 bars in $\frac{3}{4}$ time, bars 193-196. Followed by 9 bars in $\frac{2}{4}$ time which makes use of Motif A_1 and augmented material in bars 197-205.

Bar 206, in $\frac{3}{4}$ time, uses material from the Lyric Motif and moves to one $\frac{6}{8}$ one $\frac{4}{8}$ and 11 bars of $\frac{6}{8}$ time (209-219). The last two bars are in $\frac{3}{4}$ metre (2[illegible]21).

There are clear indications of rhythmic metrical symmetry between the different sections.

The following diagram demonstrates the rhythmic observance that occurs.

Exposition		Development	Recapitulation
1st Motif	2nd Motif		
Bars 1-19			
Bars	Bars	Bars	Bars
2/4 I+A Solo 5	6/8 I+C Solo 11	2/4 Introduc= tion 2	2/4 A 3
3/4 A Solo 1	4/8 C 1	3/4 A 1	3/4 ;
2/4 A Solo 3	6/8 C 3	2/4 A 3	2/4 3
3/4 A Solo 1	4/8 C 1	3/4 A 1	3/4 1
2/4 A Solo to Orchestra 3	6/8 C 7	2/4 $A+A_1$ 11	2/4 3
3/4 A Orchestra 1	2/4 A 2 Augmented 6	3/4 1	3/4 1
2/4 A Orchestra 3	3/4 do 1	2/4 4	2/4 3
3/4 A Orchestra 1	2/4 A_2 to Coda 10	3/4 1	3/4 1
Bars 20-45 (25 bars)			
2/4 B+A 19	3/4 A_2 to Coda 1	2/4 A_1 to B 7	2/4 A + B 11
3/4 A 1	2/4 do 2	6/8 C 3	3/4 B 1
2/4 A 3		4/8 C 1	2/4 A_1 5
3/4 A 1		6/8	
2/4 A 3			3/4 1
i) 13 metre changes in the Exposi= tion of Motif $A+A_1$	1) 9 metre changes in Ex= position of Motif $C+A_2$	4/8 and Develop= ment of 1	2/4 Coda (A_1) 6
		6/8 C 1	3/4
		4/8 C 1	2/4 A_1 9
		6/8 C 1	3/4 1
		4/8 C 1	6/8 C 1
		6/8 C 1	4/8 1

Exposition		Development	Recapitulation
1st Motif	2nd Motif		
ii) 19 bars of 1st Motif: Shorter Section and a constant tempo change.	ii) bars of Lyric Motif: Longer Sections and fewer tempo changes due to maintenance of Lyrical atmosphere.	$\frac{4}{8}$ C 1 $\frac{6}{8}$ C 6 $\frac{4}{8}$ C 1 $\frac{4}{8}$ C 1 $\frac{6}{8}$ C 5 $\frac{4}{8}$ C 1 $\frac{6}{8}$ C+ Coda 4	$\frac{6}{8}$ C 1 $\frac{3}{4}$ C 2
iii) 2nd Section: 26 bars and 5 tempo changes.	iii) 2nd Section: 20 bars and 5 tempo changes.		
iv) Exposition metre changes i.e. 22 times. v) 41+46 bars Exposition = 87 bars. vi) Rhythm remains constant for an average of 4 bars before the metre changes.		i) 26 metre changes in the development. ii) 63 bars in development. iii) Average of 2 1/2 - 3 bars before metre change occurs.	i) 20 metre changes in Recapitulation. ii) 69 bars in Recapitulation. iii) Average of 3 bars before a metre change.

Exposition	Tempo change	Development	Tempo change	Recapitulation	Tempo change
First Section A = 19 bars long	8	First Section 1st Motif A = 13 bars long	5	1st Motif (A) = 19 bars long	9
Second Section A_1 = 26 bars long	5	Second Section Motif A_1 = 15 bars long	4		
Connecting Episode (B) = 13 bars long	None	Connecting Episode (B) = 3 bars long	None	Connecting Episode (B) = 9 bars long	2
2nd Motif C = 23 bars long	5	2nd Motif (C) = 33 bars long	25	Motif A_1 = 6	2
Coda (C material) = 2 bars long	None			Coda = 35 bars long Material used: A1 for 12 bars C for 17 bars New material derived from Motifs A+A1=6	

Conclusion - Concertino for Piano and Strings

Rhythmic aspects are very flexible. One metre was re=tained for a maximum of 19 bars in the Exposition in the link between B and A_1.

This regularity is extraordinary in the rhythmic pattern of this work.

Exposition

The first Motif A sounds much faster than the second Motif C: the Motif itself is very fast moving,using short values, and has a forceful forward thrust. The many tempo changes also help to create tension, anxiety and restlessness. The lack of a definite tonality also contributes to the restless=ness of the music. It wanders between major, minor and the use of pandiatonism.

The second Motif C is in strong constrast to the first Motif A, in terms of rhythm, tonality and melodic interval.

The tonality tends to be that of a pure minor key rather than that of a superimposition of tonalities. The feeling leans towards that suggested by E major 7^{th}, C minor and C major. The rhythm is much smoother and more fluent than in the first Motif. The flowing six time is descending in movement and static. The tempo change is less frequent but is main=tained for longer sections than in the first motif. An augmen=tation of Motif A also occurs which reinforces the lyrical atmosphere.

Development

More rhythmic/metre changes occur in the development section than in the Exposition. This holds interest because one never knows what follows.

Although Rorke uses Motif A sparingly (A1) which is based on A, and is used both in an ascending and descending manner. It also lends itself to sequential treatment. The bridge passages are block chords in contrast to the broken chord

treatment of the Exposition, and provide a much more forceful and a fuller sound. Motif C lends itself more to development and Rorke makes use of sequential treatment of parts of the lyric motif and uses it in a modulatory way. We get a canonic treatment idea between solo and orchestra and he uses different parts of the C motif above or below each other,i.e., we get a juxtaposition of motivic ideas. The orchestration is very thick in places but, by contrast, can also be very thin: the orchestra plays alone, or the soloist; or the soloist against a single melody. The music becomes thinner towards the Recapitulation.

Recapitulation

This has the same structure as the Exposition in its use of material. The balance between the soloist and orchestra is well maintained. The Coda, on the other hand, reminds us of the Development Section of the Lyric motif. The tempo is accelerated tempo, because of the use of the fast motif which lends itself towards forward drive. Although many modulations and key signatures occur in the development we find that the Coda is rather simple and retains one key feeling, either g minor, a minor or c major. Dynamically the music ranges from 'f' to very soft 'p'. The last six bars are again very loud. The soloist is the main figure, the orchestra seems to accom= pany the soloist specifically only on the last 16 bars but in the last two bars they come together and play in unison. The Recapitulation ends on tonal centre c (ff).

Harmony

Rorke's melodies are a well balanced integration of melodic and rhythmic ideas to form a good constructed melodic and rhythmic sentence. These aspects are, at times, used singly, to create an independant motif, but a combination of the two suggests an easy, instinctive melodic line. The natural feel of the whole development of the sentence might be dismissed by some as weak, because it is too predictable. But if nothing melodically and rhythmically exciting is awaiting the

listener, Rorke keeps the interest with his harmony, tonality and accompaniment. The underlining of the motif helps to create the necessary excitement and interest.

Tonality is never fixed and we thus get a variation between different tonalities following each other in quick succession or in a combination and incorporation of two tonalities at the same time. One is often surprised when an anticipated phrase has suddenly changed and altered to add 'fresh' colour to Rorke's motifs. It can either be in the motif itself, where he adds foreign notes to a quickly established diatonic bar and thus changes the colour and weakens the tonality; or the accom= paniment will be a superimposition of two chords with even more foreign notes than the motif. The excitement lies in the tonality and melodic transformations. A good example is the opening chord which is based on 'a' minor and 'e' (major or minor because the 3rd is omitted) with an added 2nd or 9th.

One thing that stands out is the use of accidentals. His music doesn't look as difficult as that of other contemporary composers who use the same tonality methods, i.e. atonal-dissonant writing. This may in part be due to his centered tonal feeling of C major (because the piece ends on note C) or 'a' minor which, of course, has no key signature, or it can be his economical use of key signatures and the way in which he handles his motivic material. The only page that looks rather terrifying as far accidentals are concerned, is page 8, (the arrangement for two pianos) bars 132-134. He will also use, at the most, four flats or four sharps together, but with slight chromatic changes he gets the required atonal, dis-sonant sound.

He will have, at the most, four bars in succession in one fixed major or minor tonality (bars 33-38 in A major).

Because of Rorke's combination of tonal and atonal usage, his music is acceptable to the ear of both music-lover and musician. Tradition and modernity are well integrated in Rorke's music.

Dynamics

Rorke uses conventional dynamic accents. He uses one dynamic,

e.g. forte for more or less four bars,then makes a crescendo to sforzando, and goes back to forte. The Opening chord must be played sf to immediate p. One thing to notice is that while the motif or melody is being played and is following the required dynamic devices, the accompaniment, usually the piano, plays on only one level, without any dynamic changes.

Not only in the repeat of the motif by the orchestra does one hear the contrast, but also when the dynamic is transferred to the orchestra with the motif.

Rorke tends to use block dynamics which may become very boring, especially in contemporary music. Monotony is, however, avoided by his use of accent marks. The first use of pp (pianisimo) is at the end of the Development section before the Recapitulation, the first really interesting dynamic approach. A progression, in four bars, from p, through pp and ff, reaches a final crescendo in sf. The recapitulation then begins with mf. The next,more interesting use of dynamics is from bar 187, starting with 'poco agitato' in orchestra and piano; the first expressive device which carries on for 16 bars and then changes to pp in piano and p in the orchestra The dynamics of the last 8 bars are very conventional because they are built-up from a pp - p to an ff which holds for two bars and even has accent marks on each quaver to really emphasize these bars.

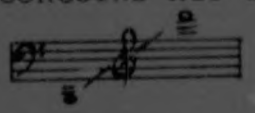
Silence

Silence plays an important role in the construction of a compositional whole. Without silence music can't breathe, even if we have phrase and slur marks. An excess of material can destroy the effect aimed for by a composer. Rorke's economic use of his material is fortunate, regardless of whether its selection is instinctive or planned. Although we never find a complete bar of silence in his concertino we do find breathing space in his division between piano and orchestra. Each of these gets a chance to play or develop alone. This results in a thinner texture which is more smoothing to the ear than consistent heavy orchestration.

At this point it becomes necessary to discuss texture and tone-colour.

Texture

The texture of Rorke's concertino is never too thick or over-orchestrated. Although some would hold that it is too thin in texture I personally prefer it. When he does use piano and orchestra together, especially in his episodes, we don't find any 'fat' or unnecessary notes in the chords. He has selected them carefully and has ensured that when one of the two divisions contains thick material or full chords the other one will be written sparingly and with discretion (bars 56-69). Even when he uses canonic devices between orchestra and piano, his material is still used with the greatest economy even though one may feel it is rather busy in the different voices (bars 94-101). A valid criticism concerns his rather limited range. The lowest note is B



and highest is f^3 and occasionally, C^4 and G^4 (on the piano).

He does use the top register rather well and utilizes it to its fullest, but the bass range is hardly used and one can at times feel the lack of a good, solid bass background. Although it is used consistently throughout the work and not just occasionally, one therefore finds the compositional texture a satisfactory whole. Motifs have been allocated equally to both the soloist and orchestra, and no part can claim that it has been used solely as an accompaniment. The soloist and orchestra share in the importance of the performance which is equally divided between them.

Instrumentation

No full score for a detailed analysis of the instrumentation was available. The piano part, however, is easy, and pianistically written.

Rorke's Concertino for Piano and Orchestra is a well balanced interesting work as regards form, melody, rhythm, harmony and texture. Performers, soloist and orchestra, will find great pleasure in performing this work, because this work is composed for average musicians who will easily cope with the different techniques, but they will also find enough material, requiring reasonable technical ability, to give them satisfaction.

This work is a must for any student institute. It doesn't require virtuosi to perform it and students can tackle it with ease and comfort while, at the same time, finding it stimulating.

The following diagrams will illustrate the relationship between the different material/motifs.

i = minor
I = major
X = cadence
⊗ = climax

	Motif A							
Time signature	2/4	3/4	2/4			3/4	2/4	
Bars	1	2	3	4	5	6	7	8
Cadence		X		x		X		X
Climax point			⊗				⊗	
Melodic Curve	8ve							
Basic 'line in a line'								
Tonal/Harmony Centre	a:I iv	i	i	bvi-v	i/v of vii/G:	I	iv/iv of ii/A:→	I

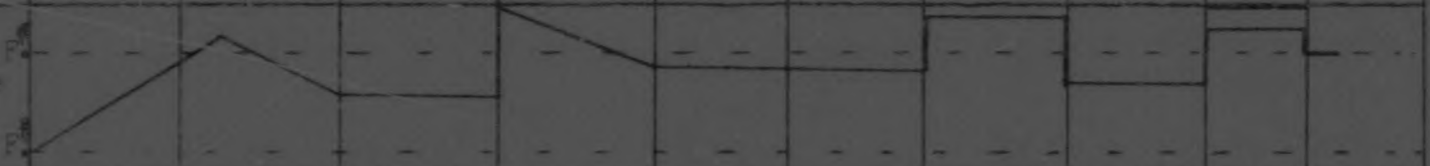
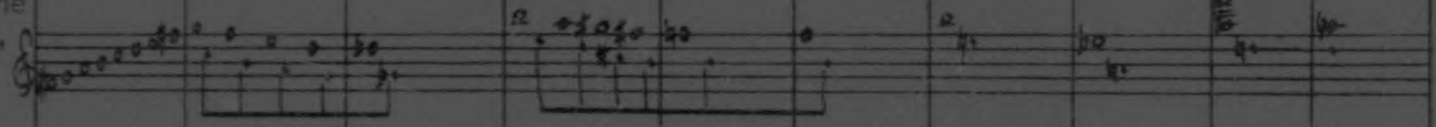
i = minor
I = major
X = cadence
⊗ = climax

Motif C

Metre	6/8	4/8	6/8			4/8	6/8					
Bars	1	2	3	4	5	6	7	8	9	10	11	
Cadence		x			x		x	x			x	
Climax							⊕				⊕	
Melodic Curve	8ve A											
	A											
Basic 'line in a line'												
Centre of Tonal/ Harmony	A: V major 7th	i	v	I	v	i	V	IV	IV	I	ii/ V of vi	ii/ V of F	V	V7	ii/ V of C

i = minor
I = major
X = cadence
⊗ = climax

Episode B (Exposition)

Time Signature	2/4									
Bars	1	2 + 4	3 + 6	7 + 9	8 + 10	11	12	13	14	15
Cadence			X		X			X		X
Climax		⊗		⊗			⊗			⊗
Melodic Curve 8ve										
Basic 'line in a line'										
Tonal/ Harmony Centre	E: I	V/ I of C	Neapolitan 6th	E: I	bVII/ I of B♭	I	V/V of A♭	I	V/ I of D♭	#IV/ I A:

i = minor
I = major
X = cadence
⊗ = climax

Episode B (Recapitulation)

Metre	2/4					3/4	
Bars		1 + 3	2 + 4	5 + 7	6 + 8	9	10
Cadence			X		X		X
Climax		⊗		⊗			⊗
Melodic Curve							
Basic 'line in a line'							
Tonal/ Harmony Centre		C: I	Neapolitan 6th	F: I	C: I	V of C	VII/ I of A

These visual diagrams give us a clearer and better picture of the material being used in Rorke s 'Concer= tino for Piano and Strings'. These charts clearly illustrate the relationships and derivations of the other motifs and material used.

Compare motif A^1 with motif A, and even the motif of the Exposition with the Development and Recapitulation Different Coda material can also be charted (See page 271).

Visual formal analysis can be divided into three aspects:

foreground:	upper staff	-	featuring major events
middleground:	middle staff	-	featuring secondary events
background:	lower staff	-	featuring basic harmonic structural events

(See page 272 for the visual formal analysis of Rorkes' Concertino for Piano and Orchestra).

Comparison of different material: similarities and differences.

Comparison Diagram

	Motif A	Motif C	Episode B (exp.)	Episode B (Recap)
Metre	Simple time change 5 times	Compound to Simple time change 5 times	Simple Time 1 metre No change	Simple Time 2 metres Change once
Bars	8	11	15	10
Cadence	4	4(5)	4	3
Climax points	2	2	4	3
Melodic Curve	(a 'v' curve) Definite strong ascending and descending line	Wavy	2 Sharp descending curves to two block high pitch curves	2 average descending curves to one ascending sharp curve to high pitch
'Line in a line'	Smooth conjunct scale line ascending and descending	Static line to 2 descending conjunct scale approach and ascending scale approach	Conjunct ascending once and descending twice to disjunct to high pitch.	Twice descending conjunct movement a 4th apart to ascending conjunct movement to high pitch
Tonal/Harmony Centre	12 chord changes Prominent Key A.	14 chord changes Prominent Key A.	10 chord changes No prominent key, but changes every bar	6 chord changes No prominent key, but key change every bar

A Exposition

B

Foreground

Middleground

Background

A1

C

A2

CODA

Dev.

CODA

Recap

bar 153


C

CONCLUSION

It is only natural and logical that an extensive analysis of three pianoforte and orchestral works should lead to at least some comparative observations.

Complexity of composition

Basically, the three works are of a similar standard if the musical notation, techniques, form and general style are compared. The individual characteristics of style, however, are what marks the individual composers and these deserve somewhat closer scrutiny.

Music notation: Melody and Rhythm

In comparing musical notation and technique, the work of Erik Chisholm is more complex than that of his fellow-composers. He employs a much more intricate notation system, mainly through the application of an irregular time structure, which leads to an "unpatterned" rhythm.

Ornamental note values and a host of incidental musical signs (like diacritical marks in a phonetical text!) combine to present a notation which offers some unexpected problems in readability.

Rorke and Fagan are satisfied with a much more conventional and a simpler use of rhythm, melody and technique, which produces a score with a higher degree of readability and which is more "acceptable" as musical communication.

The melodic contours and exposition of all three composers tend towards the traditional. In each case the basis of the complementary melodic line (the motif or subject) can be found in sound melodic construction.

Form

In form, the three works present a continuation of traditional structures, such as the use of the four-bar phrase and the eight-bar sentence, the two- and three-part form, variations, rondo and sonata forms.

Excesses are avoided by obedience to a somewhat tradi= tional musical discipline. Chisholm is the only one who subdivides his work into different sections, yet imposes a traditional form on the whole (First movement).

Harmony and tonality

Rorke and Fagan both employ a rather basic chord with some kind of 'addition' to it. Their use of harmonic devices therefore has a somewhat traditional sound with an added dissonant pitch. In general their work has a well defined tonality and modulation.

Chisholm's music is different; he is, once again, the out= sider. Although an underlying traditional tonal mode can be discerned, unusual or rather adventurous tonal exploits and tone centres abound.

Chisholm's use of tone rows reveals the serialistic influence which he had undergone. Rorke and Fagan, on the other hand, find their true timbre in atonality in their use of tone clusters and "adhering" notes in major and minor chords.

Texture

In all three works the texture of the orchestration of piano and orchestra testify to the care and dedication with which the music was written: nowhere do the textures become too dense, nor do they wear too thin. The orchestration is balanced and without redundancy, with all the instruments individually catered for, each being basically allocated a solo part as well as an accompaniment.

The balance of the theme between piano (soloist) and orchestra is handled with the utmost constraint and artistic ingenuity. Similarly, the orchestral treatment of important musical "statements" is executed with the same kind of artistic constraint. Generally speaking, the orches= tration approximates more closely to the musical mode of the twentieth century than to the more traditional modes. The only factor to which the Post-Romantic colour of these works can be attributed is the choice of instruments. There is

very little experimentation with new instruments.

Dynamic

In all three works the use of dynamic leans to the tradi=tional, i.e. block strata from forte and piano to sforzando and piano.

On occasion, Rorke, Fagan and Chisholm have all obtained quite refreshing and welcome percussive effects. The high register of both piano and orchestra is well exploited particularly by Chisholm and, to a lesser degree, by Fagan. Similarly, it is Chisholm who utilizes the low register of the orchestra much more fully than Fagan does. Rorke on the other hand, in his concertino, makes much less use of the ranges of his instruments, which brings his work much closer to the traditional concertinos of earlier composers.

If complexity of structure is used as a yard stock of com=parison, then Chisholm easily takes first place, with Fagan and Rorke taking alternatively second and third place behind him. This is one way of saying that Rorke's work is the least complicated as regards notation, form, harmony and orchestration.

European influences

It stands to reason that, in the works of South African composers, some degree of European influence will be unavoidable, mainly because of the relative absence of a strong South African musical tradition. Contemporary European influences are also discernible. Chisholm has been less in=fluenced by European composers than by the music of the East.

Rorke and Fagan, however, applied new techniques in their works and it is possible to trace some European influence in their work. Examples of metrical variation, parallelism and harmony in their work can be attributed to the in=fluence of Stravinsky, Messiaen, Bartok and other contem=porary composers.

National style

Do South African composers exhibit a national style peculiar to South Africa? Can the frontiers of South African music be defined? These and other, similar questions concerning the term "national" as applied to South African music, literature and painting have been asked by people like N.P. van Wyk Louw and others. There are no clear-cut answers while the questions themselves raise new issues concerning the definition of style, and the possible disappearance of national styles in an increasingly international world.

A further issue which can be raised is whether the use of folk-songs, "volkswysies", necessarily endow a composition with "national" characteristics. The matter of a national style cannot be settled in this study.

It is, however, possible to state with fair certainty that the creative work of Chisholm and Rorke does indeed reflect influences from abroad. Fagan's work approaches most nearly to what might be termed a South African national style because, in his programme music, he has used a South African setting, that of Somerset West, the little country town in which he grew up. But setting alone does not produce a style.

A national style further more presupposes a characteristic trait in the works of different composers.

African music

None of the works analysed reveal any influence of African music. The composers had their schooling and cultural upbringing amongst a Western people, both in South Africa and in Europe. In the three works discussed, black African music does not appear as an influence - not in form, or in any other aspect.

Evaluation

Evaluations are never final. In view of the factors discussed, and of the analysis completed, the following evaluative impressions need to be recorded.

1. Each of the three compositions maintains a very high standard of compositional writing throughout the entire body of the work.

2. Artistic materials and devices, like style, form, harmony and character, were so integrated as to produce balanced, composite artistic structures.

3. These structures are the result of careful planning, creative thinking and well controlled inner feeling.

4. The three works, by Chisholm, Fagan and Rorke, are confidently recommended for regular inclusion in the concert repertoire of any South African orchestra.

Appendix i

The following discussion of Indian music is intended to serve as a background to an understanding of Erik Chisholm's concerto.

The Tradition of Indian Art

Indian art is not in any way imitative nor lacks intensity, but has a frank abstract formalism, quite distinct from reality or the natural world.

It is impersonal, never gloomy or remote. Indian art is not required to be true to life.

Images serve as a bridge to new experiences.

Sir Rabindranath Tagore (1861-1941) poet, composer etc., said that music is melody. The West is too much concerned with harmony; Western music is criticised for its primitive and barbaric melodies. The Music of India is solely concerned with and confined to melody.

The Indian System

The Indian musical system is based on successions of sound and on the relation of notes of a scale to one fixed central tonic. This aspect relates to the given tonic in Western Music.

Indian music is based on a modal system and different modes can be formed. The different meaning and expression of each note depend on its relation to the tonic. In this respect it is more complicated than the two modes of Western music. The Tonic is repeated constantly but not harmonically and serves only as a reminder - much like a tonic pedal.

The Classical Indian System

The octave is divided into 22 unequal tones = "Shruti" (which can be distinguished by the ear) "shru" = to hear. Seven main notes stand out = "svara": "sva" = self, "rahjry" = to shine, therefore they shine by themselves and are outstanding notes.

The svara determines the character of the mode (grama).

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