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The keyboard concertos of South African composers, 1940-1960

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THE KEYBOARD CONCERTOS OF SOUTH AFRICAN COMPOSERS, 1940–1960

Johanna Elizabeth Rudolph

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Johanna Elizabeth Rudolph

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Abstract

The aim of this research is to evaluate and analyse the different Keyboard Concertos by South African composers from 1940 to 1960 in terms of music notation, composition technique, formal structure and stylistic influences.

Specific problems to be investigated in the South African Keyboard Concertos are whether

- European or Eastern influences have been significant,
- a national style has been established,
- there is any infiltration of African music in the concertos,
- the concertos have artistic merit, and
- specific concertos are to be included in the concert or student repetoire.

The analysis of the stylistic and composition techniques as well as the method of analysis closely follows the standard procedures of the recognised authorities listed in the bibliography. Consequently each composer receives a certain amount of individual treatment within that basic framework. In this research specific attention is given to three compositions:

Concerto for Piano and Orchestra no.2 by Erik Chisholm, 'Heuwelkruin', Suite for Piano and Orchestra by Gideon Fagan, and Concertino for Piano and Strings by Peter Klatzow.

This thesis is affectionately dedicated to my parents
with deep gratitude.

Acknowledgement

Grateful acknowledgement is made to Prof. Douglas J.Reid for his invaluable critical help, to Dr. C.G. Henning of the National Documentation Centre for Music of the H.S.R.C. for general assistance, to Mr. Johann Grové and Mrs.M.R. van der Westhuizen for their excellent editorial assistance in the preparation of this thesis,and to the libraries of the University of the Witwatersrand and the S.A.B.C.

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INTRODUCTION

At the turn of the twentieth century South African music came into its own as a result of the South African com= posers' attempts at compositional writing.

Before 1900 imported European music had been both the per= formers' and composers' main stimulus. Musicians then re= cognised the lack in their own national musical heritage, which stimulated them into the composition of their own music, a development which resulted in the beginnings of a musical movement in 1914. Songs and small chamber works were the first to be written.
With the establishment of orchestras in Cape Town and Johannesburg, and later in other parts of the country, com= posers turned their attention to orchestral compositional writing, as the performance of orchestral works became possible.

As most of the composers of this time were specialists in their own instruments they were motivated into writing concertos for their own instruments.
The first Keyboard Concerto to be written was that for piano forte, by Erik Chisholm, in 1946 to 1949.

The following is a chronological table of works written for piano forte and orchestra between 1940 and 1977.

x PAUL BRADLEY : Rhapsody for Piano and Orchestra
x STANLEY FLASSER : Piano Concerto
x HEINZ HIRSCHLAND: Three Concertinos -
1 Piano, 2 flutes and strings
11 Piano and Orchestra
111 Piano and Orchestra
Bulgarian Rhapsody for Piano and Orchestra
Four Peculiar Pieces - Piano and Orchestra
Free Fantasias - Piano and Orchestra

x These works are unobtainable and the dates and details of composition can therefore not be specified. These works will be omitted in this study.
Biographical data is obtainable at the National Documentation Centre for Music, of the H.S.R.C. Pretoria.

1946 * A.R. SIBSON 'Serenade da Mozambique'

* WALTER SWANSON 'Cebollas Con Alo'. A Bolero for piano and orchestra.

1940's

1946 (9) ERIK CHISHOLM : Concerto for Piano and Orchestra No.2

1950's

1954 GIDEON FAGAN: Heuwelkruin: Suite for Piano and Orchestra

1954 PETER RORKE: Concertino for Piano and Strings

1960's

1960's LOEB VAN ZUILENBURG: Concerto for Piano and Orchestra

1964 ADOLF HALLIS: Concerto in E Flat

1964 JOHN JOUBERT: Concerto for Piano and Orchestra Op.25

1969 ROELOF TEMMINGH: Movement for Piano and Orchestra

1970's

1971 ARNOLD VAN WYK: Quasi Variasies for Piano and Orchestra

1972 PETER KLATZOW: Interactions

1974 STEFANS GROVÉ: Concerto Grosso for Piano, Violin, Cello and Strings

1975 JOHN JOUBERT: Threnos for Harpsichord and Strings Op.73

1975 CARL VAN WYK: Concerto for Piano and Chamber Orchestra

1975 JAN COETZEE: Fantasie vir Klavier en Orkes

1976-7 GRAHAM NEWCATER: Palindromic structure

1977 ALAN STEPHENSON: Piano Concerto

1977-8 ROELOF TEMMINGH: Simfonie No.3, 'Die Winterbruid'

1977-8 STEFANS GROVÉ: Concerto Grosso for Violin, Piano and Strings.

This thesis is confined to the study of works written before 1960 and will be based on analyses of the following three works:

---

* These works are unobtainable and the dates and details of composition can therefore not be specified. These works will be omitted in this study.
Biographical data is obtainable at the National Documentation Centre for Music, of the H.S.R.C. Pretoria.

ERIK CHISHOLM: Concerto for Piano and Orchestra, No.2

GIDEON FAGAN: 'Heuwelkruin' (Hill Crest): Suite for Piano and Orchestra.

PETER RORKE: Concertino for Piano and Strings.

Analysis of the stylistic and composition techniques and of the methods of analysis is as follows:

Melody (Motif)
- Melodic intervals as building stones
- Conjunct, or disjunct melodic motifs
- Rhythmic motifs
- Motivic transformations (devices such as: inversion, canon, juxtaposition)
- Tonal or atonal melodic motifs
- Basic analysis of melody: line in a line, the evaluation of chord tones, climax and cadence points, basic contour and shape - graphic analysis

Rhythmic and Dynamic aspects
- Metre and tempo
- Rhythm and its transformations
- Dynamic accent (rhythm, melodic, harmonic, silence)
- Pitch dynamic
- Rhythmic dynamic
- Harmonic dynamic
- Instrumental dynamic - (timbre dynamic)

Harmony
- Tonality
- Harmonic transformations (complexity)
- Accompaniment

Texture and tone colour
- Register
- Intensity
- Counterpoint
- Percussion

Form and structure
- Traditional formal analysis and graphic analysis

Visual formal analysis of Schenker's [1] conception of the musical structure of different concertos, i.e. composite aspects interacting at three main levels:

foreground - low staff; containing major surface events

middleground - middle staff; representing structural events which lie beyond the foreground

background - upper staff; representing the fundamental level which controls the entire work

---

1 Yeston, Maury: Readings in Schenker Analysis and Other Approaches. Yale University Press, 1977. p.10.

ERIK CHISHOLM

CONCERTO FOR PIANO AND ORCHESTRA NO.2

ERIK CHISHOLM

Erik Chisholm was born in Glasgow (Scotland) on 4 January, 1904. He studied the piano under Leff Pouishnoff and Sir Donald Tovey and took the degrees M. Mus and D.Mus at Edinburgh University. By 1934, after he had received his D Mus, he continued his music career first in his home country, then in Canada, Scotland (again), Italy, Singapore, Malacca and settled in Cape Town in 1946 as Professor of Music at the University and as Director of the South African College of Music. Some of the different appointments held by him were the following.

1928 - organist of Barony Church, Glasgow and founded the Barony Classical Opera Group; Active Society for the Propagation of Contemporary Music (composers performed own works: Bartok, Hindemith, Medtner Walton) and the Scottish Society,

1930/21 - Conductor of Glasgow Opera Society,

1933/4 and 1934/6 - music critic for Scottish Daily Express and Glasgow weekly Herald,

1938 - musical director of the Celtic Ballet,

1940 - fellow conductor of the Carl Rosa Opera Company,

1941 - conductor and musical director of Anglo-Polish Ballet Company,

1944 - founder of the E.N.S.A. Singapore Symphony Orchestra

1946 - Professor, Music Director of the College of Music, Cape Town, touring the country as conductor,

1951 - founder of the S.A. National Music Press, publishing S.A. composers' works,

1952 - organiser of the Van Riebeeck Music Festival,

1953 - visiting lecturer at different universities and music schools in Canada and the United States,

1954 - was honoured with the performance of an opera season of his own works in New York,

1957 - visiting conductor of the U.S.S.R. State Orchestra in Moscow, conducting his second piano concerto which is statistically influenced by his residence in the Far East,

1962-63 - student on Sabbatical leave at Oxford,

On 8 June, 1965, Erik Chisholm died in Cape Town

During his lifetime he met many famous composers and also tried to arrange for them to come as visiting lecturers to Cape Town. These attempts were doomed to failure, either because the com= poser could not obtain the necessary leave,or because negotia= tions could not be finalised. Also bedevilling his plans was the 1939-1945 World War.
He negotiated with composers such as Hindemith, Sibelius, Richard Strauss, Schöenberg, Stravinsky, Bartok, Walton,Medtner,Janâcek and Smetana. He was an important 'instrument' in the development of music in S.A., especially of S.A. compositions.

Compositions

5 Operas, 3 ballets (including the Forsaken Mermaid),2 symphonies the orchestral fantasies (including the adventures of Babar, a B.B.C. Comission) and 'Pictures from Dante'; 2 piano concertos; a violin concerto (performed at the Edinburgh Festical in 1952 and intended initially as a "van Riebeeck-concerto" for 2 pianos to be performed in 1952 in Cape Town); Suite for piano and strings; 6 sonatinas for piano; 24 preludes including 'The Edge of the Great World': 200 songs in 'A Celtic Song Book' and many other orchestral and piano works.

The first of the 2 piano concertos was written in 1936 and is still inaccessible in manuscript form. The 2nd piano concerto was written in 1946-9 and is dedicated to a personal friend, the Indian composer, Kaikhosru Sorabji, who was a naturalized Englishman and lived all his life in London. The first per= formance was given by Adolph Hallis.

Style

Chisholm's compositions may be classed under two headings:

1) Works written in Scotland,which were nationalistic in character, technique and style.
2) Works written since his visit to the Far East,which were often considerably influenced by Hindustani scales and idioms.

He came into contact with many contemporary composers through the Contemporary Society, hence his mastery of our "contro= versial twentieth century music"[1], although he had a thorough "grasp of the many musical styles in the history of Western European music and his tastes were catholic".[1]

Dr. Chisholm was an authority on Indian, Middle Eastern and Gaelic folk music and of the various styles of contemporary composers around him.

The first of two strong influences in his musical life and style was his friendship with Sir Donald Francis Tovey from whom he acquired the greater part of his musical knowledge 'not to be got out of books' ".[2] The second was his warm friendship and correspondence with Paul Hindemith, which lasted until Chisholm's death.

One can trace Tovey's influence in the definite formal structure of Chisholm's music, as in his second piano concerto which is structured according to motifs, phrases, sentences and sections.

Hindemith's influence can be seen in his harmony and chord structure and, in general, his tonal and rhythmic approach shows some similarity with that of the Avant-Garde and other 'modern' composers who have responded to atonal and post-romantic, impressionistic influences.

Concerto for Piano and Orchestra No.2 (1948-49).

The 2nd Piano Concerto, which was dedicated to his Indian friend, Sorabji, and first performed by Adolph Hallis, is based on Indian/Hindustani themes, rhythms, forms and harmonies. It was composed in Cape Town just after his visit to Singapore, and is regarded as a South African work despite Chisholm's Scottish descent.

---

1. Res Musicae Vol.VII No.1 September 1960 p.5 'Musical Per= sonalities'
2. Opus; Vol. 1 No. 5; 1967 p.7.

The Concerto consists of the traditional three movements. The First Movement: Poco meastoso e confuoco ♩ = 72. This is the second longest of the three movements (284 bars),but the longest in duration. It also differs from the other two in form.

It does not have the conventional Sonata form but can be divided into 2 parts: the first consists of an Introduction and 4 Sections;the second part is the Recapitulation of the first division (Introduction and 4 Sections) (varied) with an extra coda. The first and third movements both end on the tonal centre of E^b. The first and second both start with a piano solo on "C".

The Second Movement: Tema con Variazioni: Andante ♩ = 84. It is the shortest (119 bars) of the three movements and is written in theme-and-variation form with the theme and seven variations all basically very short (the shortest, Var. II, has 10 bars and the longest, variation V, has 51 bars. The theme itself is only 13 bars long.

The Third Movement: Rondo Burlesca: Allegretto ♩ = 92. The Rondo is the longest of the three movements (386 bars) but the second longest in duration and, as its name implies, is written in 'Modern Rondo Form'. It consists of 5 sections and a Coda. A - B - A - C - A - D (=Coda).

Hindustani themes: the melodic intervals as building stones for the first movement of his concerto.[1]
Erik Chisholm uses the harmonic minor scale ascending or descending as the basis for his Hindustani themes. He converts the Harmonic minor scale into different tone-rows consisting of 4 to 5 notes at the most and uses them as development material and also to derive the different Hindustani themes. One, two or more can be combined to form a specific theme.

There are 7 tone-rows,some of them derived from each other.
Tone-rows,I, III and VI are derived from one another.
Tone-rows IV and VII are derived from each other.
Tone-rows V and II stand by themselves.
They are classified according to the order of appearance in the first movement of the concerto.

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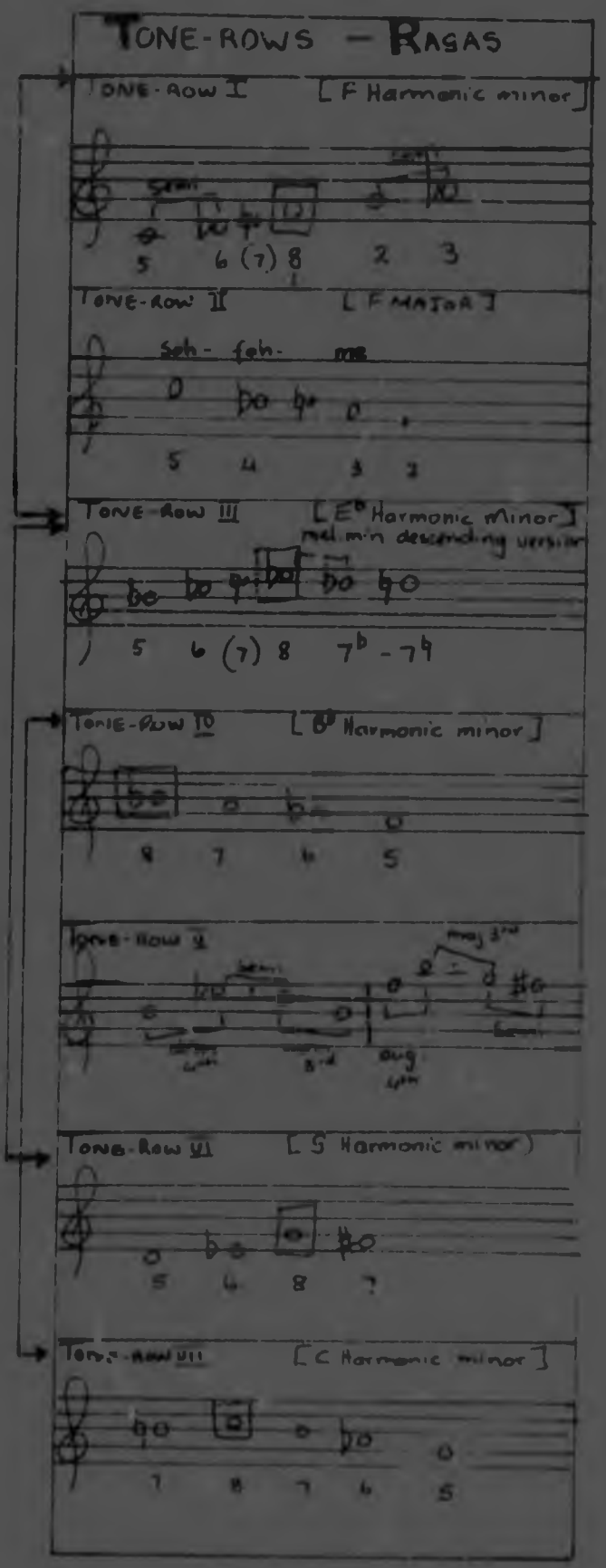
1. See appendix I for a short discussion of Indian music which is intended to serve as a background to an understanding of Erik Chisholm's concerto.


TONE-ROWS — RAGAS
TONE-ROW I
[F Harmonic minor]
5 6 (7) 8 2 3
TONE-ROW II
[F MAJOR]
Seh- feh- me
5 4 3 2
TONE-ROW III
[E♭ Harmonic minor]
mel. min descending version
5 6 (7) 8 7♭ - 7♮
TONE-ROW IV
[B♭ Harmonic minor]
8 7 6 5
TONE-ROW V
maj 3rd
aug 4th
TONE-ROW VI
[G Harmonic minor]
5 6 8 7
TONE-ROW VII
[C Harmonic minor]
7 8 7 6 5

CONCERTO FOR PIANO AND ORCHESTRA NO.2 - CHISHOLM

i) Traditional formal analysis

First Movement

The first movement is a continuous movement with different sections flowing into one another and can be divided into two parts. Part one consists of an introduction and four sections. Part two is the recapitulation of the introduc= tion and four sections. A Coda is added.

PART ONE

Introduction: Poco maestoso e con fucco (Tempo I°) . = 72. The introduction consists of the first 8 bars,starting with a piano solo (bars 1-7) followed by the orchestra in bar 8. It consists of 5 phrases of irregular length.

PHRASE ONE (a)

Phrase one is 1½ bars long and is rhythmically and tonally the simplest of all the phrases. It starts with the main musical germ of the concerto,a motif, built on a Hindustani theme, and the first tone row which will be developed in different ways in the concerto.



This motif has a range of a 12ve, (C_1 to g^2), and has a definite forward direction to the highest and longest value note 'g' . Again one can break this motif into two section. The first 4 notes, C to G (regard D^b as a chromatic non-chord tone) which will give us the tonal key of either C major or C minor i.e., starting on the tonic, ending on the dominant which, in this case, again anticipates the end of the motif, the long minim 'g' , and therefore it tends to weaken the climax point of the motif. The second section starts with an anacrusis of f-g going to 'a^b' , resolving on/to 'g'' which might clear the issue of tonality because of the

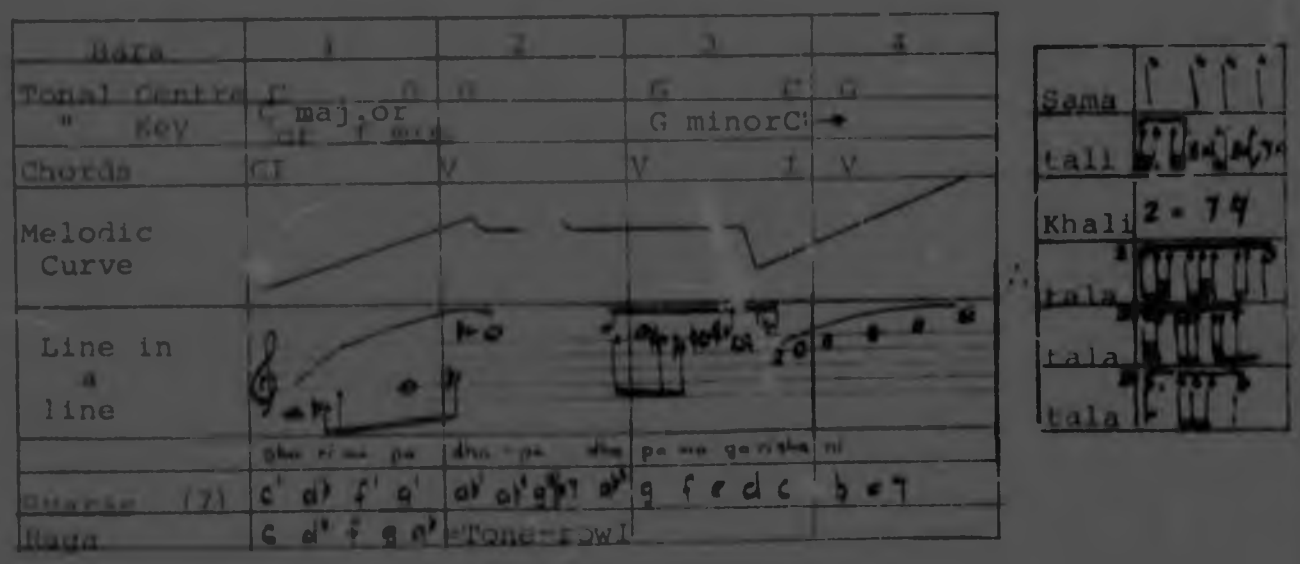
included 'a♭', the flattened 6th which has a tendency to resolve downwards to the dominant, and therefore the key could, at this point,be 'c' minor. The motif has mainly conjunct movement except between the notes 2 to 3 and 7 to 8, which are disjunct movement. It may also be F harmonic minor if we work according to the tone-row. The E♮ is the only, note that is omitted, i.e. the motif starts on the dominant going to tonic and back to dominant.

PHRASE TWO (b)

Phrase two is longer (2 bars) than phrase one and rhythmically as well as tonally more difficult and complicated. The range is very limited, a span of a major 7th and tends to dwell around the note 'g'.



The tonal centre may be g minor or the V level of C major to begin with, surrounded with a lot of accidentals which a e mainly a semitone, a tone,a major 3rd and minor3rd away and therefore weakens the tonality. The 2nd bar is again in tonal centre C major,starting on note 'c' (as phrase one) and ends on the 3rd interval of the dominant, i.e., we may combine phrases one and two to form a traditional 4-bar phrase b cause of the similarities found in the tonal feeling. The following diagram will demonstrate this:



Phrase three



Tone-row II
and
Basic 'line in a line'

Phrase three is only one bar long and is rhythmically much more complicated and difficult than the first two phrases. The tonality is rather simple and clear. Phrase three has basically three main notes which are highly decorated chromatically and rhythmically and come down in a scale passage from C_2 to A_1. We thus get a basic 'line in a line' surrounded with secondary non-chord tones (see example above). The span of the phrase is a minor 7th, a semitone smaller than the previous one. The ornamentation of the basic notes is mostly cambiatas or echappé non-chord tones. Tonal centre is again C major to start off with and modulates to F major in beats three to four. This melody again is tonally very Eastern in origin, whereas the second phrase is rhythmically more Eastern. These Hindustani themes suggest a certain amount of nostalgia which, to our ear, sounds foreign and strange, a sort of mystic effect - we just can't allocate a fixed tonality to it. This is of course one of the reasons why we welcome a concerto based on Hindustani themes - it broadens our views and musical experience.

Diagram

Tonal & Harmony Centre	C: I	V_7 of IV	I in F
Notes	C	$B^{\flat}$	A
Bars	1		
Melodic curve			

Phrase four

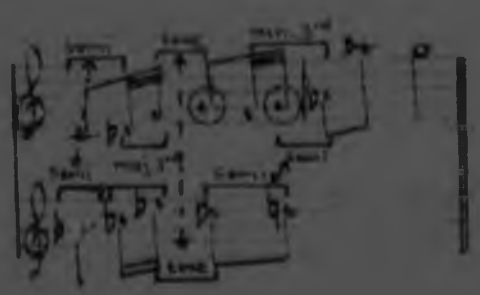
Phrase four has a much broader texture than the other phrases because of a triple doubling in the piano. It has a range of a major 9th and consists of melodic intervals of a perfect 4th ascending and dim 5ths descending. This two bar phrase now makes use of syncopation for the first time.

 and the basic note value is a semiquaver. The basic beat is a crotchet and, like the rhythmic divisions of Indian music, we also get divisions of 5 in a beat. 

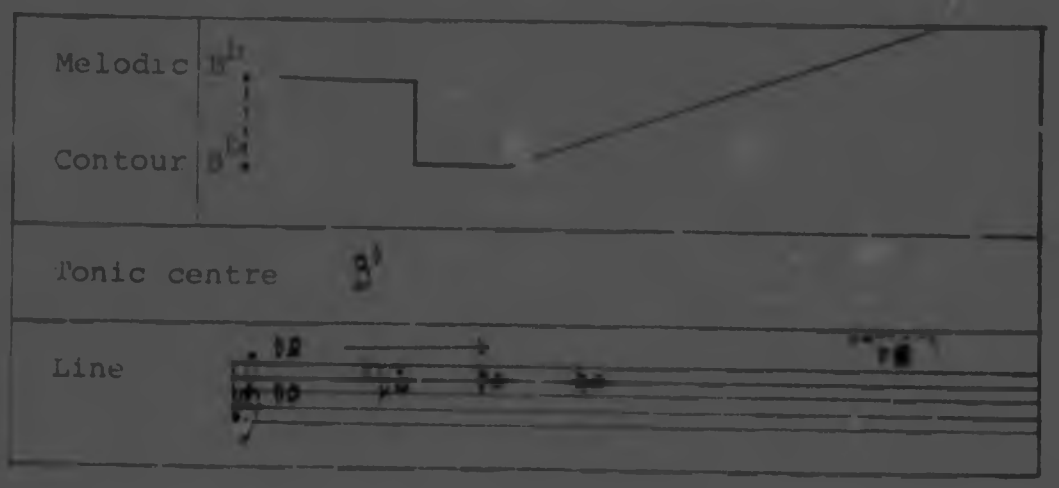
Dynamics	mano f < > < accell.
Cadence	none
Melodic curve	
Tonal Centre	E^{b} (B^{b} D^{b} A^{b}) C:
Basic 'line in a line'	

Phrase five

Phrase five is like phrase three, one bar long, but has a range of a 12th. As does bar 4, it also starts with the note B^{b}, but one 8^{ve} higher. This phrase is basically an ascending chromatic scale on B^{b}, working towards the first climax of this whole introductory section to the note E^{b}. Adding to the existing forward drive, 2 trills have been inserted instead of decorative notes to ornament the basic notes. Phrase 5, like phrase 4, makes use of syncopation in the piano solo but this time using rests instead of tied-over notes. The orchestra enters during the phrase and adds extra colour to the texture. The orchestra uses a very simple rhythmic structure (the easiest so far, and establishes one of the motifs which appears later in the work, but in different facets. Melodically as well as rhythmically, this motif is derived from the opening bar but with slight alteration.



This melody type was selected for a particular expression which the composer had in mind and therefore these selected tones are called Ragas or tone-rows which are each intended to express one of the nine basic emotions of Indian Dramatic Art.



SECTION 1 Poco maestoso e confuo o: 72.

Section 1 starts in bar 9 with the rchestra, using material based on the opening bar; the main theme occurs in the bass line with slight alter''on and decoration.



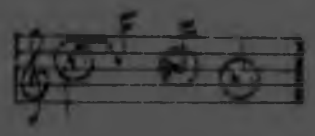
Intervals frequently used are semitones, major/minor 3rds and a tone.

We know by now that the main theme consists of a semitone - major 3rd - a tone - semitone ( ) - semitone and even a minor 3rd, thus in circling the above example the melodic inter= allic structure of the main theme stands out clearly - at least the first half of it.

The first entrance of the theme starts a major 2nd below the original (bar 8) and the 2nd entrance a major 3rd above (bar 9).

The Soprano uses material based on phrase four and on one element of phrase three. If we look at phrase three again, a melodic line consists of 3 notes in a descending manner. These 3 notes fall on every strong beat (1-2, 3 and 4) and move from a

tone to a semitone.



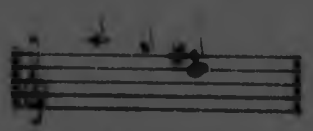
bar 3

Bar 9 is structured according to these lines but, instead of all 3 notes being on a strong beat, two of them are on a weak beat, just after a tied note, thus giving us the effect of syncopation. The melodic intervallic structure remains unaltered (tone to semitone).

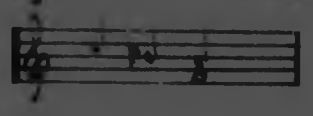


The first note (soh) has again been repeated. This melodic descending pattern can also be seen in phrase 2, starting on the up-beat 'a'$_2$ going to the first beat 'G'$_2$ (repeat 'soh' 'a') and ending on f#$_2$, the 3rd beat. We thus have 3 different pitches of the soh-fah-me figure.

The first soh-fah-me is in D major:



The second soh-fah-me in is F major:



The third soh-fah-me is in A$^{\flat}$ major:

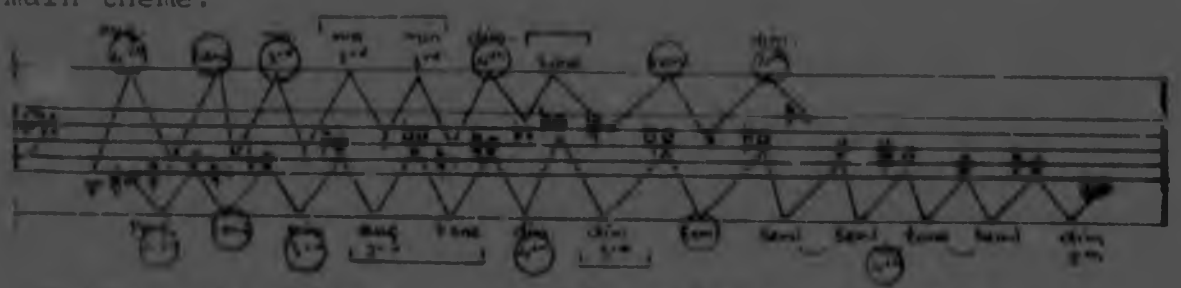


(It could be in any other key because of the root that has been omitted and because of the atonal chromatic form).

The bass pattern in bars 10 + 11 is treated sequentially and is based on the fast figure of the main theme.



The long values and the first 𝄞 form the following scales, which are based on the melodic intervallic structure of the main theme.



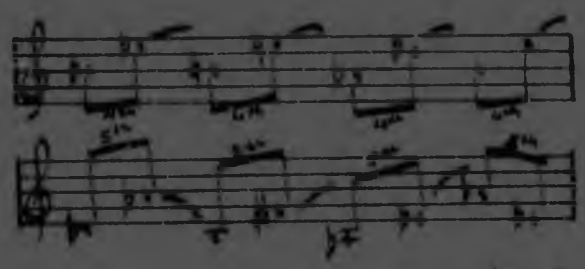
= long note values. • = first 𝄞 note.

These successions of the melodic intervals are basically the same except where bracketed, but then two of the intervals alone will make one of the intervals below (only the interval distance and not the kind of interval).

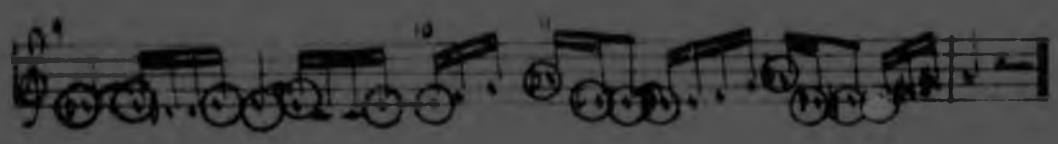
The material in the soprano (bar 9) continues in bars 10 and 11 but is now based more on phrase four with its ascending and descending disjunct movement although we now do find more conjunct ascending movement than before. The melodic interval now has a distance of a 5th compared to a 4th in phrase 4.

Phrase 4

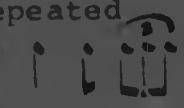
Bar 10



As in phrase four, we get a feeling of $E^{b}/E\natural$ tonal centre. Phrase four keeps on jumping to E^{b} or $E\natural$. Bars 9 and 11 on the other hand move from $E^{b}/E\natural$ to A^{b} (a secondary tonal centre) and either departs on or arrives from E.

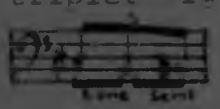


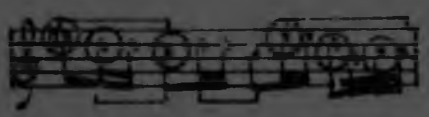
There are 13 $E^{b's}$ in 3 bars, and 5 $A^{b's}/A\natural$'s. Phrase four has 7 $E^{b's}/E\natural$'s and 6 $A^{b}/A\natural$'s. Considering that phrase four is only 2 bars long whereas Section one has 3 similar bars, the balance is basically the same.

Bar 12 contains the same idea of repeated notes as phrase four, but uses it more successively and chromatically. The material in this bar is basically new and becomes one of the main motifs in the first movement and will be used extensively. The bass resembles an augmented contrary motion against this repeated figure and uses a rather simple rhythmic figuration  against the faster rhythm in the soprano.



The soprano rhythmic figure starts with a constant figure progression to a sort of syncopation with shorter note values than the note values, increasing in tempo and in dynamic to the climax (of this first part of Section 1) in the next bar.

Bar 13, the climax bar, is again based on the soh-fah-me-motif  starting on E^{b}_{2} going to D^{b}_{2} and C_{2} (repeated twice) but was anticipated in the previous bar in the bass triplet figure one tone below, each note played only once  as opposed to a repetition of one note of the soh-fah-me in its original version



Here again one note, the 'fah', is repeated twice in the first half (with an echo) and the 'soh' and 'doh' in the second half of the bar. The tonal centre will be again $E^{b}/E\flat$ and the secondary tonal centre A^{b}. B flat may be regarded as a pedal point (V).

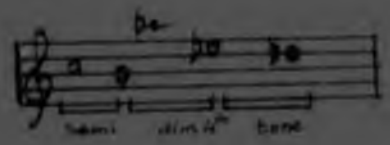
Melodically and rhythmically this bar is thus very similar to bars 6, 10 and 1. now gets a displacement of accent Bars 6,10 and 11 accent the second half of a beat i.e. to the long value, whereas this bar 13 now stresses the first half of the beat on the long value but adds an accent mark under the second half of the beat -- the effect is thus very much the same

Section 1 can be divided into two parts

Part I ends with this climax bar (bar 13) with the restatement of the opening material and the pitch restatement of the opening bar (bar 9) of Section I. Part I consists of 5 bars and the material is derived from the 'soh-fah-me' motif of the introduction and more specifically from phrase four.

A Codetta of 1 bar (bar 14) links part I and II

The material used in the codetta is based on the 1st bar opening motif's intervals and pitch centre or tonal centre.



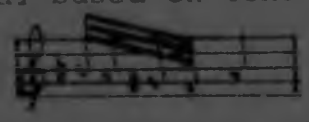
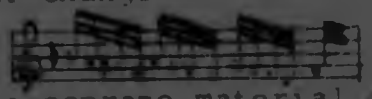
The second part of Section I starts with the second half of the opening motif and therefore the Codetta is an appropriate connecting bar between the two divisions because the end of part I is still echoing in the bass and the second part material is anticipated in the soprano. The second part is very much longer than the first part (Part I is 3 bars long) and is derived from introduction material, the first part of Section I and from new material.

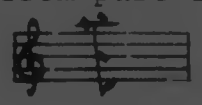
Introduction material in Part 2 of Section 1(b)

The first two bars of this section are based on tone-row I which implies F harmonic (original tone-row key). In bar 16 Chisholm uses an imitation device between soprano (first voice) and bass for the first time.

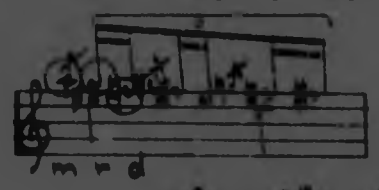


The imitation is at an aug. 5th below, and lasts as exact imitation for only one bar after which the imitation is free, using a change of melodic interval, rhythmic displacement and a parallel movement of sixth's (between S and B) and in bar 18 between two bass voices in a descending chromatic manner - from G down to B.

These four bars serve as an introduction to the main part of Section 1(b). The solo enters in bar 19 above an E minor chord going to VI / V of ii to a suspended $\frac{6}{5}$ unresolved diminised 7th-to V with material based on tone-row IV. It starts with the tone-row on B♭  The sequential repetition figure enters a semitone below; but changes to a distance of a tone between two repetitions  which is also derived from tone-row IV; The soprano material of

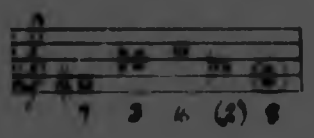
the piano part is derived from part I bar 12, using the octave added minor 7th 

Orchestral material (bar 20) is based on tone-row V: free imitation in the solo part at the distance of an octave (20 = 21 is a repeat). The solo part has greater rhythmic complexity than the orchestral part whereas the fastest rhythm in the orchestra is that of a semiquaver in contrast with  notes in the solo part.

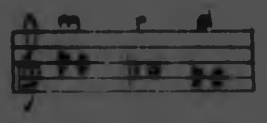
A new device is introduced in bar 21 in the solo part: the introduction of accacciaturas (). The melodic interval itself is based on tone-row II but in this instance it is on me-ray-doh, instead of soh-fah-me. 

The end of bar 22 introduces a new figure 

which introduces a part built on the broken chord figure of this octave in the 6-bar piano part. Contrasted against these octave figures, the composer uses strongly dissonant material based on the tone-rows and on the triplet figure.

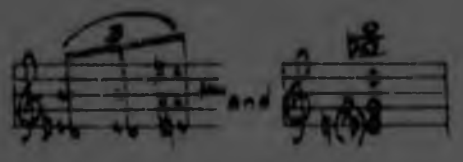


Based on tone-row I



= Tone-row II

Bar 26



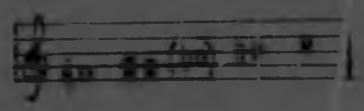
dissonance vertically and E^b min. horizontally.

Bar 27

During bars 22 to 24 an imitative dialogue occurs between the piano and orchestra.

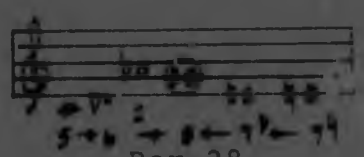


which is built on the whole tone scale disregarding the

enharmonic changes 

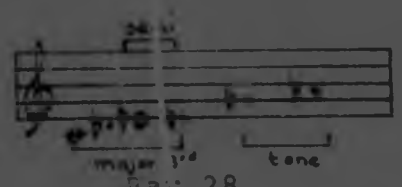
Bar 28 is released from the triplet figure in the orchestra and employs a variation of the material of bars 9 + 13. It is based on G^{b} harmonic minor and melodic minor and based on tone-rows I and III (altered).

Tone-row III



Bar 28

Tone-row I



Bar 28

These concluding references to the opening material are not inappropriate at this point because the music opens and closes with this material, suggesting a very definite and rounded sense of completeness.

A comparison of the introductory material with the opening and closing bars of Section I reveals similar ties of tonal centre, rhythm and melody.



I II III

Some common aspects of the three phrases:

Middle C appears in all three
Movement tonic - the leading note-tonic appears in all three
An interval of a third appears in all three
Although phrase II deviates from the common rhythmic structure of phrases I and III, the change from the longer value to the shorter appears in all three
In phrase I + II + III disjunct movement ascending to conjunct movement descending in the last three notes is employed.

Connecting link

The connecting link between sections I and II is based on bar 12, part I of Section I, but is transposed a major 3rd down. The second half of this bar has, however, changed melodically because of the effect of the use of repetition (beat 1 + 2), beat 3 (3 units) and sequential repetition (beat 4). The rhythm remains unaltered.

The bass pattern is unchanged except for the pitch change. The only aspect that has now been omitted by Chisholm is the middle chords of bar 12. Even the dynamics are unchanged.

As in the preceding example, this link provides a smooth bridge between the two Sections. Bar 28, the bar preceeding the link, has changed from triplet material to four semi= quaver material and therefore continues very smoothly into the link. The link then introduces bar 12's material which is based on repetitive semiquaver figures which are later to be developed in the complete Section II. The link, while still echoing the material of the previous bar, also anticipates the material of the new Section.

SECTION II (bars 30-64) Animato ♩ = 80

Section II consists of 34 bars (longer than Section I) and can also be divided into two unequal parts.

Part I: (bars 30-46)

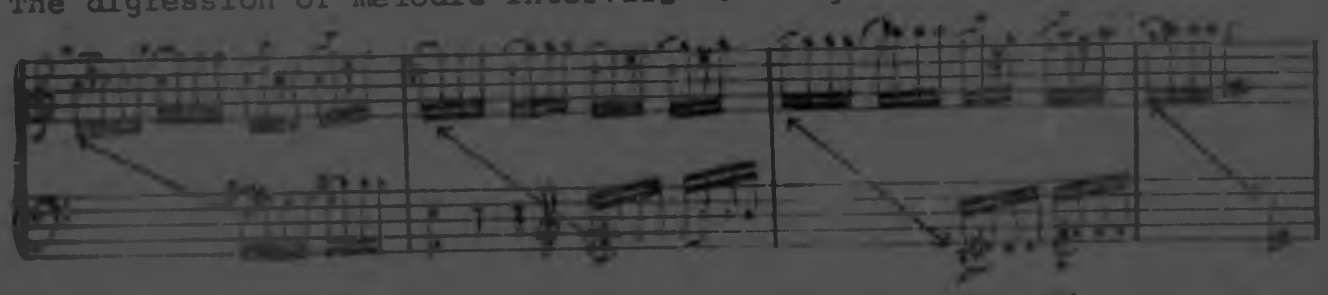
Connecting episode: (bars 47-52)

Part II: (bars 53-64)

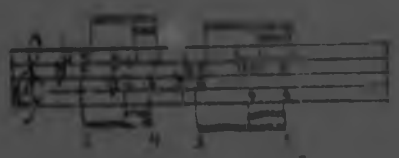
Part I

The piano part serves basically as accompanying material to the new theme in the orchestra. The accompaniment continues with the four semiquaver figure but is a much thinner texture than before: it comprises the repetition of single notes with an occasional doubling.

The accompaniment also makes use of imitation at 2 beat distances and at different intervals. A vague chronological order is observable in the imitation. The first starts at a minor 6th (bar 30), the second at a diminished 7th, the 3rd at the diminished 5th and the fourth at a minor 6th (bar 13). The digression of melodic intervals clearly discernible in

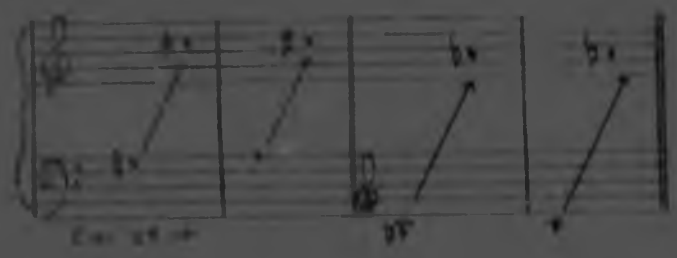


the last two intervals having been interchanged. Bar 34 does not use imitation but moves chromatically down from E^{b} to G in the manner of bar 13.



Double notes are employed throughout.

Melodic intervals are mostly arranged chronologically. The first note of the rhythmic pattern is always a third (major or minor); the second repeated note occurs initially after a time interval of a 4th, developing to an interval of a 5th which is repeated but on different notes, and then the pattern develops to an interval of a 6th. The new interval is thus a 4th. The next four bars again employ the same imitation figures as before. On this occasion, however, the interval imitation distance is smaller, starting with a 4th and then changing to a 3rd, to a 2nd, which is repeated but now at the same pitch and level.



The following bar 39 uses the material of bar 34, which is related to that of bar 13.

The notes of bars 39 and 74 are very similar. Instead of

natural notes, however, bar 34 introduces more accidentals which, of course, change the tonal centre.



Bar 34



Bar 39

Bass part similarities and differences.

The intervals used here are from a 3rd to a 4th (employed twice), from a 4th to a 5th and from a 4th to a 2nd, which makes for a difference between the intervals in the two bars.

The alternation between the four semiquaver figure and double note figure increases in tempo and now only alternates in one bar.

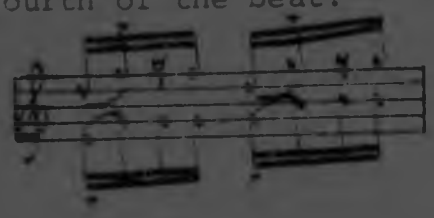
Bar 40 is again imitative,with the 8va going to the double note figures with varied intervals.

It opens with a 3rd again to a 4th - 5th, 4th, 5th, - 4th going to bars 42 + 43 which develop this material in a more exciting rhythmic way by adding syncopation and more movement in the notes. It serves as preparation for the following two bars which again use imitation at the 8va and at the 9th and prepares us for the texture of the coda material. The texture is much thinner compared to the previous bars and also much simpler. The coda is very thin in texture and still makes use of an imitation figure at the 8va and twice at the 9th.

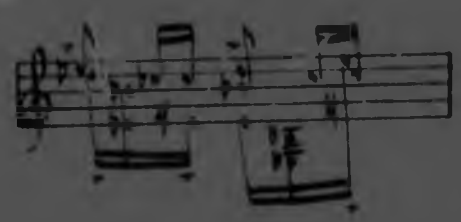
The melodic intervals and imitations used thus far can be represented diagrammatically:

Repetitive 4 figure	8		7		5		6	bars 30-33
Chromatic descending double note figures	(3) 4	(3)	5	(3)	5	(3)	6	bar 34
Repetitive 4 figure	4		3		7		7	bars 35-38
Chromatic double note figure	(3) 4	(3)	4	(4)	5	(4)	2	bar 39
Repetitive figure	8							bar 40
Double note figure	(3) 4	(5)	4	(5)	4			bar 41
Repetitive figure	8		9					bars 44-45

One other aspect concerning the piano part is the interesting use of the displacement of accents and dynamics. Chisholm accentuated the first and second half of a beat and the first and fourth of the beat.



Bar 31

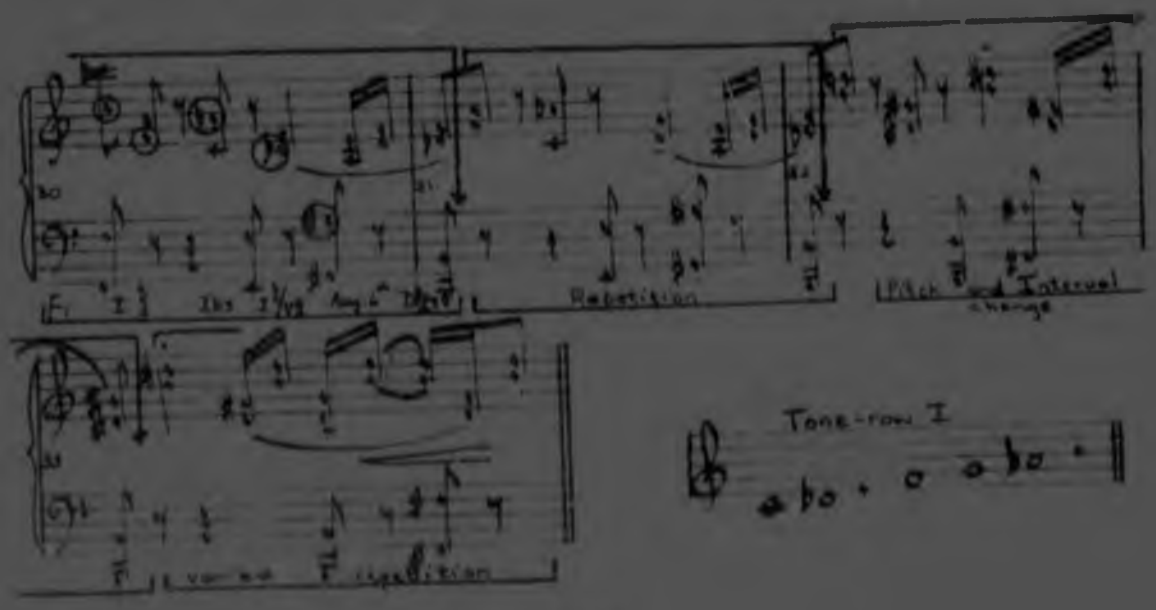


Bar 43

i.e.: 



The melody and the original pitch of the 2nd section is built on tone-row I. But the use of the material is completely novel and most economical with regard to rhythm and texture.



There is one alteration of the tone row in the melody. [illegible] is used instead of [illegible]. The notes E and B have also been introduced to complete the scale.

The motif is a one-bar musical germ (by this one refers to the basic motivic idea from which the thematic material is later derived) which is extended over 4 bars by means of exact repetition (bar 31), a melodic interval and pitch change, and the varied repetition of the material of the previous bar.

This motif is much more static than the other motifs preceding it. The chord structure can be defined much more clearly. The opening chord can, e.g., be regarded as in the key of F with a added 4th. (See the chord figurations in the above example).

There is a logical harmonic explanation for every chord. The extended 4-bar motif alternates with one bar of semiquaver figures based on the opening motif (bars 1 + 30) and, of course, on tone-row I, which we may regard as a link between two entries of motifs.

Opening motif:



Bar 34: link



As in the opening of Section II, this link also completes the scale and is built on the same altered notes of the tone-row.

The link material of the orchestra is less important than that of the piano part and therefore this analysis focusses on the chromatic descending double note figures of the piano part.

In order to balance this part of Section II 4 bars are allocated to the orchestra against one bar to a soloist of prominence.

The motif enters in the same manner as before, but only uses the last part of it.



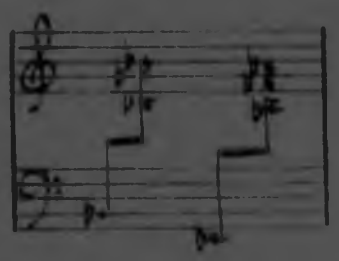
The structure is very much the same as in the first 4 bars: the musical germ, a repetition, pitch change and extension-repetition. In the solo part a canonic imitation, occurs

regularly above the motif.

One interesting harmonic aspect is the bitonalism superimposed on the 2nd motif phrase. Sharps, C♯, are assigned to the solo part; flats, B♭ - A♭, - D♭, to the orchestra. The linking passage uses the harmonic minor scale ascending (bar 41 - D♭ harm. min.)

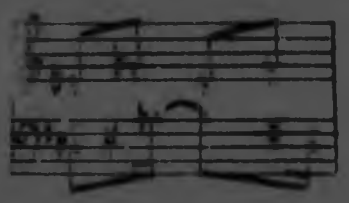
The alteration assigned to the solo-accompaniment from bar 39 applies also to the orchestral part although it does not apply to material used.

The orchestra uses new accompaniment material built on a single note to a chord jump, a typical jazz bass,



etc.

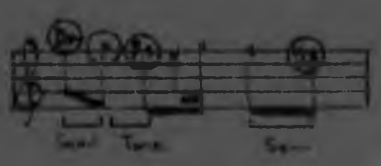
and on staccato quaver intervals that thin out



etc.

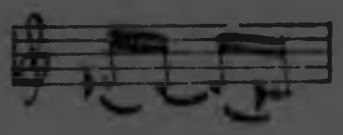
towards the end of part I. It is even thinner in the Coda that follows, from 3 figures  to 2 figures in a bar to nothing in part II(b).

A reference to the Hindustani tone-rows recurs at the end of Part I



Bar 41

and



Bar 46

The following charts demonstrate the complete structure of part I.

SOLO

BARS: 130-451	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Dynamics																
Climax					⊕					⊕		⊕				
Cadence						+	+	+		+						
Melodic Curve																
Basic 'line is a line'																
Tonal Centre	C															
Texture																

ORCHESTRA

BARS:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Dynamics	fp			<	f<>	p>		<	>	f<>	p	mf	p<	<	mf fp	mf
Climax	⊕														⊕	
Cadence				+		+					+	+				
Melodic Curve																
Basic 'line in a line'																
Tonal Centre																
Texture																

Part II of Section II

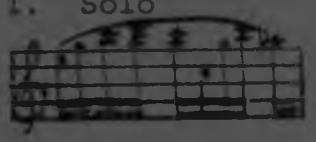
The solo part continues with the Coda material alone and establishes a new colour and uses a more complex rhythm

than before,  which is highly synco=

pated and is used and developed in part II.

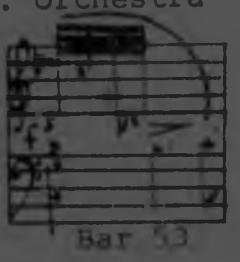
An obvious and very important figure at this point is a broken chord on C major (bars 50,51 and 52). It completely dominates this part, both horizontally (in successive notes, or in strong beats that form a broken chord) and vertically, although the horizontality is much more prominent.

1. Solo



bars 50 & 51

2. Orchestra

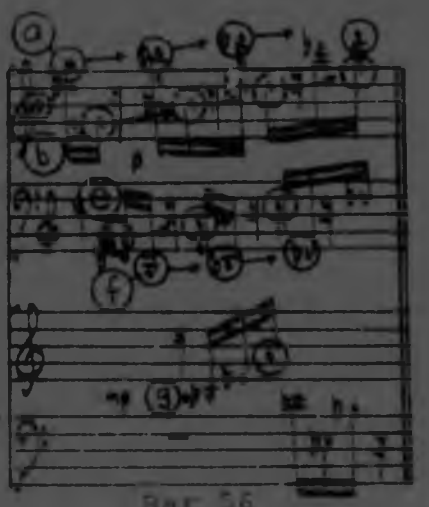


Bar 53

3.

Solo

Orch.



Bar 56

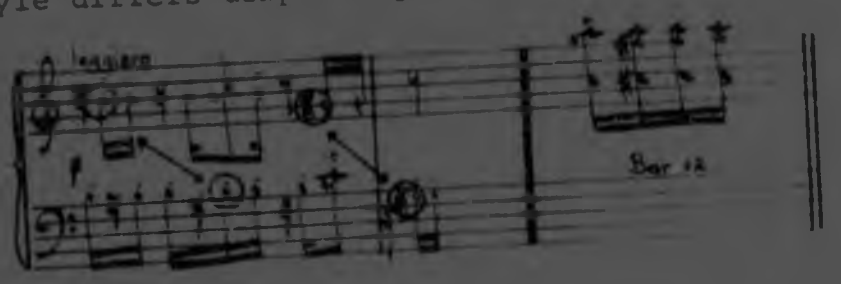
Example 1 is the main musical germ.

Example 2 uses the broken ideas both horizontally and ver= tically. The first part of the beat demonstrates the chord vertically and the rest demonstrates this broken chord figure used horizontally in both hands.

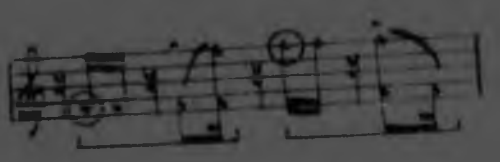
Example 3 uses the broken chord idea horizontally and in the syncopation (echo). Super-imposed on this is another broken chord structure in the bass part (piano part). The orchestra uses open broken chords ho izontally as the main musical germ.

a & b : are built on g diminished
c : is built on g diminished
d : is built on e diminished
e : is built on f diminished
f : is built on g diminished
g : is built on E^{b} major

A suggestion of the repetitive figure of Section I (bar 12) may be found in bars 53 to 55 in the solo part although the style differs completely.



The canonic imitation used in Section I, part II, can also be seen here, although the distance of the melodic interval in this case remains an octave although the entrance of the imitation now varies from 4 semiquavers to 2 and twice to 3. Interesting is the use of an inversion of this staccato repetitive figure in the treble of bar 55.



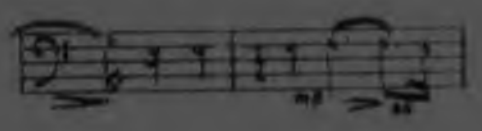
Coda

The Coda starts in bar 61 with descending,chromatically thin texture material in the orchestra. Very interesting is the 3rd last bar which uses the tone-row of the opening motif: tone-row I. It also uses the main musical germ of this section (a broken chord figure) in the same setting, except for the rhythm.



bar 62

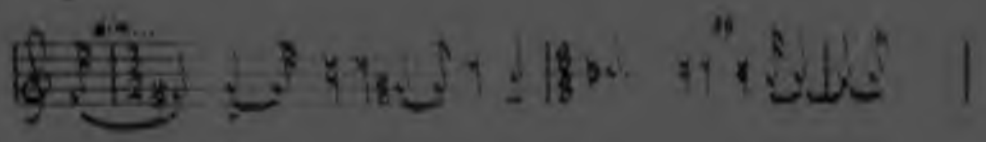
Tone-row II, the soh-fah-me motif,also features here in the bass (bar 62-63).



Connecting link

Bar 64 is a connecting bar between Sections II and III. Material that features here is appropriate connecting material to join two different sections smoothly. It features Coda material which links with the 3rd Section although the 3rd Section contains completely different material.

The link is a single-note, chromatic ascending passage in $\frac{3}{4}$ time from f_1 to B^b_1 with quiet calm material that sets the feeling and mood of Section III. The link uses, for the first time in the concerto, a new time signature and then only for one bar, which changes immediately to the strange, uncommon metre of $\frac{8}{8}$



The link overlaps with the 3rd Section in that it still continues for the final two bars to form an integral whole with the two opening bars where the note 'a' acts as a pedal point and drone bass for only seven quaver beats.

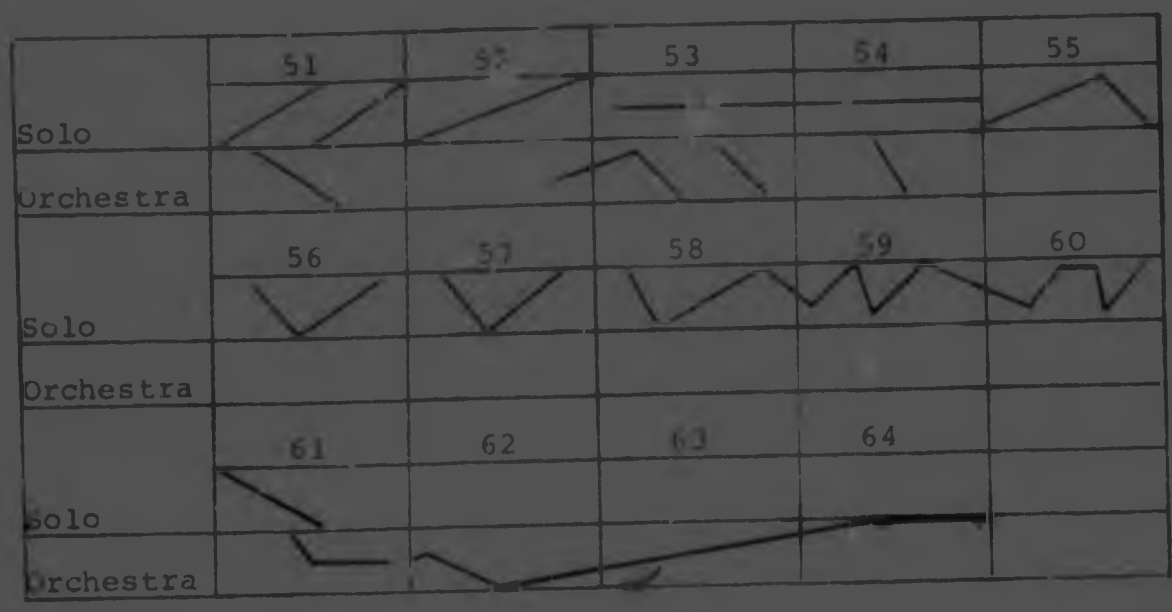
Section II Part II (Conclusion)

This section is one bar shorter than part 1 and is the first section that has two parts of equal length. The material of Part 2 is less complicated because of the simple broken chord motif. The texture is also much thinner, not because of the verticality of the music, but because of the economical use of alternation between orchestra and soloist. They do not often play together but we get frequent silences because of the introduction of either rests or single notes held against the melody by either soloist or orchestra.

An interesting aspect is the direction of the contour between solo and orchestra. The soloist mainly uses forward ascending movement in contrast to the descending movement of the orchestra.

Whenever the opposite applies the two parts are basically inverted.

The following diagram illustrates the development of the contour between soloist and orchestra.



SECTION III (bars 65-78) meno mosso ♩ = 84 dolce e express.

Section III consists of 12 bars of which 3 bars are played by the soloist alone.

This section is highly decorative; the basic notes are embellished. It is essential to grasp the basic melodic line in order to emphasise the important notes of the line. The basic line of the first two bars can be represented thus:



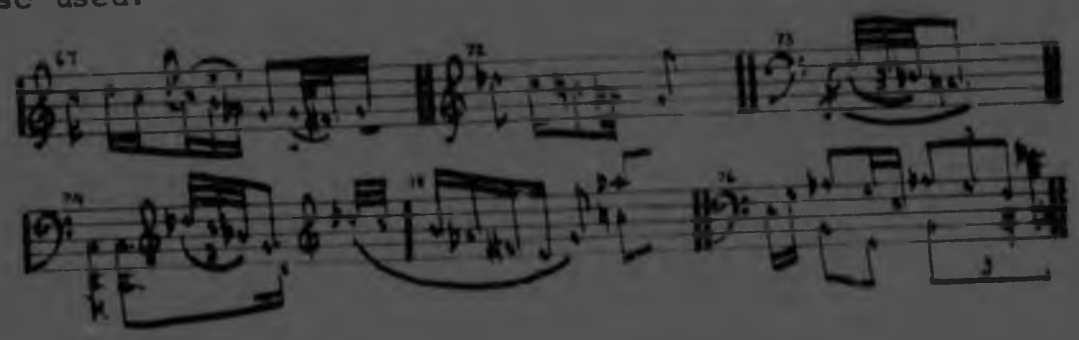
The first line is built on the whole-tone scale, beginning on the note 'c' and disregarding the enharmonic changes.



whole tone and the enharmonic change

Tone-row I

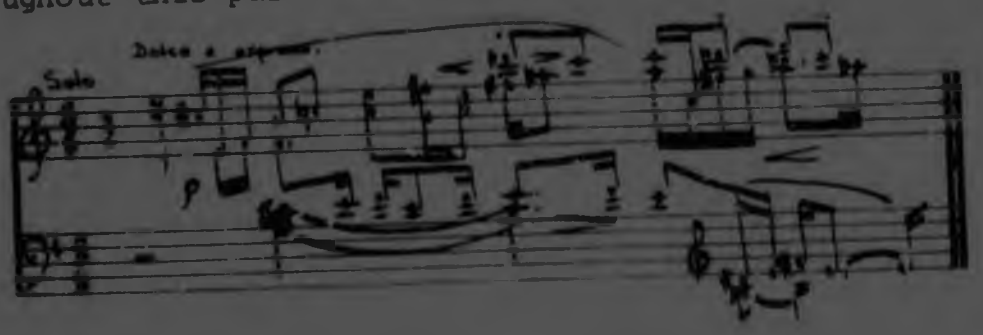
The main tone-row I, the Hindustani theme,also features in this section: bar 67 and bars 73 to 76 of Section III use the original pitch of tone-row I, but in a descending as opposed to an ascending manner. Different rhythms are also used.



A hint of tone-row I can also be found in the last bar of the orchestra's bass part in Section 3.

1st Motif

The first motif of this section is featured in various forms throughout this part.

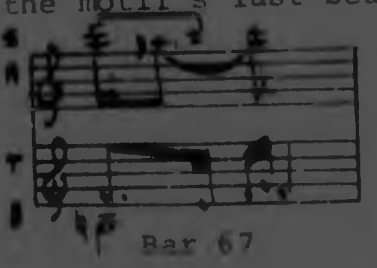


Motif of Section III

A first consideration will be an analysis of the motif as a whole, and of how and where it recurs. The first variation will be the whole or part of the motif, repeated on the same pitch or transposed to a different pitch.

Repetition

Bar 67 makes use of exact melodic and rhythmic repetition of only a fraction of the motif's last beat.



Bar 67

Although the soprano repetition is melodically and rhythmically identical, the other three parts only differ in melody.

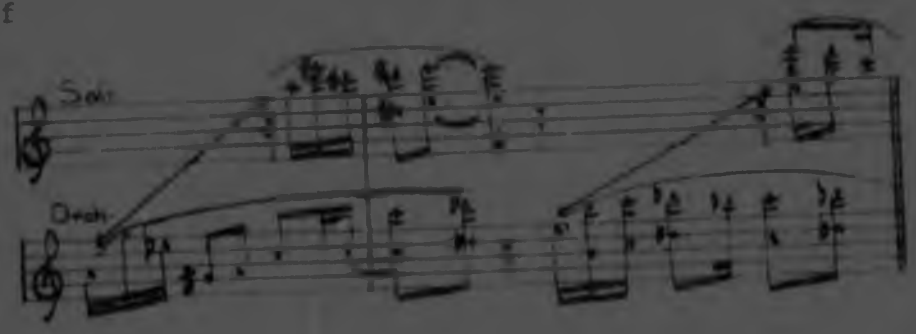
The tenor transposes its 'e' and 'f' while the bass maintains the same pitch, but prolongs its value to a minim instead of a dotted crotchet

Imitation and transposition

Bars 71 and 72 feature a fraction of this first motif on a different pitch and with some melodic [illegible]

The soprano enters with the first motif inverted at a [illegible] 3rd below but uses only the first three upbeat notes and then continues with a variation of the original version. Another interesting device used here, is that of canonic imitation: the first voice of the orchestra enters, to be imitated and answered an octave higher and two beats later by the first voice of the solo part. The orchestra again enters two beats later, a fifth above the first entrance, but this time in its original form. The second voice answers an 8va above, two beats later, but with only a hint of the motif.

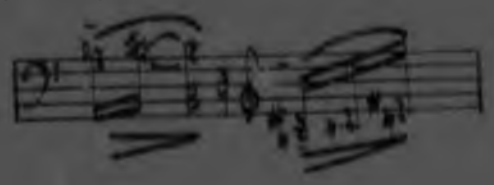
1st motif



The accompaniment to the motif is also very similiar to the original accompaniment.

Diminution

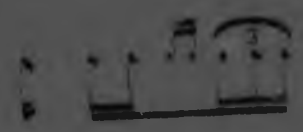
Bar 68 features the motivic accompaniment material of bars 1 and 2 in diminution, which appears over only two beats.



This diminution figure continues with a descending triplet figure, bar 69, and this triplet, used again in the same bar, repeats itself in a varied form (an enharmonic change and a change of interval). This triplet material ends with the initial two notes of the diminution figure. In this section in particular, material is used with the greatest economy. Chisholm uses it in different forms, and also derives his material from a specific motif or musical germ.

Rhythmic repetition

The rhythmic and melodic motif of bar 67, which is built on tone-row I, features throughout this section and is a rather prominent figure.



In bar 67 the triplet figure anticipates [illegible] main pattern, and again sounds in echo after the pattern, (Bar 68). Bar 68 repeats this rhythmic pattern exactly although it has changed melodically. Bars 74 and 75 also use this pattern, but with less variety of melodic interval than before (a step of a tone above and below). This rhythmic repetition only appears in the piano part. The last phrase of this rhythmic pattern, the triplet figure, also plays an important role in the construction of this Section.

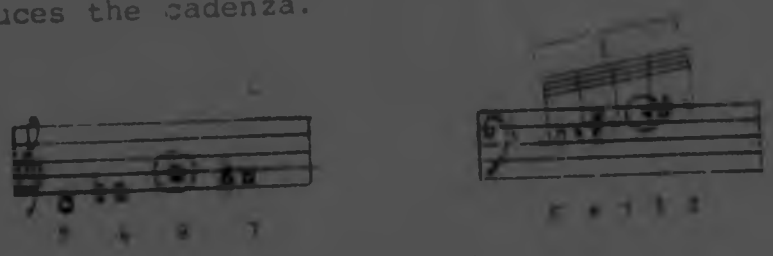
Every bar consists of a few triplets which are either in an ascending form or in a static form, shifting one, tone up or down.

Tonal Centre

The tonal centre of the first part of Section III can be regarded as the note 'a' (bars 65-71) which is followed by the note D^b, which introduces the key of D^b major bars 72-73 Bar 74 introduces the key of C major and the note C, changing to G and F, gains prominence (bar 75). From bar 76, the tonal centre keeps on shifting from e to a^b and back to e. The tonal centre of bar 76 can be regarded as being the note e.

The texture

The piano part consists mainly of octave and tied-note playing; from a broad chord (bar 72) there are running passages above dotted figures and tied notes in three parts. The orchestra, on the other hand, avoids octave playing but makes use of four-part suspended writing. There is a clear reference to the tone-rows in the material used. It is the first time, though, that the piano part has a small cadenza consisting of running passages an octave apart. No. IV, which is based on G harmonic minor, introduces the cadenza.



Tone-row IV

Section III ends in bar 79 with an E [illegible] sharpened 4th chord, which will be used as a pivotal chord to mark the end of section three and the beginning of Section IV.

The last two beats of bar 78 provide the link between Sections 3 and 4 because the material used in these two beats is basically a varied repetition of the material of the first two beats.

SECTION IV Allegro con fuoco [illegible]

Section IV consists of 30 bars with the first fourteen bars forming part I (79-91) and the following 16 bars part II.

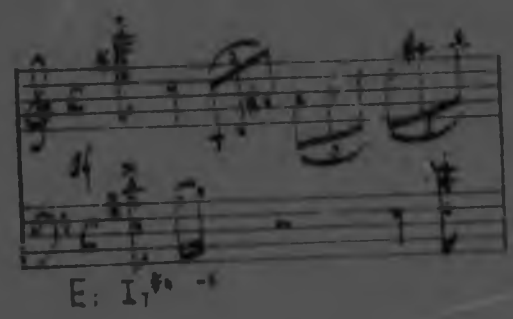
Part 1

Part one is played by the orchestra tutti alone and can be regarded either as an introduction to part 2, or as a com= plete part.

The pivotal chord of Sections III and IV gives us a hint of the material that is going to follow.

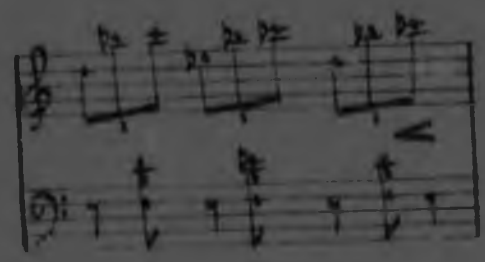
The first two bars are exactly the same, the second being a repetition of the first. The material is a broken chord

version of the opening chord. The bass chord moves up a semitone on the 4th beat and moves back on the following first beat.

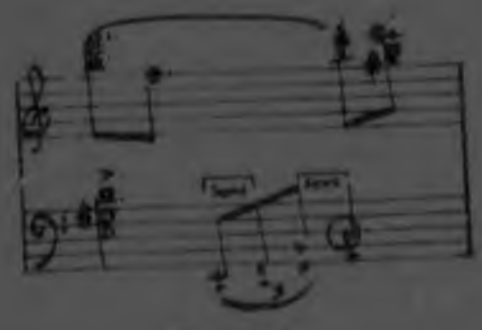


The sharpened 4th regularly resolves to a 5th, functioning as a suspension (a #4-5 suspension).

The 3rd bar of this section is purely an extension of the first two bars, leading nowhere but revolving around B diminished, using a 4-3 suspension. These two chords are played alternatively with a varying top note as the only change. Above these staccato block chords, the treble plays a C^{b} min. 7th broken chord, resolving, in one group of triplets, to a B^{b} broken chord with the added 2nd of the next group.



The following bar (bar 82) begins a melodic and rhythmic progression which leads to a climax 7 bars later. The development from this one very simple bar is extensive. The figure used is very striking, both rhythmically as well as melodically.



Bar 82

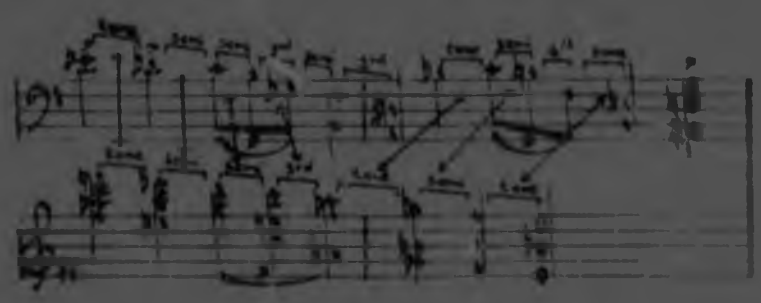
The first chord of this bar is again, like the opening chord, an E_7, but this time a 9th is added.

The triplet figure, built up out of semitones, is extended in the following two bars, moving from the triplet to a semi= tone higher each time. To emphasise this ascending forward movement it is repeated three times, the last tied over to prolong this emphasis of the raised note.



It reaches the note E^b for the whole movement, then to descend in an inverted way. Again the triplet figure first drops a semitone, and then a whole tone. These two bars could have been the climax bar, but are now used in anticipation of the climax bar, which uses this rhythmic melodic figure in augmen= tation.

The following example shows the anticipating figure and the climax bar derived from it.



The treble material above this growing-triplet figure adds to the excitement and forward drive and is used three times in a sequential way.



Tremelo

To further illustrate Chisholm's economical use of material, bars 82 and 83 have a tremolo in the treble which is used again

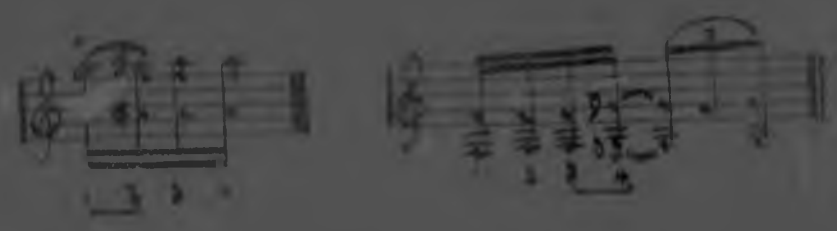
in the bass, in bars 88 to 91, but now for a longer time. Another interesting aspect of the tremolo is that it first starts with an interval of a 3rd, to change to a 4th in the next bar and then back to a 3rd and to a 2nd, to end in part II with a static pedal point.

Link

Part I has no note value faster than that of a quaver and therefore, in order to preserve the set style, bar 91 can be regarded as a link between the two parts of Section IV. It anticipates the material of the 2nd part with the semiquaver descending running scale passage, which is based on tone-row I. It also concludes part I with the continuation of the tremolo in the bass, which therefore also forms a pedal point to the above material.

Part II (bars 92-110)

Melod The melody or motif of part II is based on and derived from bar 11 in Section I.



The difference in the motif is that the rhythmic accented slur which now ascends a semitone higher has been altered to the 3 + 4 unit of the beat instead of following the model of the 1st and 2nd unit.

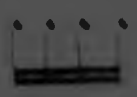
An interesting aspect of the melodic structure is that Part II basically consists of two-bar phrases; the second bar being a repeat of the first. Whenever a three-bar phrase, as in bars 98 to 100, occurs, the 3rd is an extension of the second.

The two-bar phrase

The one bar of the phrase consists of two different rhythmic figures in order to form a unit which is repeated in the same bar.

Bar 1

Rhythmic figure 1



Rhythmic figure 2



A unit repeated equals one bar

The second bar of the two-bar phrase consists of one of the units of the previous bar and an extension of the second half of the unit (repeated or varied).

Bar 2

Rhythmic figure 1



Rhythmic figure 2 +



Rhythmic figure 2 repeated



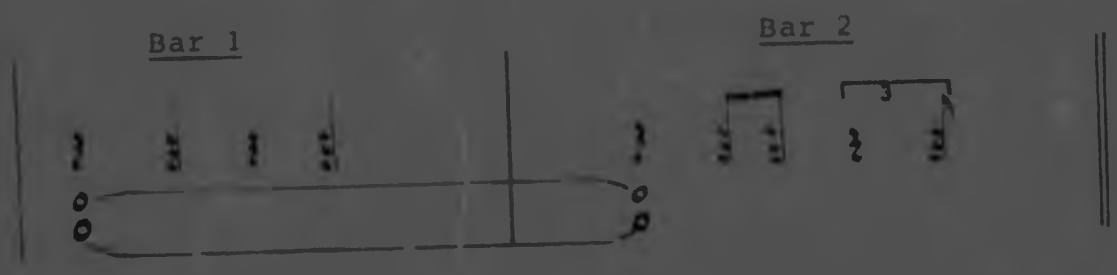
or



Accompaniment figure

The accompaniment figure consists of a long double pedal point on the 3rd and 7th of that specific chord over two bars, and the chord itself on the 3rd and 4th beat.

Bar 1 Bar 2



The following two-bar phrase can be incorporated into the first two phrases to form a complete sentence, so that these

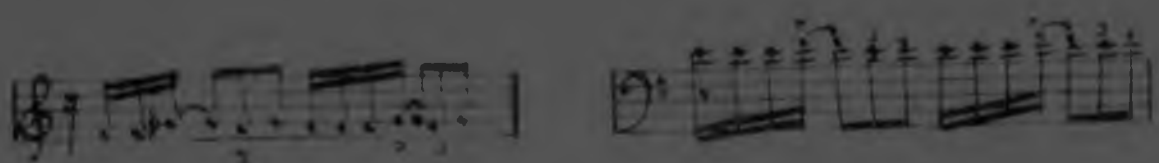
two bars, basically an answer, represent and make a musical whole.

The rhythmic figures of the two-bar phrase are still the same: the accompaniment is derived from the two bars. Instead of a long pedal point over two bars, a short, two-beat pedal occurs in the second phrase:



Sequential repetition

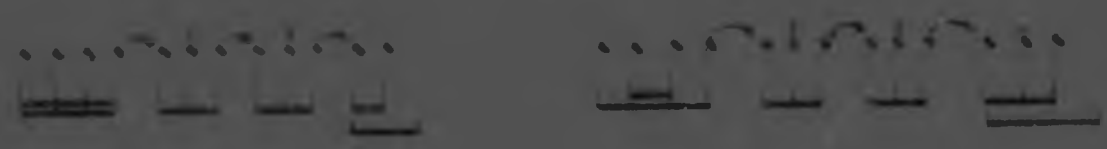
Considering the material of this four-bar sentence, sequential repetition can be found in the third bar - a sequential repetition a semitone lower than in the first bar. Bars 1 and 3 therefore have the same material and therefore justify the four-bar sentence, because of this common material.



Bar 1 Bar 3

Bars 2 and 4 are again very alike, firstly because both repeat the pitch of previous bar, and both vary in rhythm from the first.

Bars 2 and 4 have two aspects in common: bar 4 is rhythmically the same as bar 2(with only a slight variation), and bar 4 is also a sequential repetition one semitone below bar 2.



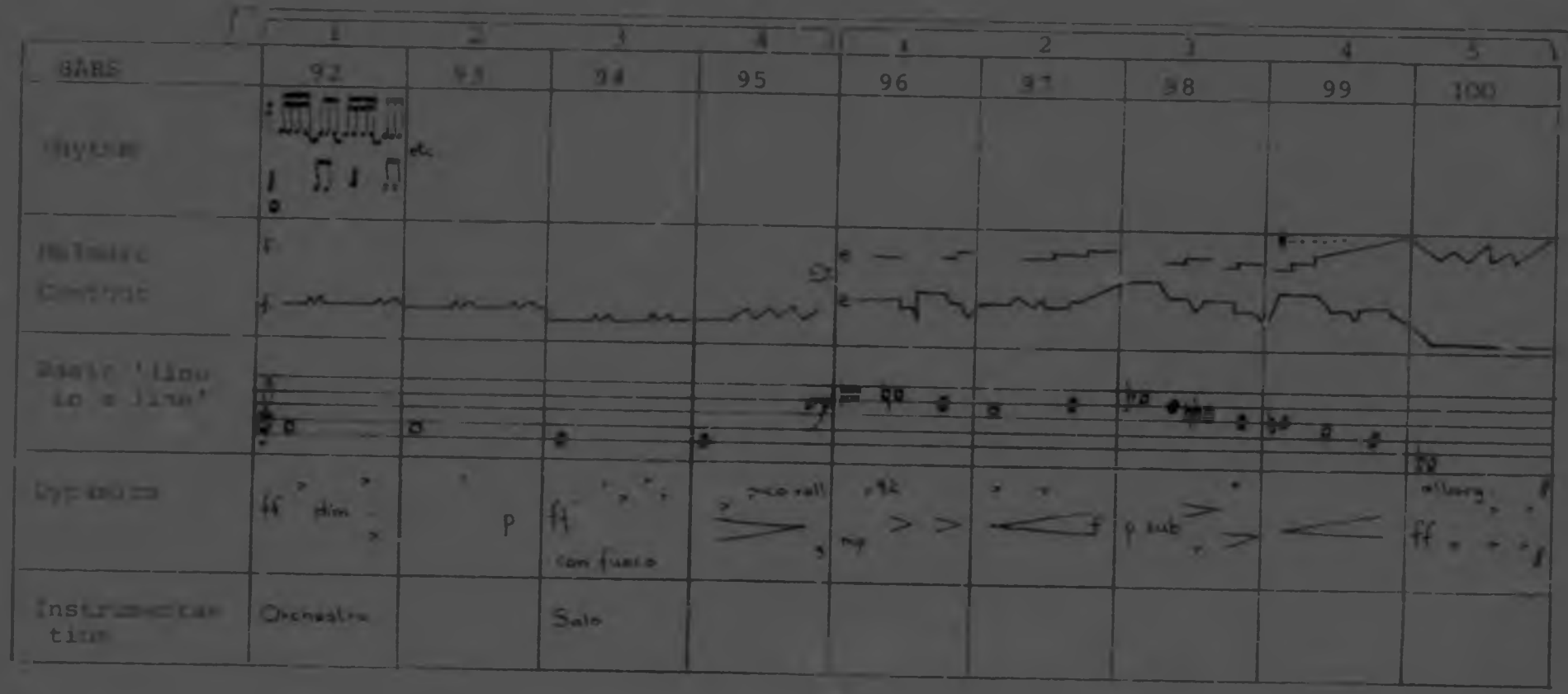
Part II of Section IV is therefore very symmetrical in phrase construction, rhythmic aspect and melodic aspect. Whenever an irregular three-bar phrase occurs, these three bars can be incorporated into the previous two bars and the fifth bar will form a link between two sentences. (bar 100)

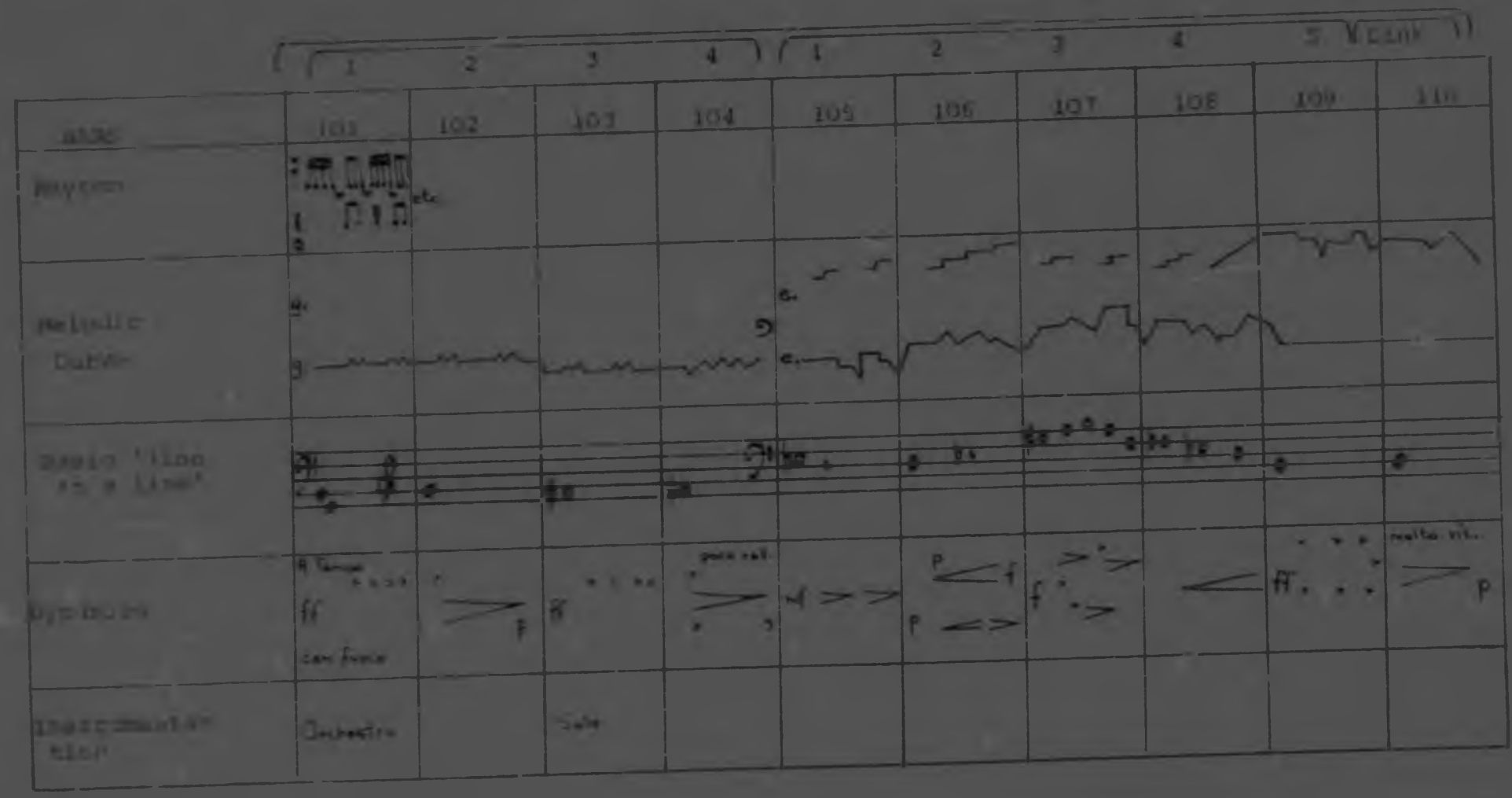
Another factor to demonstrate the symmetry of this part is the material used in the two irregular sentences.

The first four bars are based on the same material at different pitch, although in both instances the key tends to have been flattened. The link in both is built on the same material: rhythmic aspect and melodic aspect. (Both make use of a pedal point and play an octave higher. (8^{ve})).

The second irregular sentence has one extra bar to form a connecting link between Sections IV and V;

The following diagram will show the use of symmetry in this part II of Section IV.


BARS
92
93
94
95
96
97
98
99
100
Rhythm
Melodic Contour
Basic Tempo
Dynamics
ff dim
p
ff
con fuoco
poco rall
mp
p sub
allarg
ff
Instrumentation
Orchestra
Solo


1 2 3 4
1 2 3 4 5
101 102 103 104 105 106 107 108 109 110
Rhythm
Melodic Outline
Basic Time & Line
Dynamics
Instrumentation
Orchestra
Solo
ff
con fuoco
pizz. col.
molto rit.

An analysis of Part II indicates that it can again be divided into two parts.

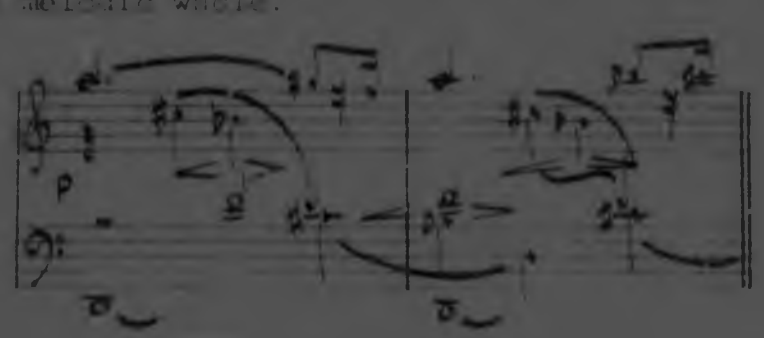
Parts II(i) and II(ii) are symmetrical in rhythmic aspect, in phrase and bar, in melodic contour, dynamics, instrumentation and the basic line-in-a-line.

Part I of this section can be regarded as an introduction to the main section. The Indian Alaps is thus a first exposition of the material that follows in the section.

Part II constitutes the first motific idea (bars 72 to 110), and Part III, which starts at Bar 111, the second.

Part III (bars 111 to 132)
This 2nd motivic idea is in complete contrast to the first. It contrasts in motivic material, in instrumentation, in accompaniment and in texture.

Second motif
The second motif is lyrical in style. The melody is structured in long note values to give us a singing quality and is basically a one-bar musical germ which is extended to four bars to form the melodic whole.



The second bar is a repetition of the first and bars 3 and 4 complete the motivic idea. As in part II, the symmetry in form construction also features strongly in this section.

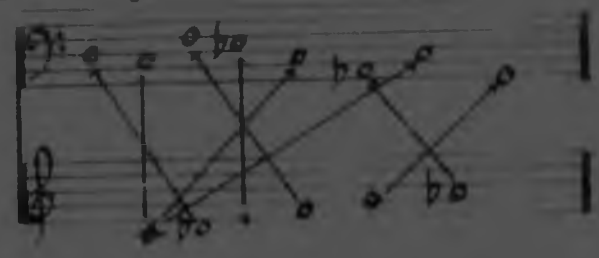
Pedal
The bass note 'E' is the tonic pedal and continues over six bars, followed by a one-bar rest, and changes pitch to one octave higher (bar 118). From here onwards the tonic pedal changes at every bar once and time in, to a 4th, down a semitone and a 3rd to note 'C', maintains it for a bar,

changes for two beats and then returns to note c (bars 124 and 125). From bar 126 the pedal is now note g+(d), but with a shorter note value and in staccato.

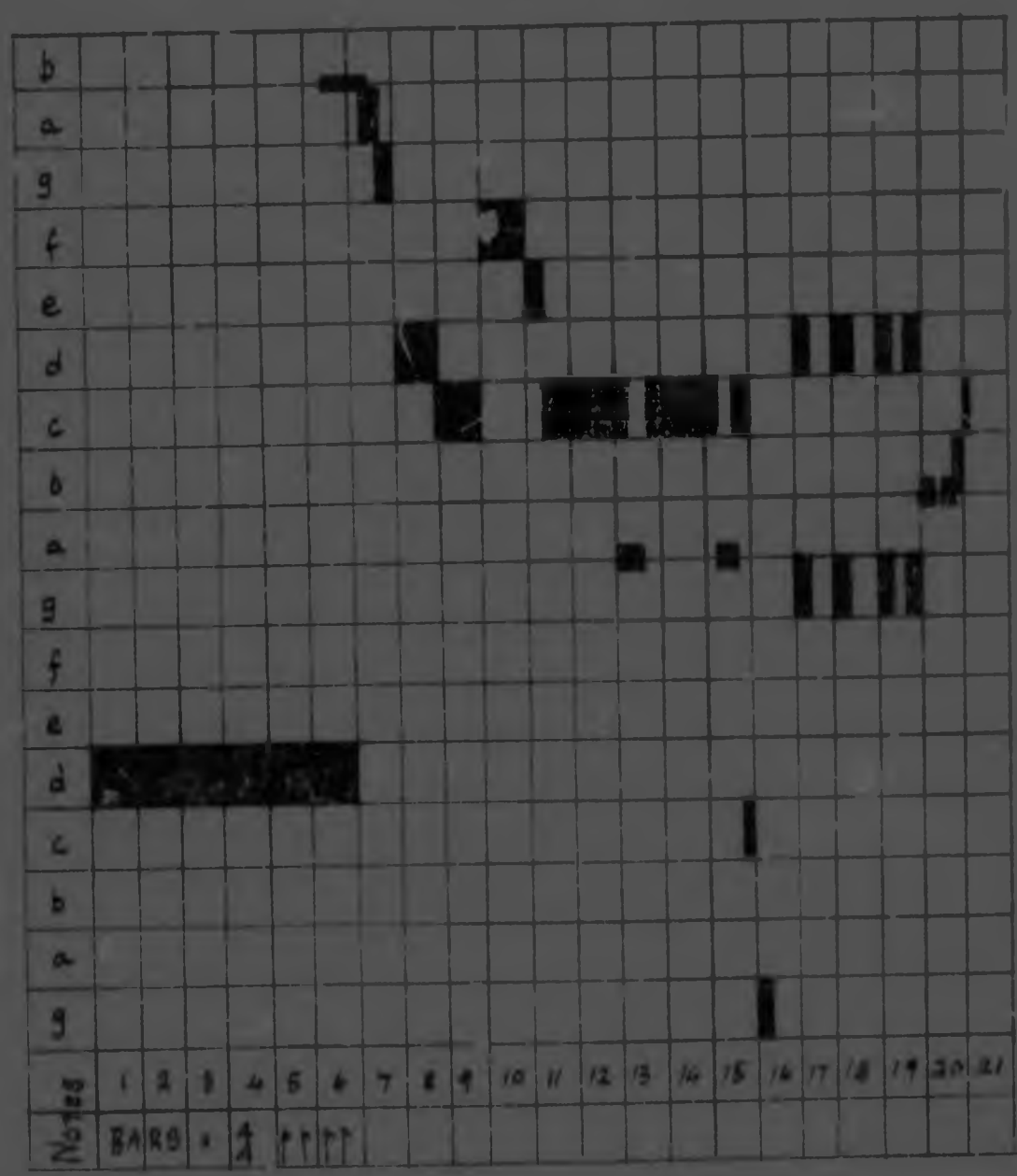
From bar 118 onwards the pedal also shows the influence of the Hindustani theme of tone-row one, although in a different order; the original pitch, however, remains.

pedal

tone-row I

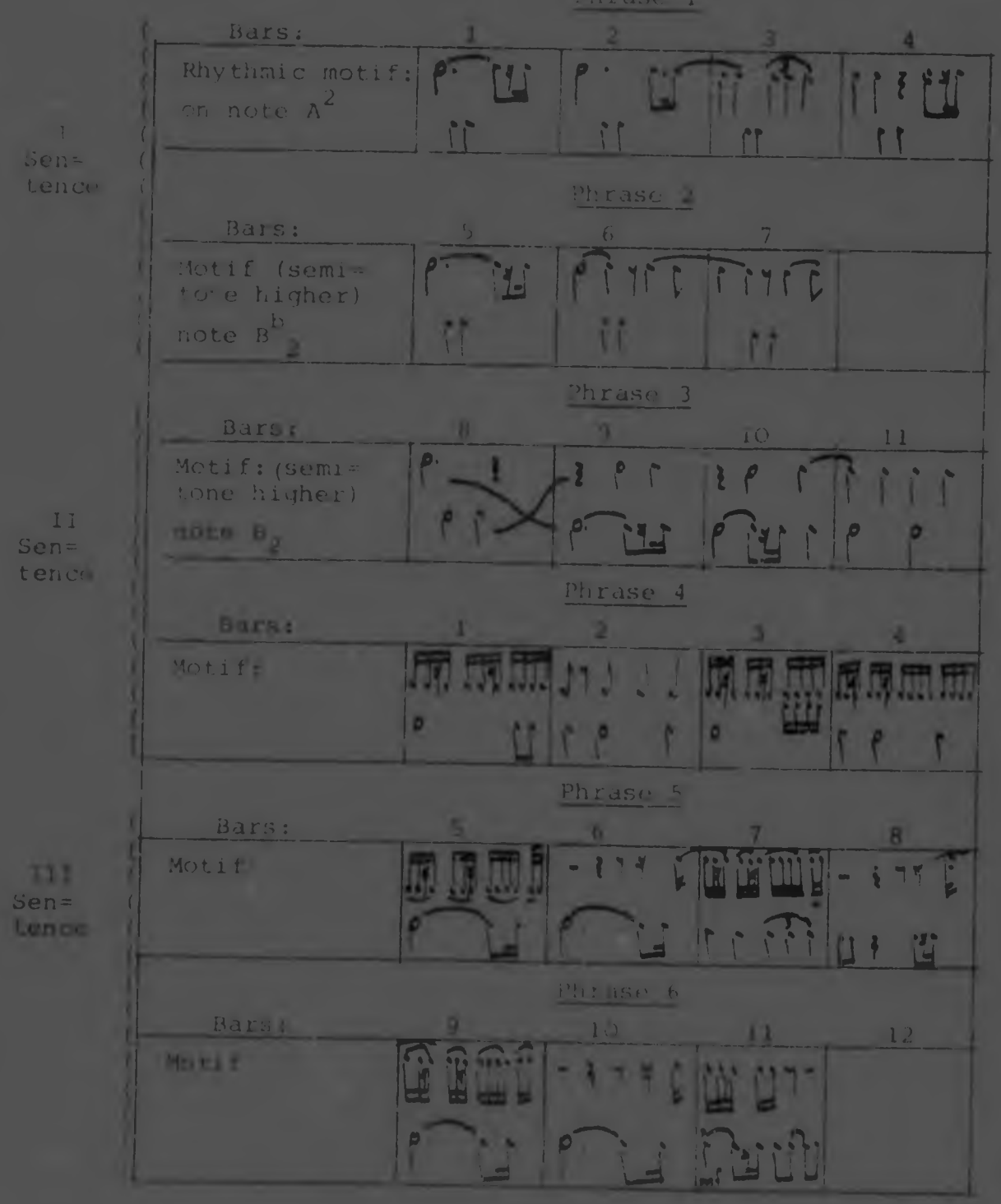


The following diagram illustrates the continuous pedal.

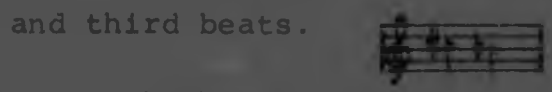


The construction of the melody lies in the phrase lengths and in the occurrence of the motif.

Part III Second motif

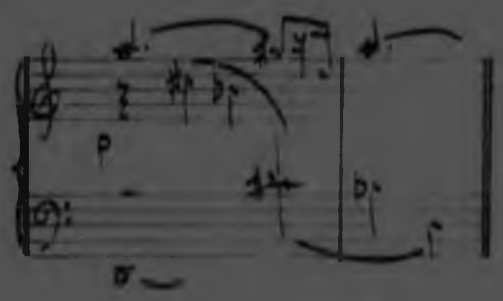


Sentences I and III are similar in rhythm, motivic material and phrase length. Sentence II is based on the second motif but used in a varied way and introduced new background material.

The motif also has, in addition to the pedal point, a two-crotchet figure which forms part of the motif. This is a descending augmented second interval figure which occurs on every second and third beats. 

It does, however, change to a higher pitch and a different interval  and occasionally to a three-note figure which changes pitch in every other bar:  or 

One beat later the second note figure is also echoed one octave lower in the bass but this accounts for only the first sentence where the two-note figure is built on the augmented second.



Bar 111

Accompaniment:

As the second lyrical motif is played by the orchestra, the piano acts as an accompaniment to the motif.

The piano part consists of broken chords built on tone-row VI, the g harmonic minor scale ascending and descending on the original pitch and tone-row VI transposed to D harmonic minor. The two different keys are used simultaneously.

Tone-row VI



Accompanied material



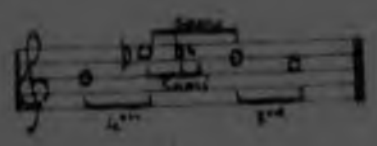
g harmonic minor - d harmonic minor

In the first part of the running figure the tonic (8) of tone-row VI is omitted; in the second part 7 & 8 are interchanged.

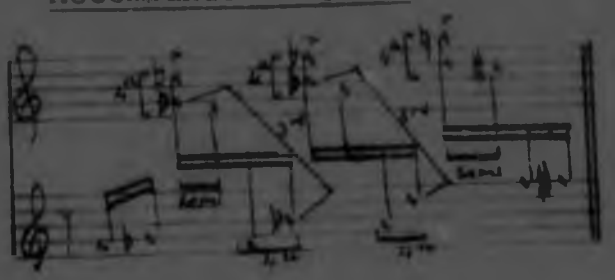
As the motif progresses the accompaniment figure changes melodic interval and pitch but basically still uses the four last notes of a harmonic minor scale.

Occasionally the last 3 or 4 notes of a major scale are used. The accompaniment changes in phrase 3, at the beginning of Sentence II to material built on tone-row V but in an in= complete and varied way.

Tone-row V

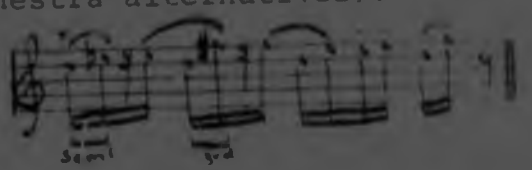


Accompanied figure



All intervals of tone-row V are present: the 4th, semi and 3rd (between 1st and 4th part of beat).

From Phrase 4, in the second part of Sentence II, the material changes again but is still built on tone-row V. The material now used is thinner in texture and is used by the solo or orchestra alternatively.



The interval of a 4th is omitted now, whereas the interval of a 3rd is directly omitted in the previous phrase.

Bar 34 of the piano part in Section II illustrates this.

Tonality

The tonality can be fairly easily and clearly defined as bitonal: the music is always in two tonalities at the same time.

The following diagram shows the chord progression from bar 111 onwards:

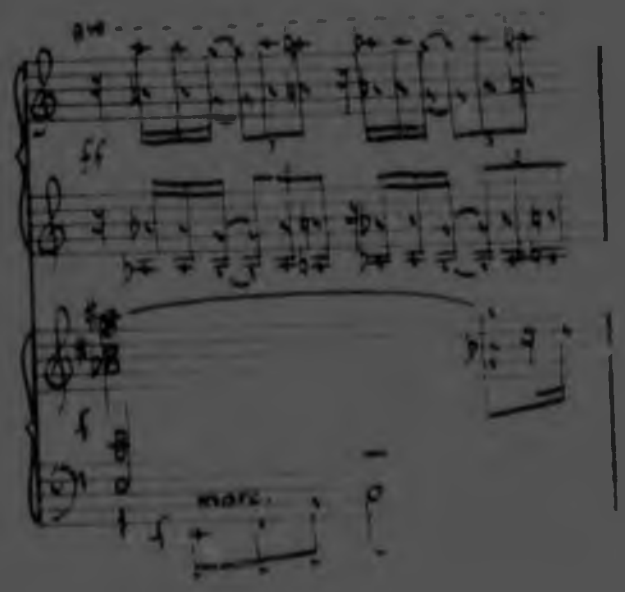
111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126
d minor		E_7	$B^\flat$	$B^\flat$ major 7th		D	E_7	g minor	g major	C major added 2nd	c minor	B dimi-	F major	B dimi- nished 7th	G major
			$G^\flat$ #5					C minor	D diminished		F major		D dim. ninth		

(A comparison of the pedal diagram with this progression will illustrate the differences and similarities).

Part IV of Section IV (bars 133-152)

This part may be regarded as the recapitualtion development section because it is built on the material of Parts I and II stated in the original tonality.

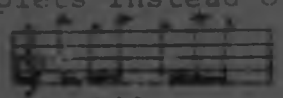
A very interesting aspect of this part is the use of two juxtaposed motifs. Part IV opens with the original motif of Part I in the orchestral tutti while the motif of part II is superimposed on the piano part, in descending form and a minor 3rd above the original motif.



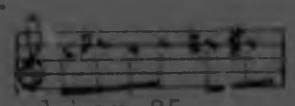
Instead of the motif being stated once, it restates itself in a second repetition one octave higher.

Above the motif material of part I, the main motif of part II continuously repeats itself in a sequential way, each second bar being a semitone higher than the previous bar.

These two motifs are in juxtaposition for six bars where the 7th bar uses some of the motif material of part I, now in triplets instead of four quavers.

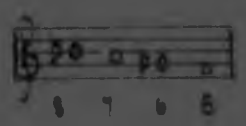


Bar 138

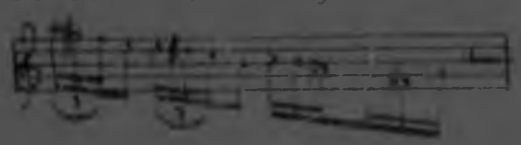


and bar 85

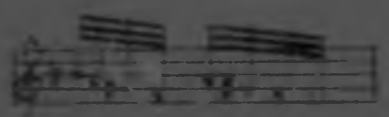
As in the climax bar in part I, the motif is stated in the descending passage which is contrary to the motif. In this case the descending passage is elaborated and is based on the Hindustani theme which is built on tone-row IV



Descending passage bar 139

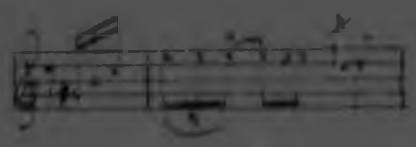


The influence of this figure is also noticeable in bar 19 of Section I.



etc.

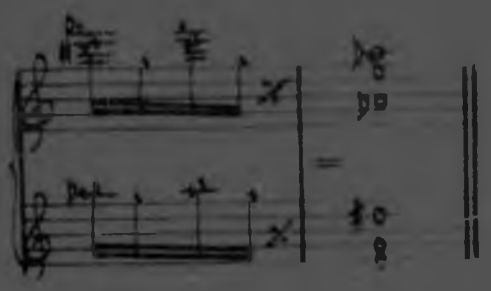
Below this descending passage, the triplet motif continues in various ways. Chisholm here also makes use of diminution in bars 141 and 142:



and of contrary motion in an interrupted augmented dialogue between the two voices in the orchestra.

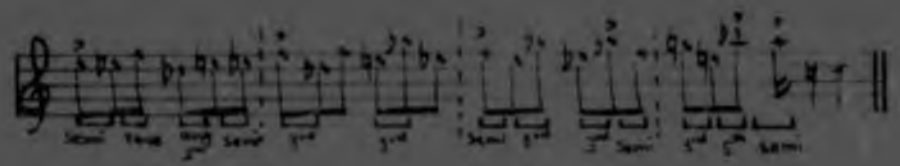


From bar 146 these two motifs are extended. The solo part plays a dissonant tremolo, which is a superimposition.



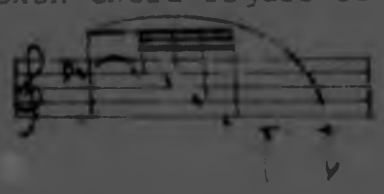
of 2 chords, $A^{\flat}$ and G aug.

Against the tremelo figuration, the orchestra plays in triplets,with the accented notes and some of the triplets forming a chromatic scale. The displacement of accent is also an important device used here to build up to the climax, to the very loudest bar (fff) in the whole piece thus far.



This pattern also falls into two groups: two triplet figures are built on the same melodic intervals and we therefore get three different groups of triplet figures (bars 146 + 147).

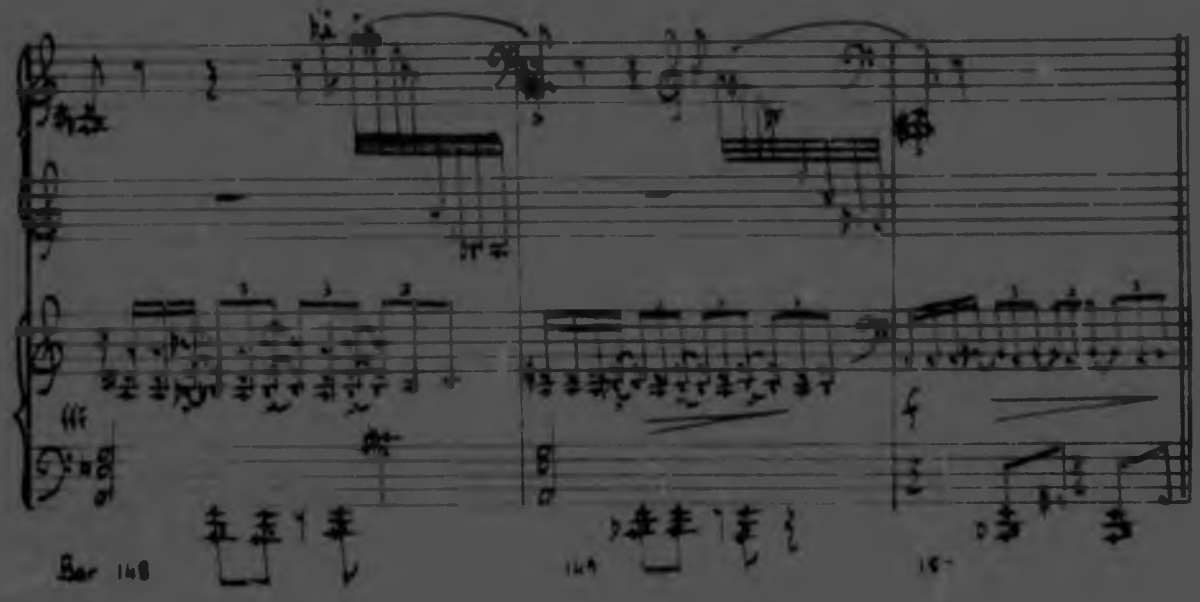
The last beat of bar 147, the solo part, refers back to the descending broken chord figure of Section II bar 53.



and to bar 112 of Part III, Section IV:



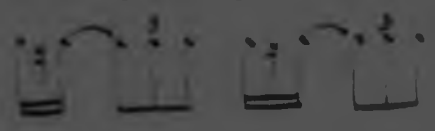
This fff figuration  leads to the restatement of the motif of part III, section IV, in the orchestra and is repeated twice after the first downward movement, always one octave lower and always introducing the semiquaver motif of part II.



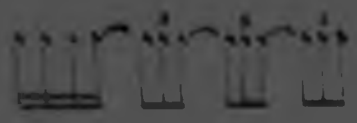
Coda

Bar 150 is repeated in 151 and ends in an f♯ trill which brings us to the Coda or part V. This part is only an extension of material used before and the f♯ in the previous bar justifies the Coda material because the coda also ends on f♯ and can therefore be regarded as only an elaboration of the earlier, different motivic material.

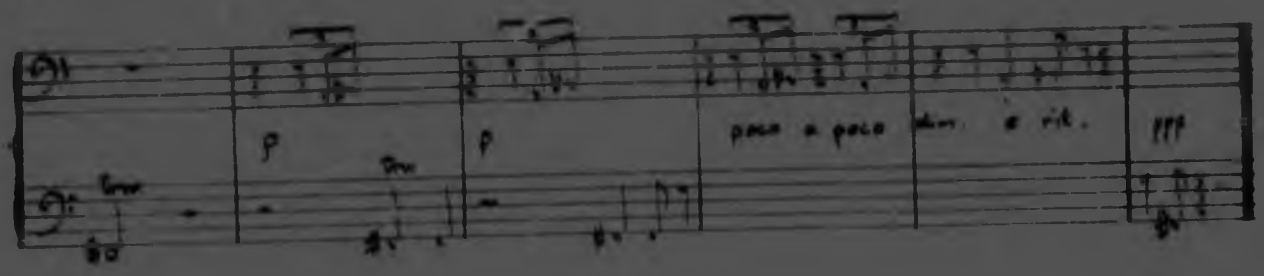
The Coda ends with rhythmical material based on the Hindustani theme of Section II, part 2, bars 59 and 60. The material is used only in the piano part.



This rhythmic figure is repeated twice each time, an octave below, while the orchestra trills on the note f for three bars, using it as a pedal and then returns to Section IV, part II, to the semiquaver-triplet figure, a last reminder of the material used before

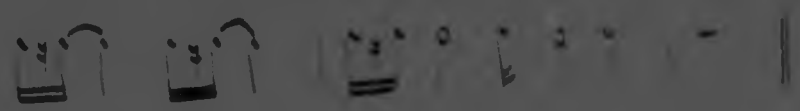


and moves back to f♯ tonic pedal. The duration of the tonic pedal becomes shorter and shorter in every bar that follows, with only an occasional hint of the motif material of part II.



The f♯ tonic pedal ends with a short and very soft beat note in bar 166.

The motif material above the tonic pedal also fades away near the end, using half of the motif  and then only a fraction of it in an echoing, repetitive way.

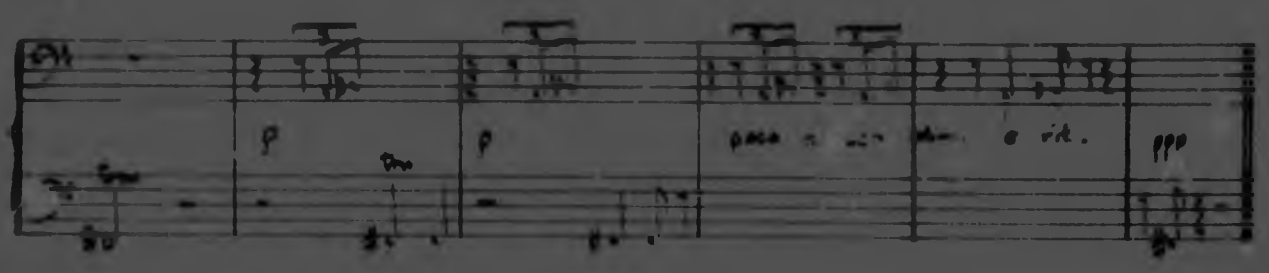


The following two bars can either be regarded as a final afterphrase to finish off this section or as a connecting link between Sections IV and V (division 2). The latter of the two is more appropriate because it changes from f♯ to the rather flat g♭ which anticipates the tonality and mood of the new Section. Again, Chisholm uses his connecting episodes in a superb way, joining two sections in a very subtle and smooth way so that no definite 'break' occurs between sections. Such breaks would be very disturbing seeing that the sections are rather short.

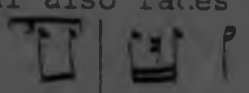
The connecting episodes thus far are also very short, in this case only two bars long, and use a new tempo mark: Adagio e tranquillo. The reason for the brevity of the links lies in the Coda material which rounds off the section and therefore prepares itself for the link that has to come.

Because the link is usually thin in texture the material of the Coda thins out near the end.

and moves back to f♯ tonic pedal. The duration of the tonic pedal becomes shorter and shorter in every bar that follows, with only an occasional hint of the motif material of part II.



The f♯ tonic pedal ends with a short and very soft beat note in bar 166.

The motif material above the tonic pedal also fades away near the end, using half of the motif  and then only a fraction of it in an echoing, repetitive way.



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The connecting episodes thus far are also very short, in this case only two bars long, and use a new tempo mark: Adagio e tranquillo. The reason for the brevity of the links lies in the Coda material which rounds off the section and therefore prepares itself for the link that has to come.

Because the link is usually thin in texture the material of the Coda thins out near the end.

PART TWO (a varied recapitulation)

Part two is a recapitulation of part I, the introduction and four sections, but is now used in a varied form and is not an exact recapitulation of what has gone before. A Coda is also added at the end of the recapitulation.

The following diagram will illustrate the construction of part II

Introduction B	bars 168 - 177
Section V	bars 178 - 183
Section VI	bars 184 - 203(4)
Section VII	bars 203(4) - 212
Section VIII	bars 212 - 270
Part I	
Part II (a, b, c)	
Coda	bars 271 - 284

For the sake of classification the following sections in Part II will be numbered consecutively: i.e., Section I of Part II will be numbered Section V and Section II becomes Section VI, etc

Part II Introduction B (bars 168-177)

Introduction B is 10 bars long and therefore two bars longer than Introduction A (8 bars).

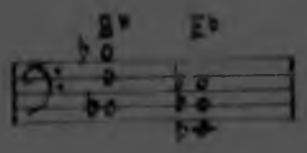
The first reference to a recapitulation is the tempo mark which corresponds to the opening introduction A - Tempo i.e., Poco Maestoso e con fuoco ♩ = 72.

As an ordinary recapitulation requires exactly recurring material, the Introduction B here starts off initially with drone-bass material which is not related to A. As in A, the solo stands by itself, but only for two bars at which point the orchestral solo instrument enters with the opening Hindustani theme. The piano solo serves as an accompaniment to it.

The material of the piano solo in bar 168 i.e., the first bar, is repeated six times until it develops in a slightly ascending chromatic way towards Section V(1).

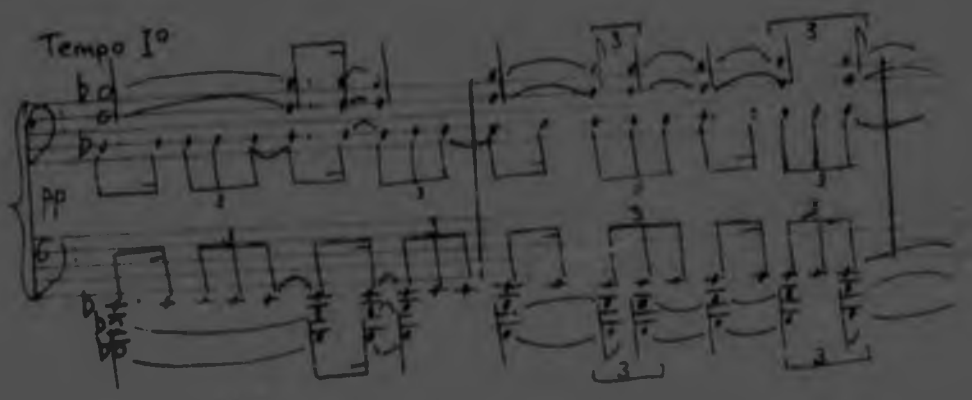
The material of the piano solo is based on two open chords used in juxtaposition. The third note of each chord is omitted.





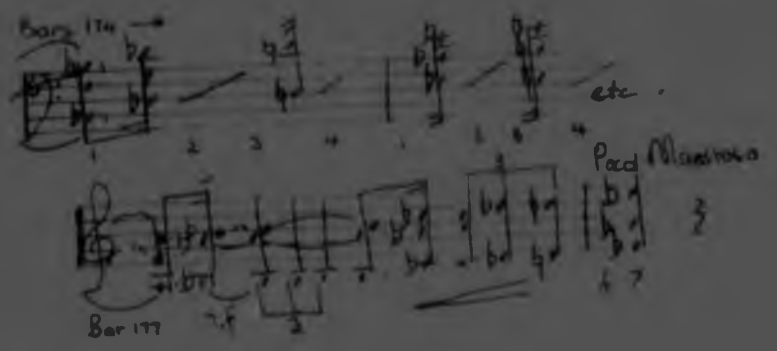
The piano solo material comprises long, repetitive, sustained notes and serves only as an accompaniment because no development of the material appears, especially not in the first six bars. When the music does change in the seventh bar, the development is very slight and quite unprominent. At this point the development is confined to the top register. The solo accompaniment serves basically as a drone-bass with an

interesting rhythm, utilizing triplet figuration and slight syncopation. The rhythmic pattern stretches over two bars before it repeats itself to provide the listener with a more exciting drone-bass than would have been achieved with only a regular rhythmic pattern.



Bar 168

The chromaticism in the development of the drone-bass accompaniment falls on every last half of the first and third beats (bars 174-176), continuing until the penultimate bar of this section, section IV, when the chromatic changes accelerate to every triplet note of the 4th beat (bar 177).

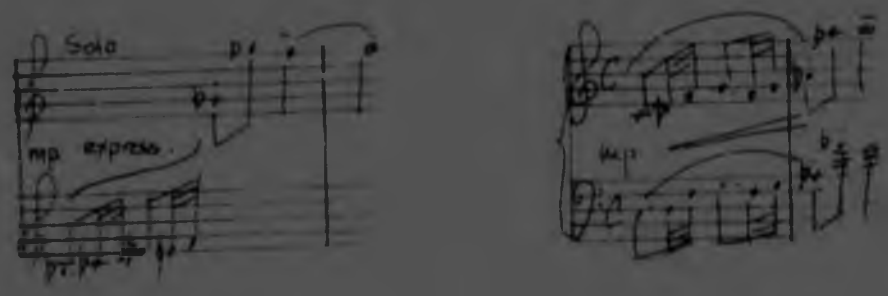


One aspect of the accompaniment which may be related to the material of Introduction A, is the acceleration of chromaticism and dynamics. Towards the end of each, both Introductions accelerate in chromaticism and dynamics, which leads to a strong climax in the next section. In the case of Introduction B, the chromaticism, compared to A, can be regarded as an

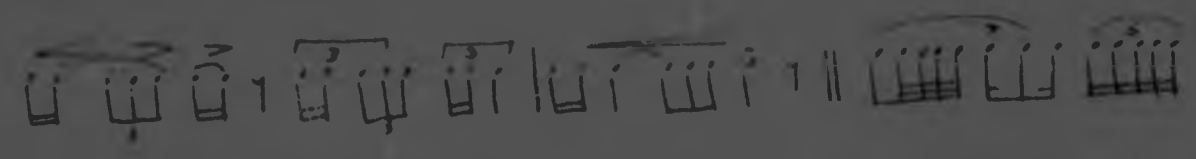
augmented version. The acceleration is slower and the pitch changes are easier to observe than before. An element of excitement is introduced when, in the new section, the solo orchestral instrument plays the exact material of A, creating a double chromatic change.

The first two bars of the piano solo can be regarded as an introduction to an introduction, i.e., an introduction to the recapitulation of the Hindustani theme played by solo orchestral instrument.

The solo instrument enters with the theme one tone lower than the theme of the opening. A further variation is achieved because the entry occurs on the first beat instead of on the third. In contrast with the doubling of the theme in Introduction A, the solo instrument now plays single notes, which is much more expressive because of the single note quality.



The solo instrument augments the rests and enters with an anacrusis in double the earlier value and continues to do so to keep to the earlier set motivic structure. The demi-semi-quavers now become semiquavers and the hemi-demi-semi-quavers become demi-semi-quavers.



Bar 170 Bar 174



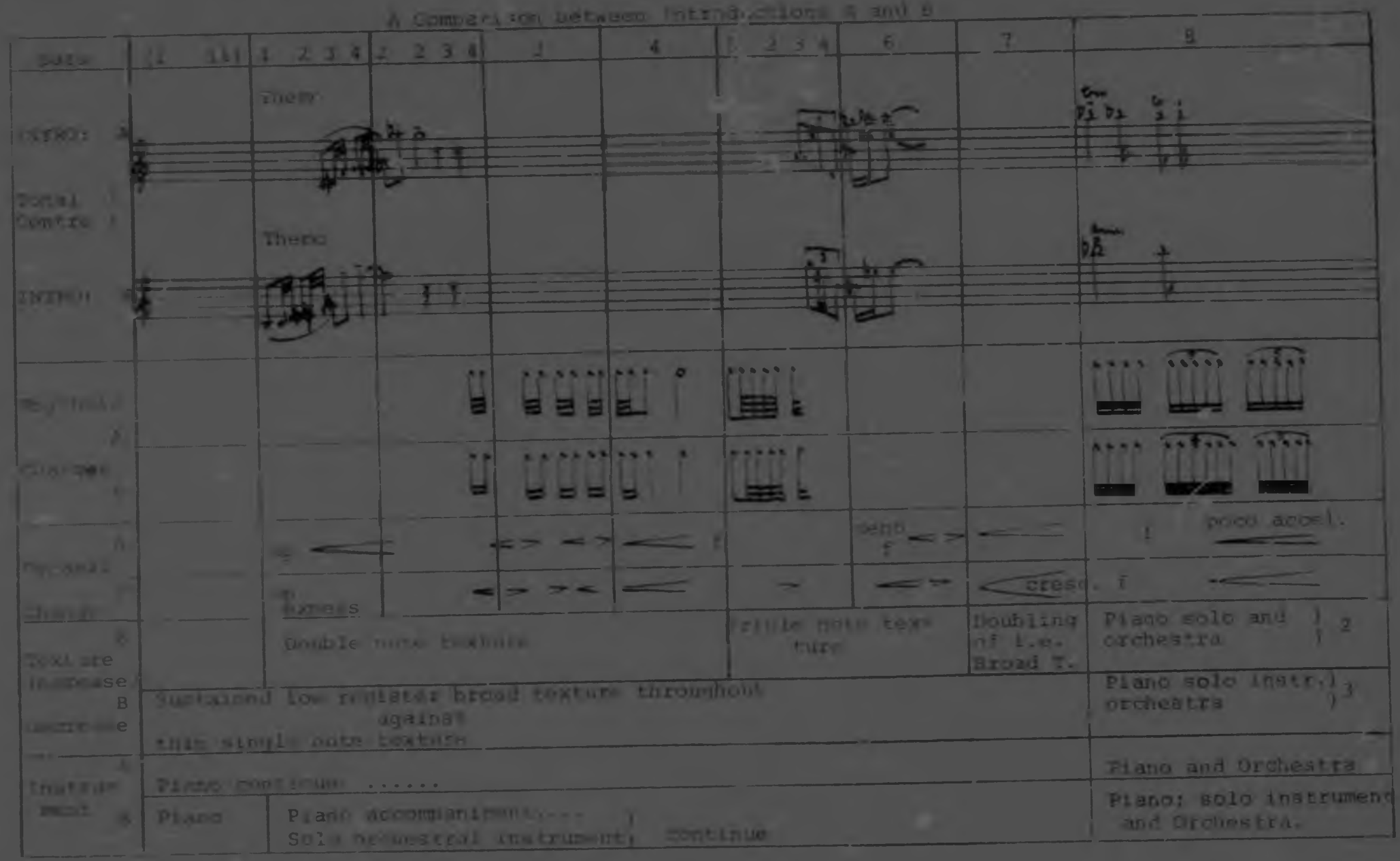
Bar 1 Bar 5

The dynamics are also very similar.

The theme, one tone below in bar 170, lasts for five bars and then changes back to the original tonality of Introduction A. Because there are no small note values,  and , the theme is now repeated exactly as before. In the last bar of the theme the orchestra enters with the same material played in Introduction A, but in much thinner texture, while the solo instrument continues with ascending chromatic scale passages, but with small note values.

In the following chart a comparison is drawn between the two Introductions.

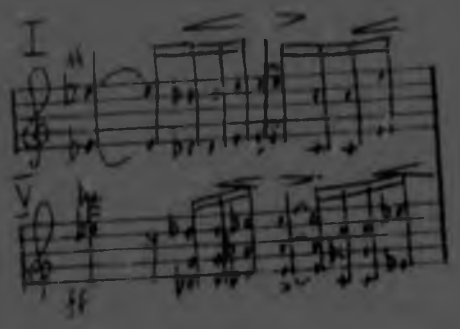
A Comparison between Introductions A and B



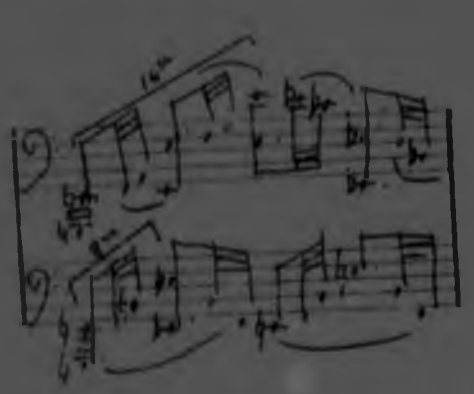
SECTION V (bars 178 - 183)

Section V commences in the same way as Section I of part I. The tonal pitch and rhythmic structure are the same. Section V differs basically only in texture, in the bass part and in length.

The texture in this section is thickened by the insertion of a third note in the octave.



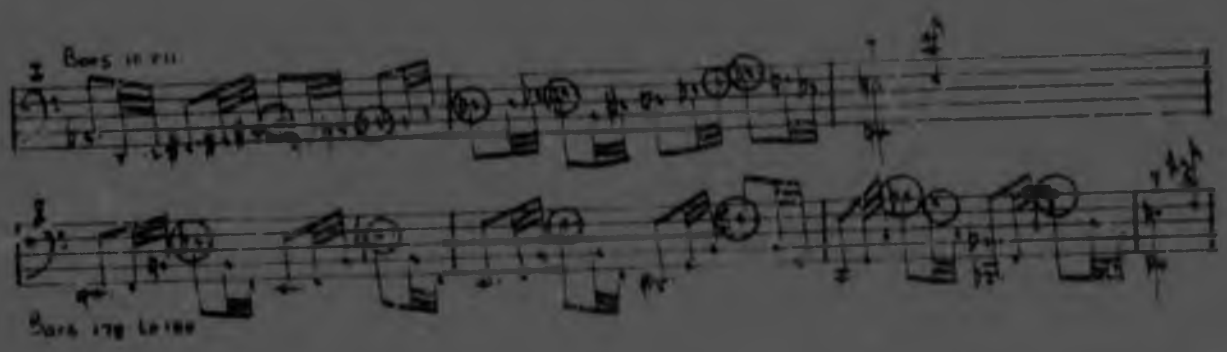
The bass pattern differs in not only in terms of the notes used but also in melodic curve. Instead of an ascending line over two octaves and a continuous ascending line without a descending curve, the ascending line moves up only one octave and descends so that a wavy line is created.



The above example also illustrates the difference in pitch selection that occurs in the bass rather than in the treble.

An interesting aspect concerning the bass patterns of the two sections is that, in Section I, an ascending line can be observed for two bars until the blockchords of the strum bass arereached; also of interest are the repetitive figures in bar 12. The ascending line in Section V, which moves chromatically, is more obscure. Semi-tone chromatic note changes occur

at the peak of every curve until the repetitive figure in bar 181 is reached.

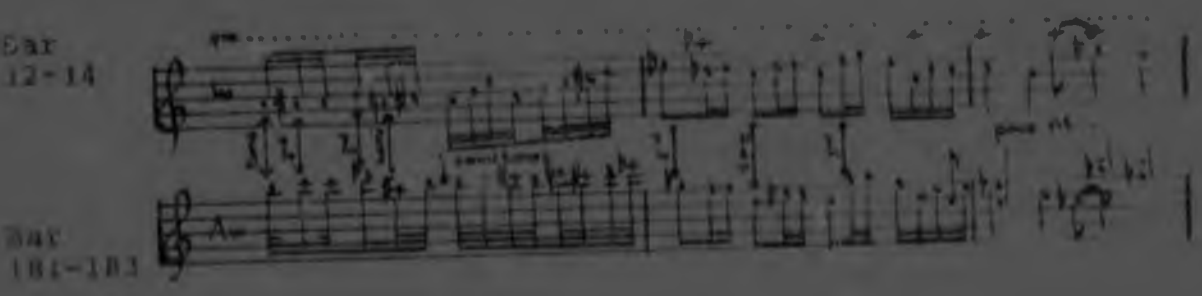


The following diagram shows the consistent chromatic change occurring in Section V.

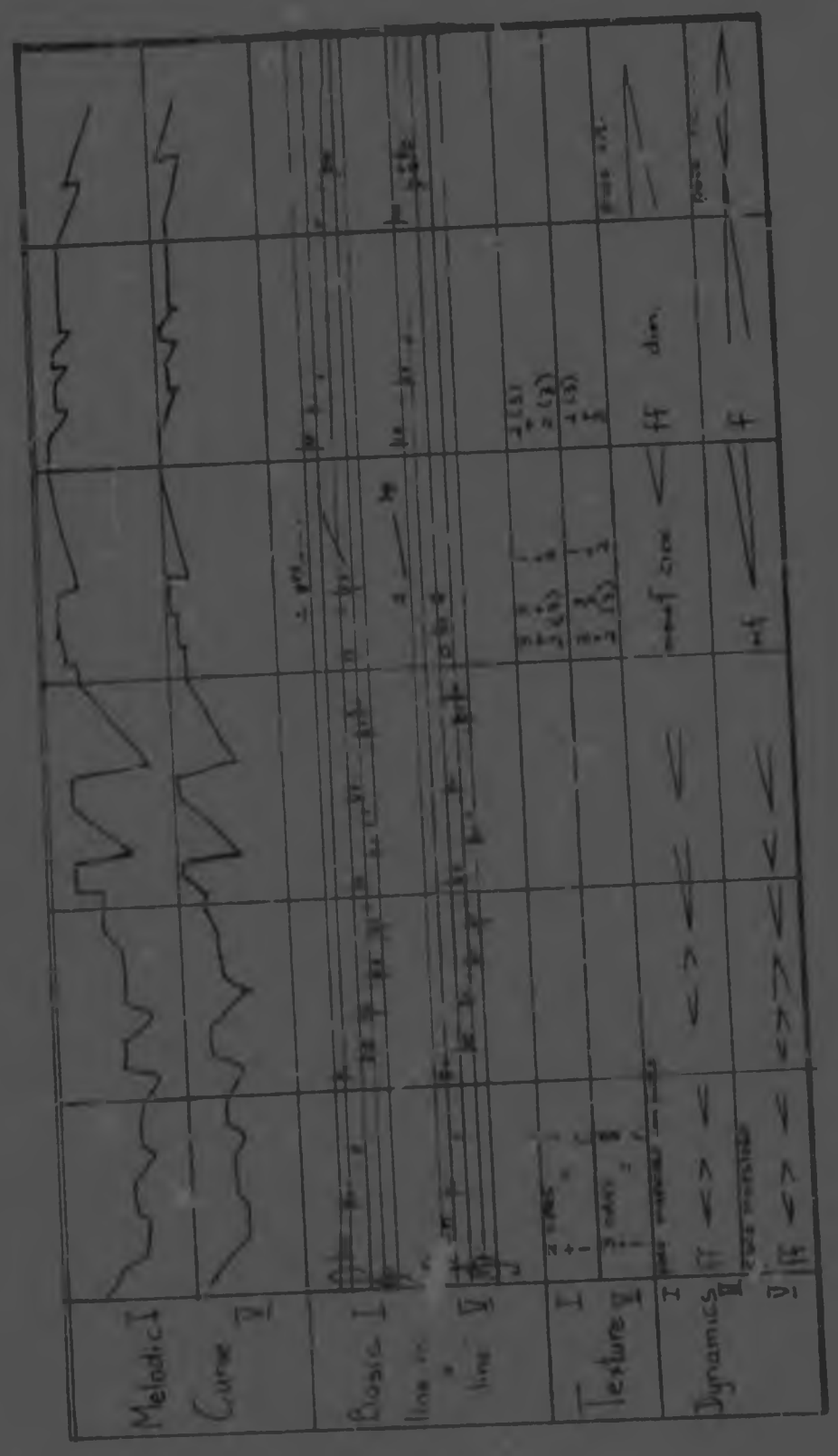
Bars 178 to 180



The first note-change in the treble occurs in the second half of bar 181. The rhythmic pattern is unaltered, with the exception of an occasional rest-change instead of a tied note. The note change is not consistent but rather free throughout. Although strict transpositions aren't made, a more or less melodic curve is maintained, which disregards the skips and jumps of the different intervals.



the length and dynamics do not change greatly in the two sections. The length remains at six bars in both; in Section V the formal structure, melodic content, rhythm, texture, dynamic and melodic contour of part 'a' of Section I are repeated fairly strictly.



... no continue with part 'b' of Section I, ... erial of Section VI, which corresponds ... ction II of Part I. Omitted, therefore, is a special ... ction to link these two sections together although the last ... r of Section V serves as a codetta or link. The codetta was ... sed earlier in Section I(a) as a link with part b; here it ..., however, used as a smooth link between two different sec= ...ons.

Section VI Animato e poco scherz. (bars 184-203)

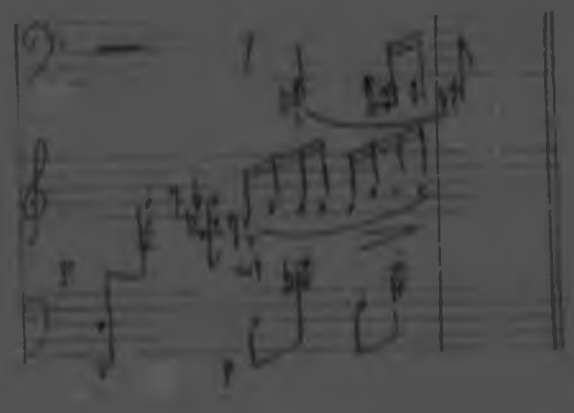
Sections VI and II are basically of the same length and com= prise, respectively, 21 and 22 bars of sectional and linking material. Both have the same tempo and expression mark and style. Although the first 5 bars are not exactly the same as before, the structure, as well as the rhythmic and melodic contents, bears a strong resemblance to the section in Part I. From the 6th bar onwards, virtual direct transposition has occurred in certain parts while, in other instances, parts have been interwoven with the result that the solo part is not only played by the piano, but also by the orchestra while the solo piano later plays orchestral material.

The following example will show how the melodic content has been interchanged:

Bar 30

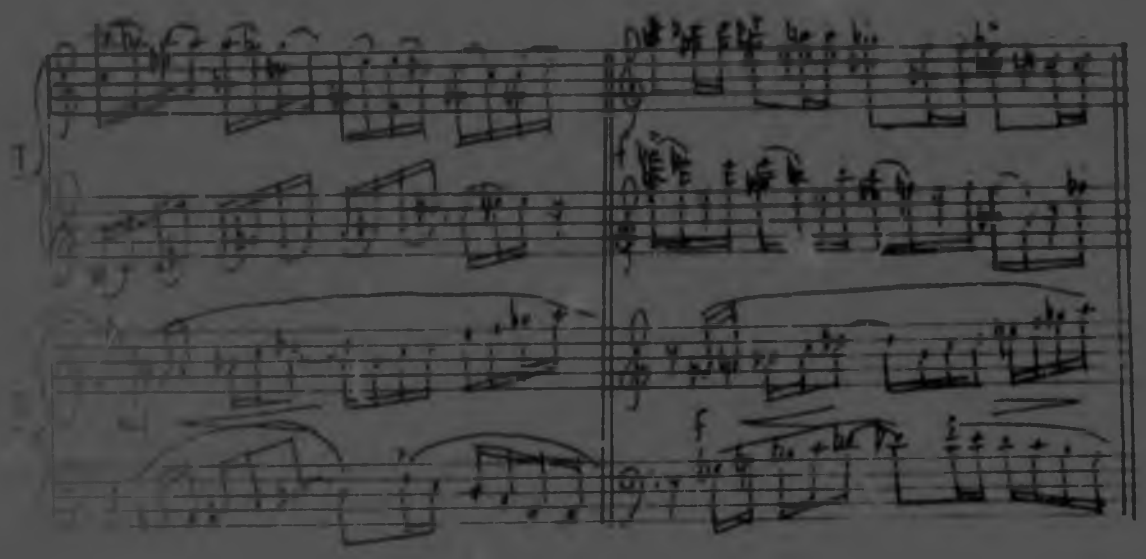


Bar 184



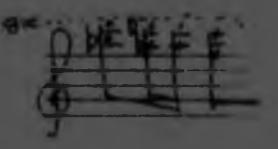
...ther changes involve the exact repetition in piano material ...n the orchestral part while different material is used in the

piano part. Bar 193 of Section VI and bar 39 of Section II can be compared to illustrate this practice:

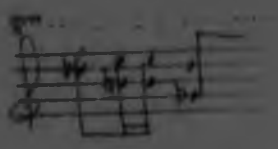


Bar 193 Bar 41

The material used from bar 195 corresponds with that of bar 41 onwards. Instead of exact repetition, the material used is transposed either a semi-tone up or a minor 3rd lower.

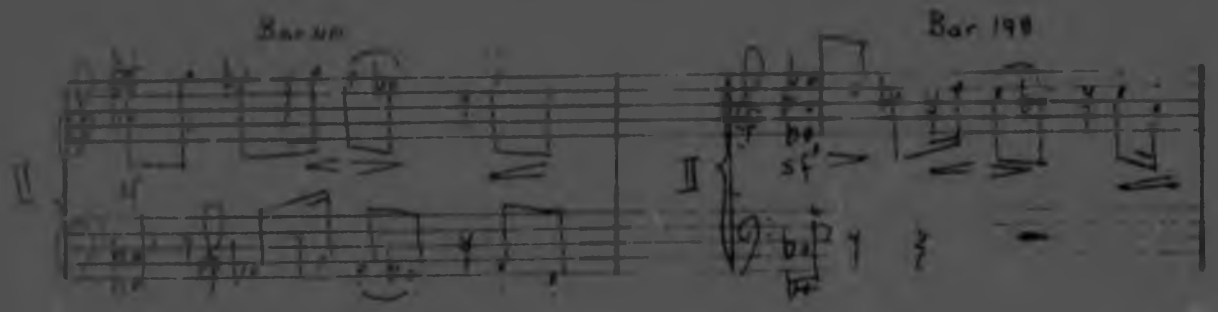
Bar 41 starts with an interval of a minor 3rd 

and the recapitulation bar in Section VI, bar 195, also starts with a minor 3rd interval but an octave and minor 3rd lower

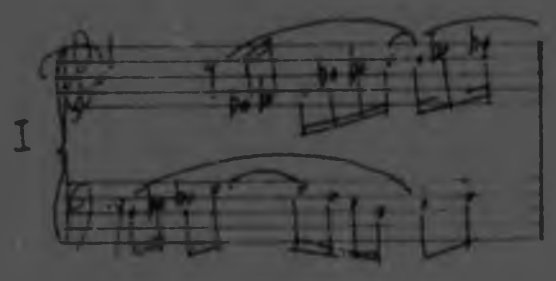


The greatest contrast between the two different sections is in the orchestral material. Instead of a strict recapitulation of the main theme of this section, free development and fractions of the theme have been used. The texture is even thinner at certain points while the material in the piano part is exactly the same as before. To demonstrate this, a

comparison can be drawn between bars 44 and 198.



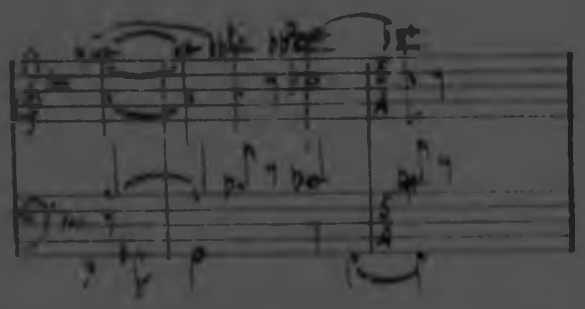
The link in Section VI differs considerably from that of Section II. The Section II link contains ascending semi-quaver material and is rather thin in texture, and polyphonic in style.



Bar 47

The piano part plays alone for 3 1/2 bars until the entry of the new and different material of part two of Section II.

The Section VI link, on the other hand, differs markedy in style. It begins in polyphonic style in bar 199, but then changes completely to homophonic style, which links sections VI and VII very smoothly. Section VII is basically homophonic in style while Section VI is more polyphonic.



Bar 202

A point of similarity is that both links employ a piano solo to link the two different sections and to give the orchestra

3 1/2 bars of rest.

The following diagram demonstrates the contrasts and similarities between the two related Sections, Sections II and VI.

Diagram illustrating the relationship between Sections II and VI

Bars	30 184	31 185	32 186	33 187	34 188	35 189	36 190	37 191	38 192	39 193	40 194	41 195	42 196	43 197	44 198	45 199	46 200	47 201	48 202	49 203	50 204	51 205	52 206	53 207
Instrumentation II																								
Piano (P) or Orchestra (O) VI																								
Rhythmic piano variety II		Beat																						
	VI		Beat																						
Melodic Contour of the Orchestra	II																							
	VI																							
Dynamics II																								
Orchestra																								
Dynamics II																								
Piano VI																								

In Section VI the 'b' part of Section II has been omitted and the music proceeds directly with the next section, which corresponds with Section III of part I.

Section VII (bars 205-212) Meno mosso ($\frac{4}{8}$ time or ♪ = 84) bars

This very short section consists of only eight bars in contrast to the fourteen bars of Section III.

This section starts with one bar in $\frac{4}{8}$ tempo and then changes to $\frac{8}{8}$, the original tempo mark of this section. Because of this tempo mark, the bars are each a whole line in width.

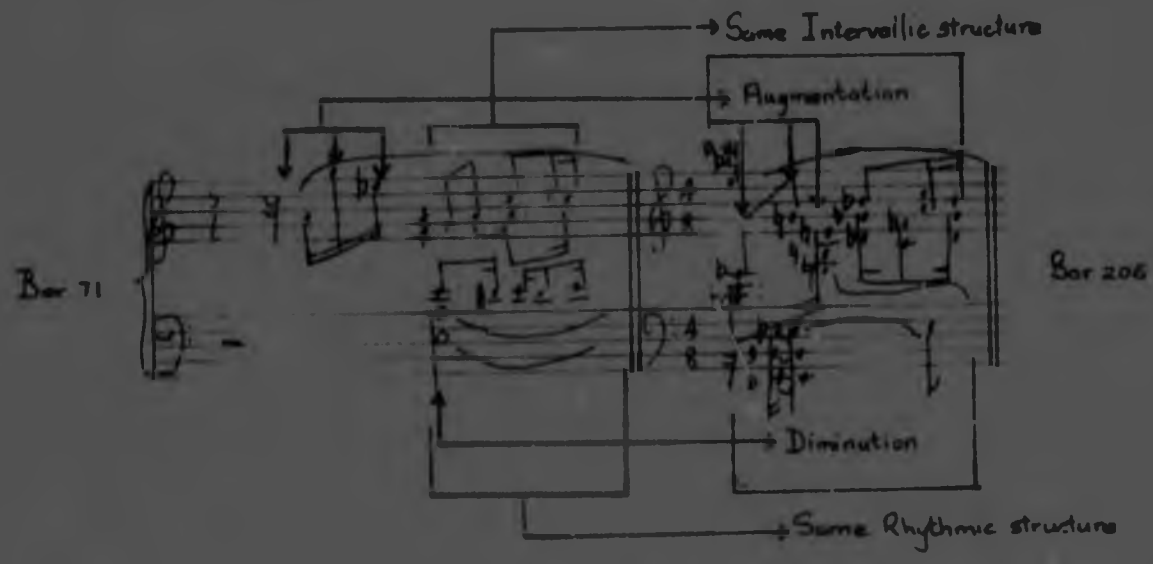
As in Section III, the material here is also highly decorative, displaying complex rhythm and technique. Also very similar the fact that the piano solo is unaccompanied in both sections. The solo part in Section VII is four bars long, with very much happening in one bar and Section III contains a five-bar piano solo during which one note is held pianissimo by the orchestra for two bars.

The material of Section VII is derived from bar 71 of Section III and the recapitulation therefore starts six bars later than expected. The first six bars of Section III have no reference to Section VII: the developmental material for this section is selected from the material used in the orchestra and piano parts. Different developmental devices are used to conceal the melodies and harmonies of the original material. The devices used are augmentation, diminution, rhythmic displacement, the interweaving of voices, the insertion of extra notes (usually to complete a chord instead of an open octave), and the addition of new material or the reduction of old material. Chisholm uses the same basic rhythmic structure with variations in several bars.

The first bar (bar 205) of Section VII commences with the same basic rhythmic structure of the orchestral part of bar 71. The first figure uses augmentation which is announced in two different voices. The first figure also serves a further function: it is the second figure of the soprano melody with

identical intervallic structure, and continues for the rest of the bar. The alto figuration, which is accompanied by voices a fourth below, is repeated exactly, rhythmically and melodically.

The bass chord makes use of diminution if one compares it to the other voices but, if the time-signature is taken into account, the bass chord will be found to have its full, correct value while the other voices use augmentation.

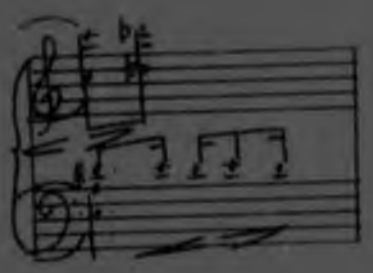


The following analysis, especially of bar 206, compared with its related bar, bar 72, will illustrate the construction of a particular bar, which will engender an understanding of the construction of each bar in the section.

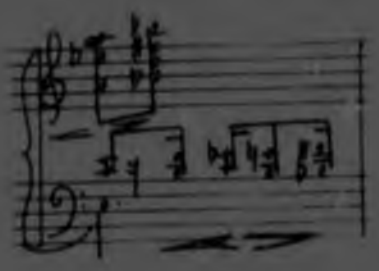
Bars 72 and 206
Noticeable here is the transposition of the main orchestral part, now played only in the treble by the piano alone, a minor third lower.



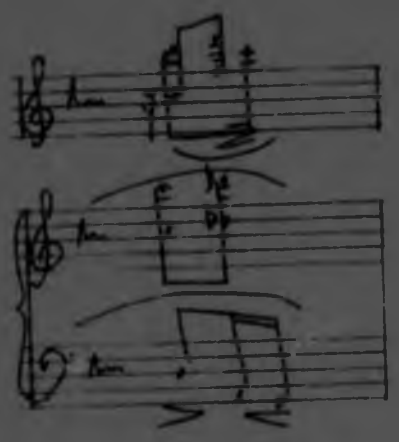
Extra notes have been added to the octave to form a chord or interval using similar dynamic marks; also utilized are enharmonic changes and the transposition of semi-tones and tones.



to



Slight rhythmic changes achieved by the addition of extra notes corresponding to the treble piano part in Section III, bar 72, also occur at this point.



Bar 72, 4th beat



Bar 206, 4th beat

The inversion of a rhythmic melodic motif also occurs as, for example, in bar 208, with its antecedent in bar 74.



Second half of
4th beat

to



Second half of
4th beat

Material is drawn only from the piano part as, for example, in bar 207, with its antecendent bar 73. Material is thinned out if both parts are used, as in bars 209 and 210; 211 and 212.

Both sections end with highly decorative material, especially in the piano part which leads to a climax bar after the time signature change in the next Section.

Section VII: Animato e con fuoco (bars 213 - 270)

The form of the two corresponding sections is as follows:

	Section IV		Section VIII
79-92	Introduction (I) (14 bars) Basically E major with modulations	213-223	Introduction (I) (11 bars) D♯ 7th
93-94	Link (2 bars) G 7th	224-225	Link (2 bars) D major or minor
95-101	Solo (II) (16 bars) different keys	226-278	Cadenza (Solo) (II) (52 bars)
112-133	Part III (orchestra and Soloist)	252	Reference material of Part A
134-153	Part IV	256	Reference material of Part B
154-165	Coda	279-284	Coda
166-167	Link		

Part One

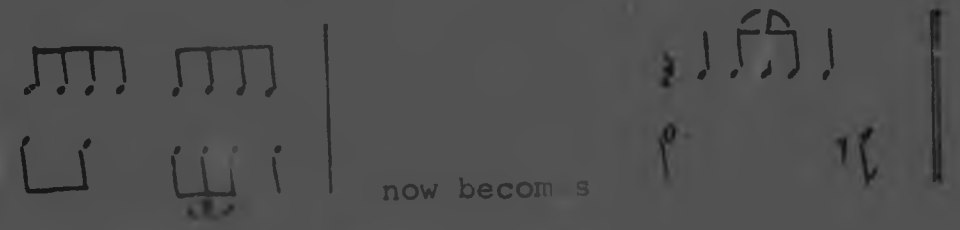
The Introduction of Section VIII (bars 213-223)

Both introductions are written for full orchestra alone, without the piano soloist. The first three bars of the Introduction are basically a recapitulation of the introduction of Section IV, except for four minor changes. The first is that the material is transposed a semi-tone down to D♯ 7th and, secondly, the bass undergoes a rhythmic change, from regular syncopated rhythm to an irregular syncopated pulse:

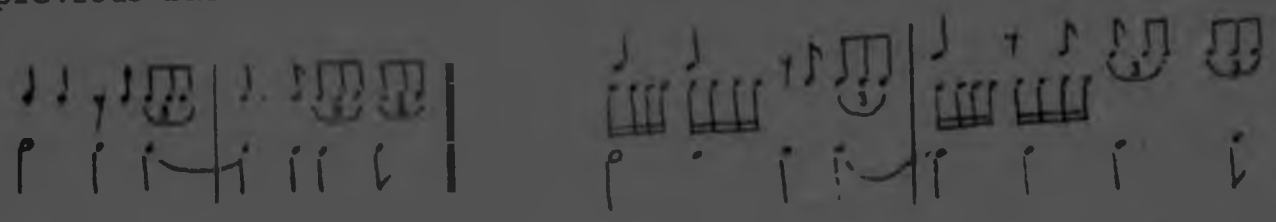


Thirdly, a greater number of dynamic marks has been used. Also, instead of the music having been written at the correct pitch, an octave sign (8va) has been inserted. The following three bars, bars 4 to 6, of Section IV, have been completely omitted; its development continues in the 7th bar. Bars 216 to 224 are clearly related to bars 85 to 94 but are now differently and very originally developed.

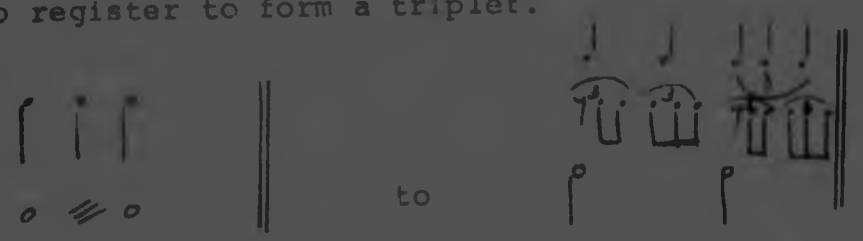
The earlier bass triplet figure now becomes more prominent by its use in the treble clef. (bars 216 and 217).



Bars 218 and 219 use the same material except for the first two beats in the soprano where the eight quaver figures of the previous bar are now used in diminution.



The following three bars (220-222) are again related to bars (89-91, but additional triplet figuration is added in the middle register; an extra note or two are also added in the soprano register to form a triplet.



The descending scale passage bar following this section starts on a higher pitch, an octave and a major 3rd above, while the accompaniment plays a dotted minim chord instead of a tremelo. This is the first change in the dynamic mark in this section. Dynamic alters from ff to fff without a descresendo mark.

The two-bar link that follows is exactly the same in rhythm and style except for the pitch. It is transposed a 4th down, from 'a' to 'a'.

The Cadenza (bars 226-278) corresponds to bars 95 to 153.

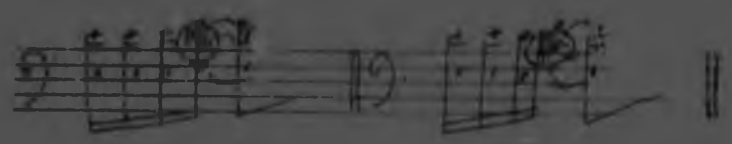
Part two

The Cadenza, which corresponds to the piano solo part of bar 95, can be divided into three parts.

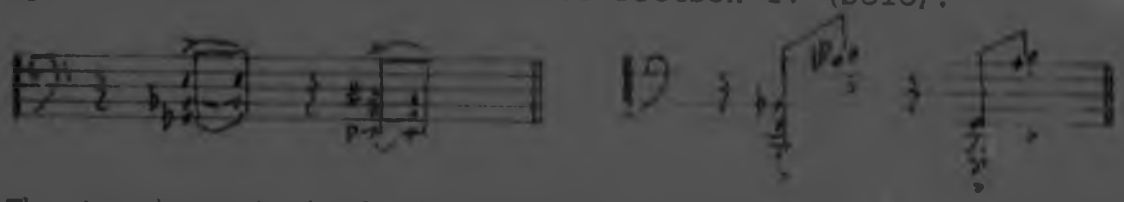
Part A: the link.

The first two bars of part one basically use the same material as the solo part in Section IV except for some rhythmic and note changes.

Bar one of the Cadenza is used in its original form in the higher register with only one enharmonic change on the first beat:



The rhythmic pulse of the bass has, however, changed slightly by the omission of the slurs of Section IV (Solo).



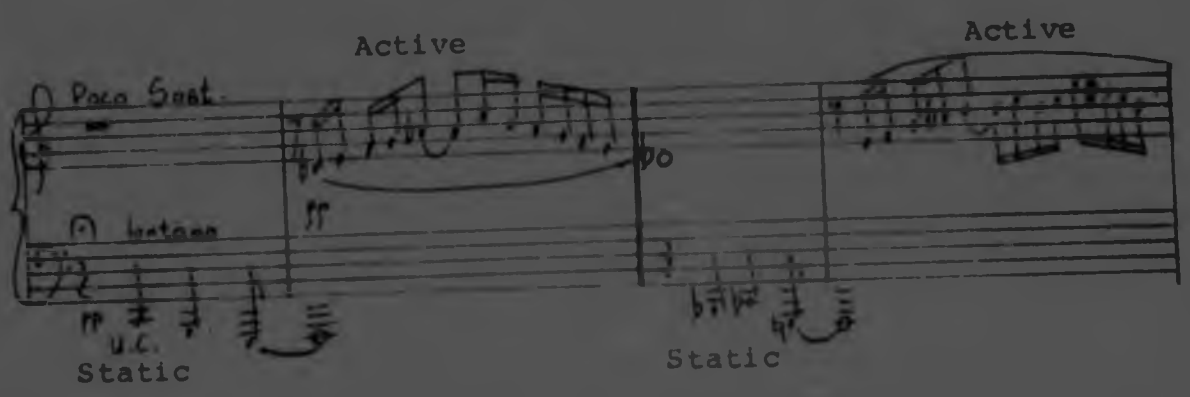
The two bars in both the solo and Cadenza end with a long pause, a decrescendo and a poco rallentado, which leads to a section with a different tempo mark. In each case the two passages are in sharp contrast with each other.

In contrast to Section IV which, after the link, continues with the same material as before, Part B, the section after the link, contains completely different material which does not link up either with Sections IV or V or with the preceding bars of its own section.

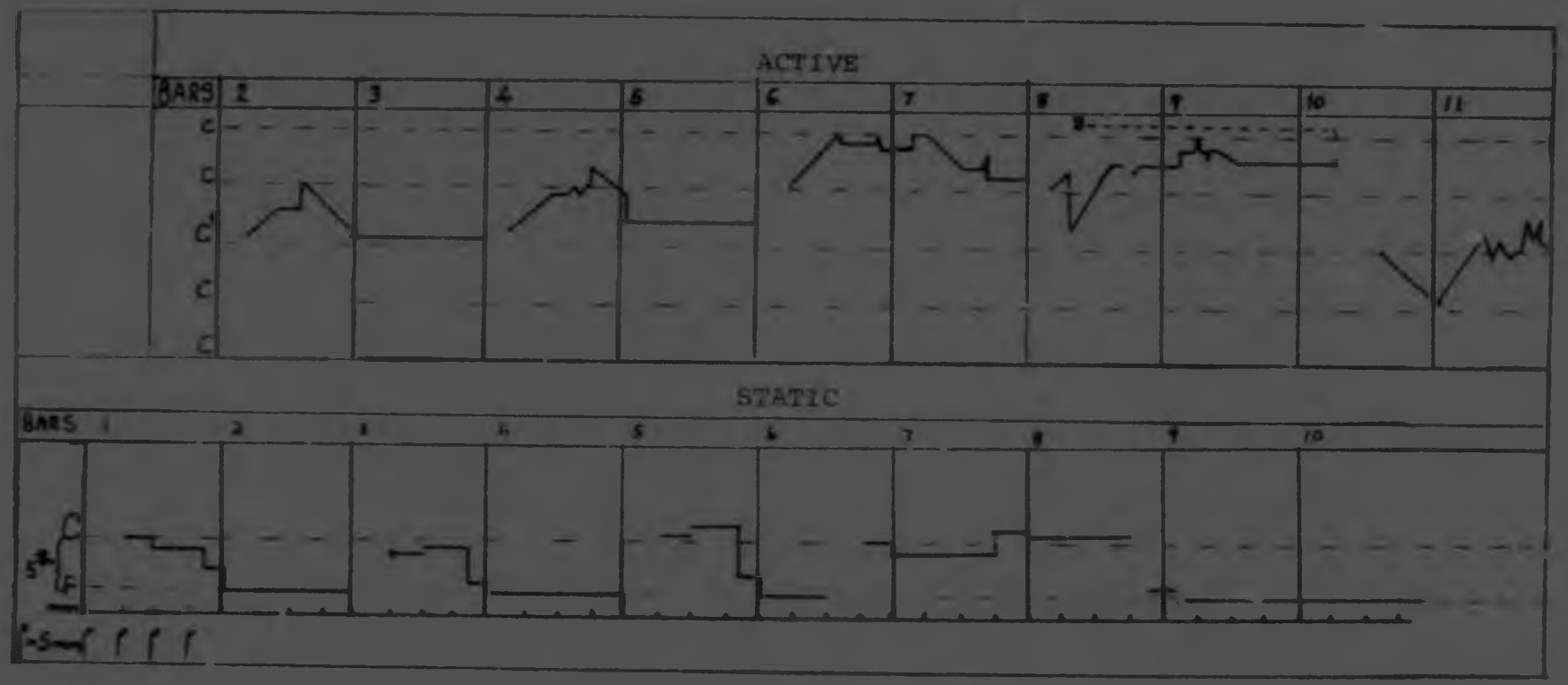
Part B: Poco sostenuto

The main character of part B is the single-note scale passage in the treble, ending, in many instances, on a long note value or on an ornamented note.

The first twelve bars in particular use a one bar scale passage and a one bar of long note value, i.e., one octave bar to one static bar. It starts off with low bass notes with the static field entering the field of activity only to move back to the static field once more. The low bass notes are required to play pianissimo and Una Corde a device rarely employed thus far in this concerto. The active voice usually ascends one octave and returns to the original starting point so that the rising and falling curve comes to a halt for the bass part to enter with its descending figure.



The following graph of the first 10 bars will demonstrate the contrast between the active and static movement.


ACTIVE
BARS
2
3
4
5
6
7
8
9
10
11
C
C
C
C
C
STATIC
BARS
1
2
3
4
5
6
7
8
9
10
C
LF

The static graph uses more straight lines which basically descend continuously. Every group contains a long pedal point stretching over the whole bar. The range of the static bass is also very limited: it has a span of a major 6th.

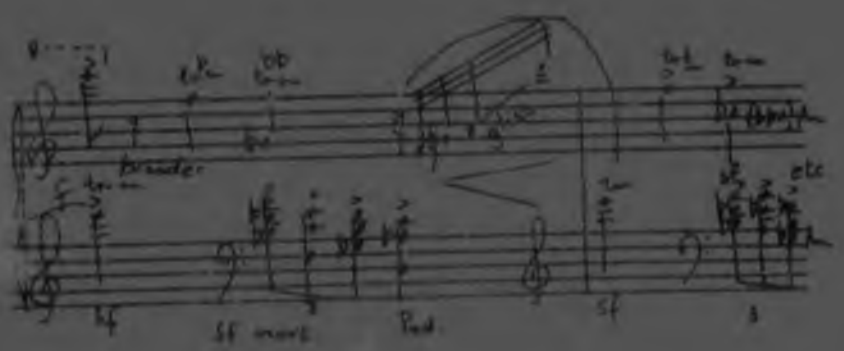
The active voice has a larger range, spanning three octaves. It is therefore the more interesting voice developing the active scale passage melody.

The graph shows that the melody uses pyramidal curves with a straight level afterwards. After every such active curve, a static long note is held for one bar. An active passage occurs above every static note. The first part of the cadenza is very well balanced in its construction of the active and passive movements and of the contrast in range between the two voices.

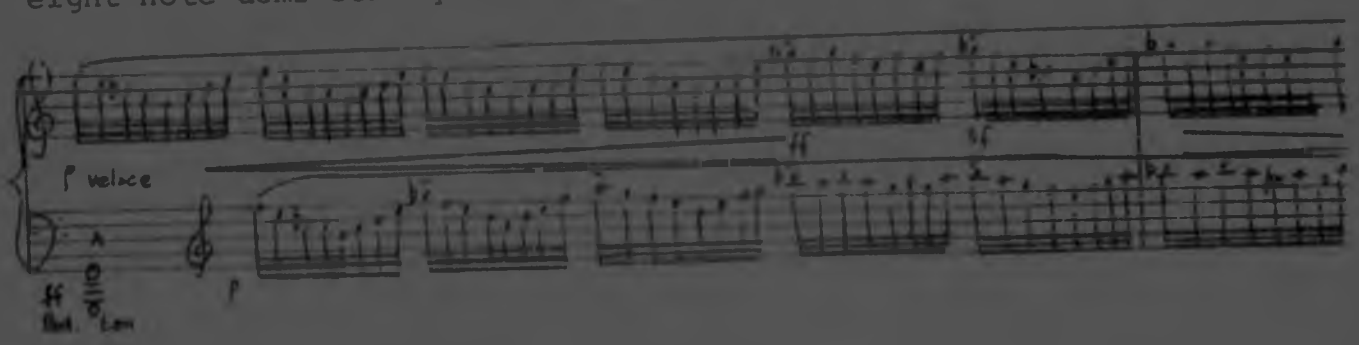
Chisholm's interesting use of dynamics in this part adds to the success of the music, which is basically very simple.

He uses rubato so that this section becomes very expressive. He makes continuous use of the Una Corde and Tre Corde to add to the colouristic effects. For the first seven bars he only changes from pp to p but, then, in order to emphasise the mood and character of this part, there are sudden changes per beat: from mf to mp, to another sf (all in one bar) and back to p and pp.

The dynamics continue in pp, but the whole work now becomes an outburst of emotion, using double scale passages to exciting trills and glissandi with the introductory material, triplets in descending form, well-marked accents and double forte, and typically brass material. After the four bars of trills, triplets and broad ff sound, the music runs in $\frac{6}{8}$, eight in one beat for two bars, to suggest a feeling of freedom, joy, fullness and liveliness. The episode comes to a halt on an ff trill which is held for a long pause mark, it then decreases in sound and end with a quaver 'p' beat. Part B is thus found to contain three different ideas: the scale passages and static descending bass; the use of trills, glissandi and the triplet figure of introduction I of Section IV:



and, thirdly, demi-semi-quaver figures running parallel with each other, and with alternating hands repeating an eight-note figure twice or four times on every second beat. This figura= tion obviously corresponds to the scale passages of the first idea. A pedal mark is inserted right through this lively eight-note demi-semi-quaver figure.



Bar 250 Bar 251

Part C of the Cadenza (bars 252-255)

Meno Mosso

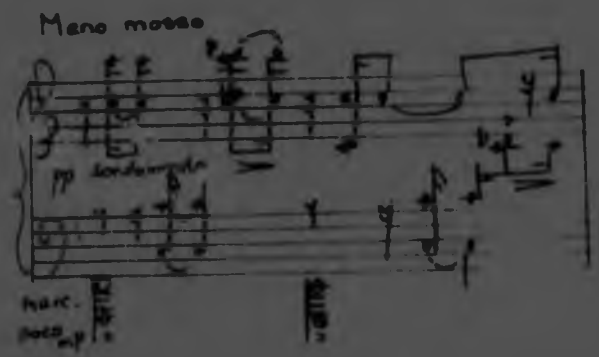
Part C is a very short section consisting of four bars which is rather difficult to relate to a specific section in the first movement.

It is a section with a well marked three-note melody in the bass and open octave accompaniment in pianissimo. The bass can be related to our soh-fah-me tone-row because of the clear and prominent descending three-note figure, although it is more strongly related to the harmonic scale from which the model of the tone-rows has been derived.



f harmonic minor $B^{\flat}$ harmonic minor

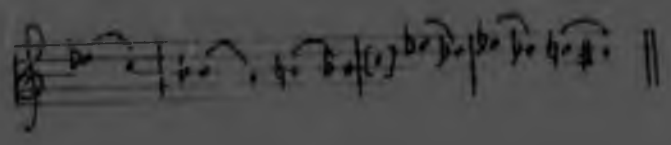
The accompaniment figure resembles an ostinato bass which repeats itself on every third beat of the bar. It consists of a syncopated tied-over open octave interval in the soprano, which is repeated by the bass, and a syncopated two-note slur.



Bar 252

This two-beat figure dominates the whole accompaniment because of this repetitivene . Bars one and two of this part are exact repetitions as bars two and three differ in tonal pitch and in the slur figures.

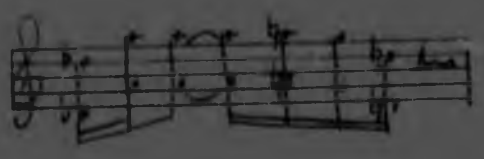
The open octaves of the first bar starts on note 'c' while the second bar is transposed a minor third down, to the note 'a'. Note 'c' features again in bar three with note 'b' as an open octave, a semitone down, in bar 4. The two-note slur figures by themselves from a smooth descending line.



Relationships can be traced with the following sections:

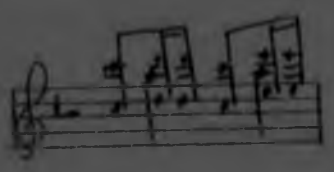
Section 1

Bar 10 in the Soprano



and

Bar 13, the second beat



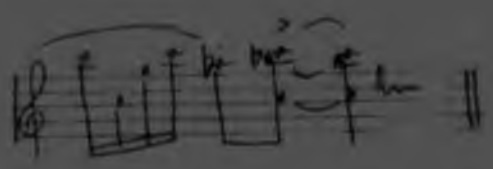
Introduction I

Bar 8, where the bass part corresponds with the bass part of bars 252-255



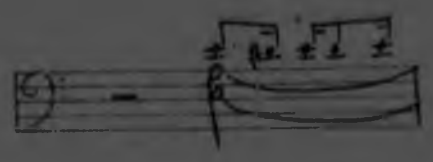
Section II

Bar 51, the soprano part of the piano

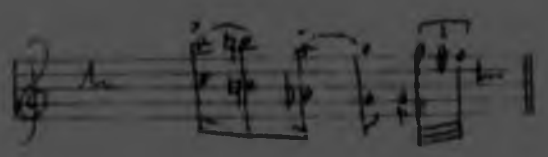


Section III

Bar 71, the tenor part of the orchestra, using the same rhythm but with the motif inverted.

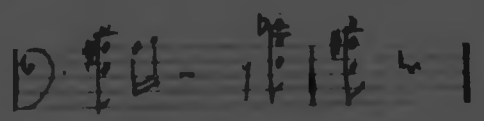


Bar 73, where the soprano part of the piano corresponds to the bass.



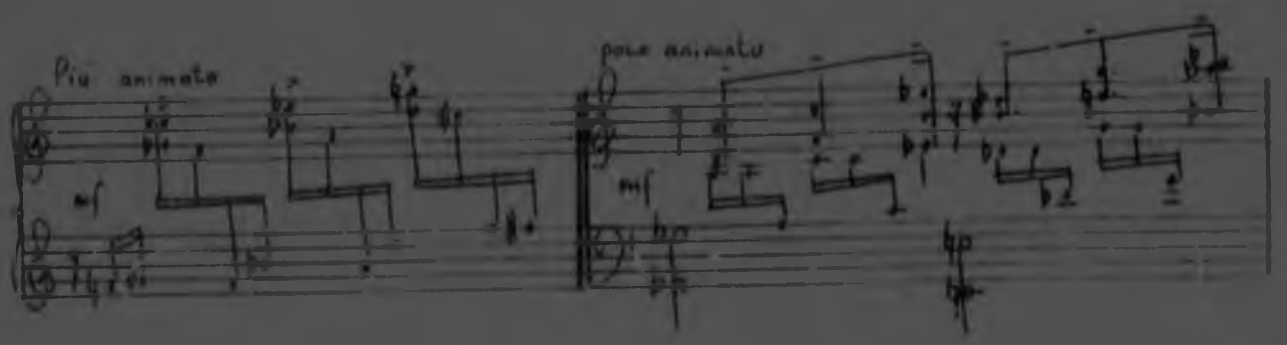
Section IV

In bars 79-80, the chords of the orchestra correspond to the soprano part.



Part D of the Cadenza (bars 256-270) Poco animato

Part D is related to part IV of Section IV (bar 119) and to other material used before in the different Sections.



Section IV, Bar 119 Section VIII, Bar 256

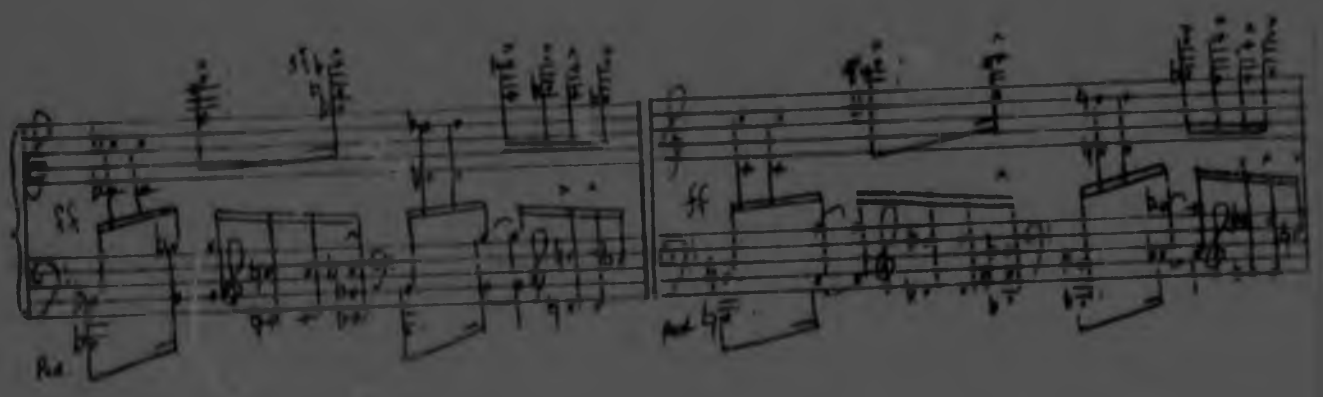
The first four bars are closely related to Section IV, which has maintained the rhythmic pulse and emphasized the melody by prolonging the value of the marked notes and by reducing the value of the semi-quaver figure

This cadenza section develops to its fullest from bar 260 onwards. It combines all the earlier material and can be regarded as the climax section of the cadenza.

As with the development part of Section IV, bars 260 and 263 are also derived from bars 9 to 12 in Sections I and II. In contrast with the longer values in the other Sections, a constant semi-quaver pulse is now maintained which provides a full, rich sound. The parts overlap each other and a well balanced division of material is the result.

Bars 260-263 con fuoco

The motif of the first bar is the main germ in these four bars because each bar uses the motif, transposed to a different pitch, except in bar 2 which introduces different material or the third and fourth beats. Bars one and three (or 260 and 262) use the same rhythmic, melodic and dynamic construction although the pitch changes and is transposed a semi-tone down except for parts of the second and fourth beats which are a semi-tone up.



Bar 260 Bar 262

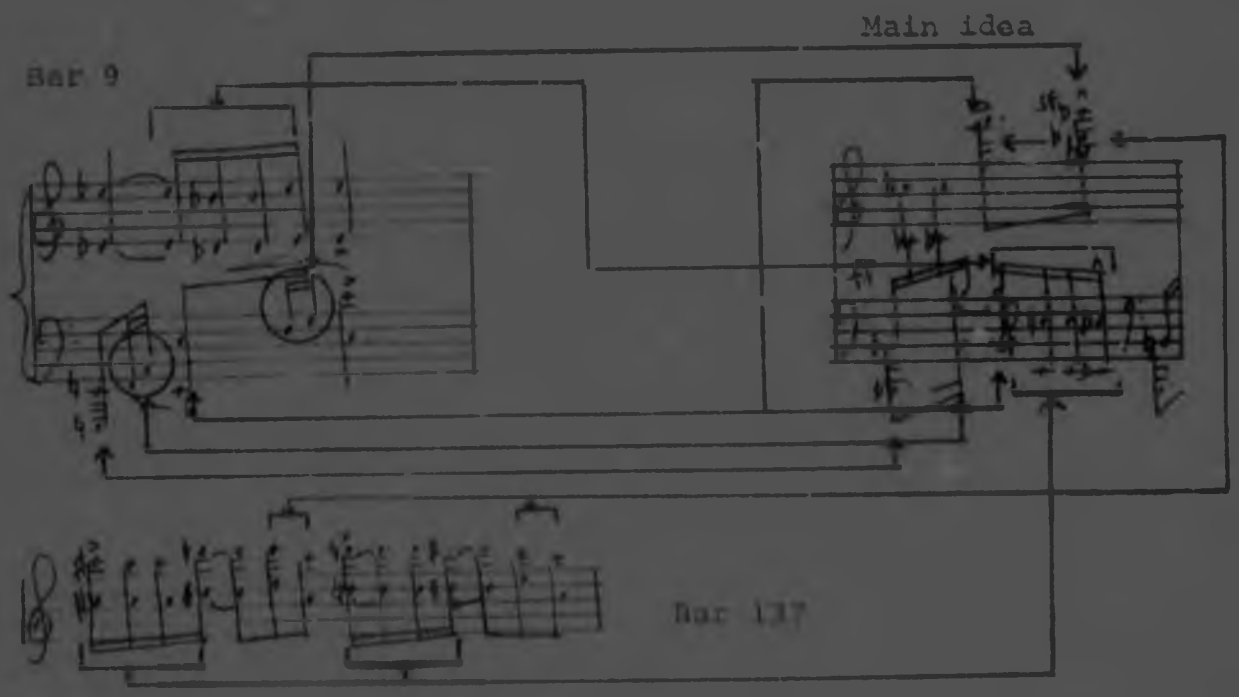
Bars 2 and 4 (261 and 263) are also fairly similar, although not directly repetitive. The difference lies in the fact that bar 4 repeats the first two beats a semi-tone up and the last

two beats are a perfect fourth. The third and fourth beats differ completely in that the first announcing bar uses a descending scale passage in notes with a long value szforzando chord and four pizzicato as accompaniment.

Bar four, on the other hand, continues with the four semi-quaver motif in a repetitive way instead of the scale passage.

These two bars have a fuller sound than bars one to four because a third note is added to form a chord.

Although the above four bars aren't patterned on any specific bar, they have been derived from parts of bars from previous sections such as the following:



From bar 264 onwards, to the end of the cadenza at 270, the musical material increases in excitement. Rapid passages, trills, swirl effects, dynamic effects, played in parallel motion, adds to the climax of the cadenza.

All material used here can be traced back, even if the references are slight.

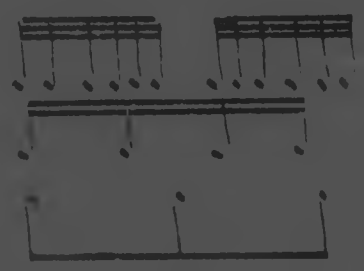
Bars 264 and 265 use rapid demi-semi-quaver passages in the soprano, and semi-quaver figures in double notes in the bass part.



Earlier references to this material can be found in bars 78 and 212.

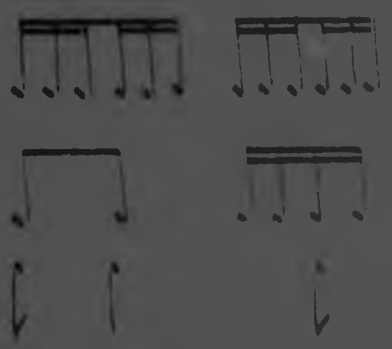


212

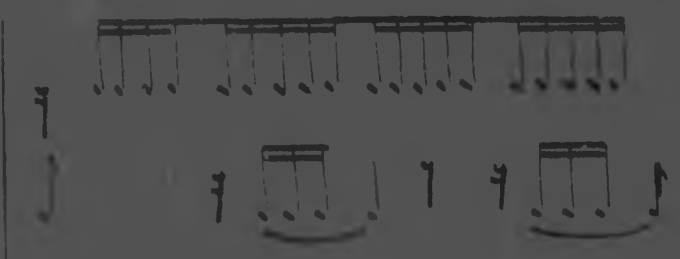


78

Bars 141 and 243 serve only as a reference for the scale passages in the treble and have longer note values.

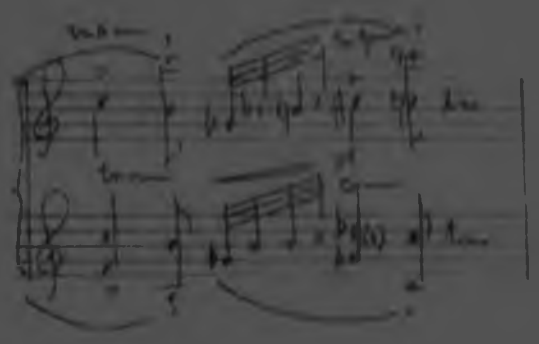


141



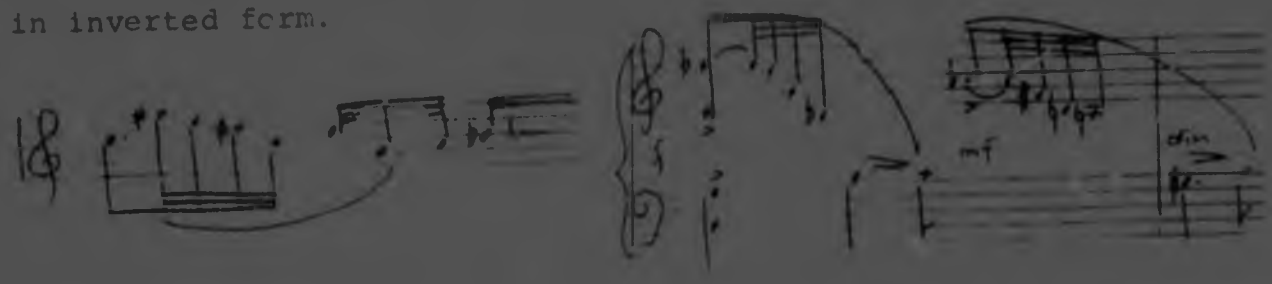
243

Bars 266 and 267 use the same trill and glissandi effects used from bar 246, material also used in the cadenza.



Bar 266

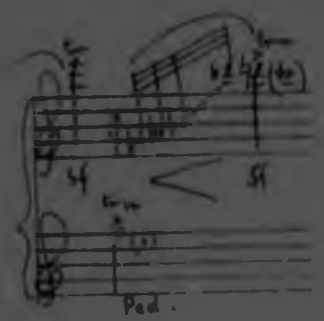
Bar 5 of the opening section and bar 53 of Section II also employ the swirl idea of the above material and therefore bar 266 could have been derived from it, even if it is used in inverted form.



Bar 5 Bar 53

Glissandi material, which is also based on the idea of a swirl effect, especially if the tempo mark requires a rapid tempo, is recognisable as material used for this climax section.

The trills are also included in the reference material.



Bar 248

Bars 268 to 270, the end of the cadenza, are very similar to the earlier bars 250 and 251, which are still part of the cadenza itself.

Demi-semi-quaver figures, groups of eight notes, are played in parallel motion, which increases the tempo towards the very fast Coda.

Two definite sections which have served as reference material can be traced.

Section I, bar 19, the solo part.

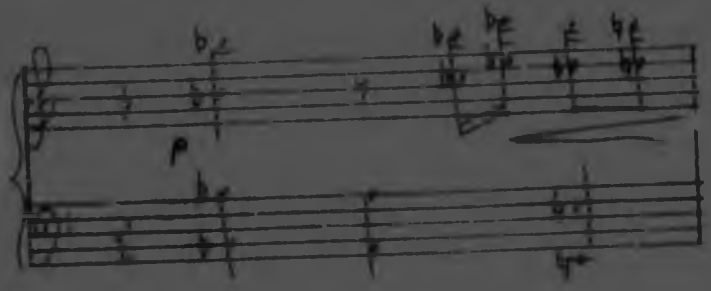
This figuration is based on the Hindustani motif, tone-row II,

used near the very end of the first movement. It serves as a reminder of the earlier Hindustani themes and is therefore appropriate concluding material, despite the fact that this figuration was not the main motif;



Bar 268 Bar 19

Bar 8 is now repeated in the bar preceding the coda. It is an exact repetition of the Hindustani theme in the orchestral part playing the main theme which now leads to a tremendous climax, with the motif clear and distinct.



In bar 270 the orchestra enters with this main theme while the piano part uses the material that accompanied the theme in the introduction bar 8.



Bar 270



Bar 8

Coda Allegro Molto (Bars 271-284)

The Coda is based on the Introduction of the opening section of Section IV, part III, Section I, bars 27-28, and on some new

material.

The first six bars of the coda use the rhythmic figuration of the main motif and of Section I in the bass  while the treble uses the rhythmic as well as the melodic idea of Section IV, part III. 

The treble is transposed at an interval of more or less a fifth and recapitulates on the material of Section IV with the addition of two extra notes to create a chord structure instead of a single melodic line.

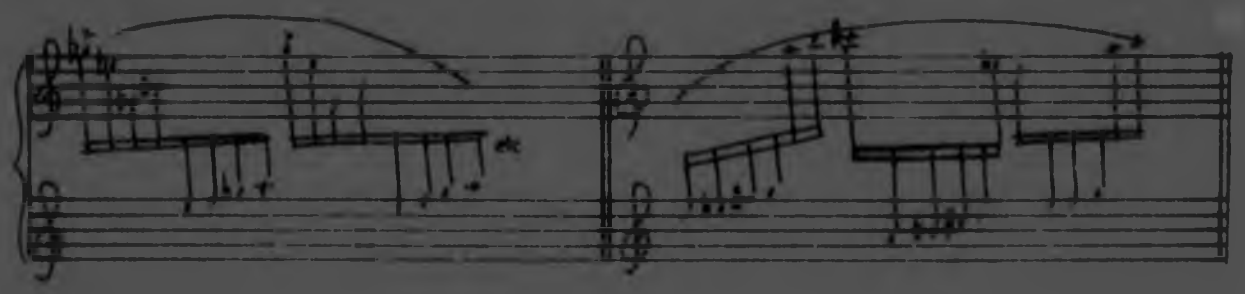


Section IV bar 112



Code bar 271

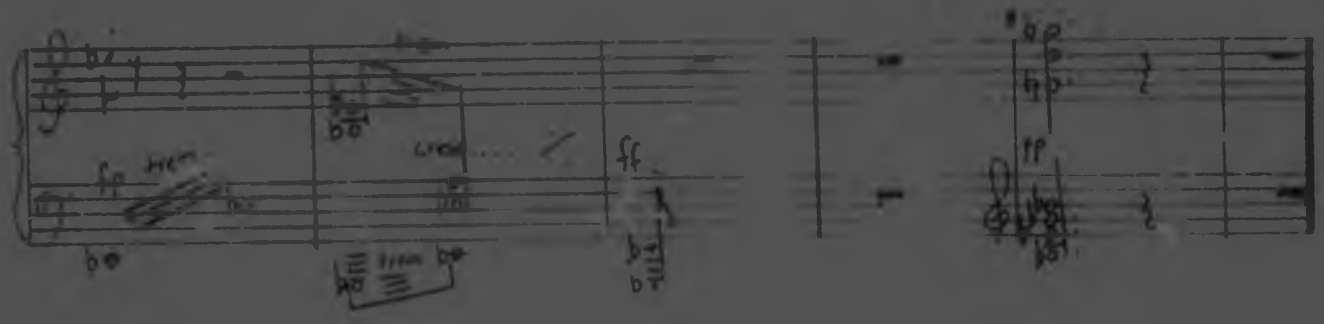
The last eight bars are basically free material, not related to a specific section although fractions may be found as, for example, in bar 280 which has the same melodic and rhythmic idea as Part III of Section IV which now uses the piano-accompanied figure instead of the motif of the orchestra as in the first six bars of the Coda.



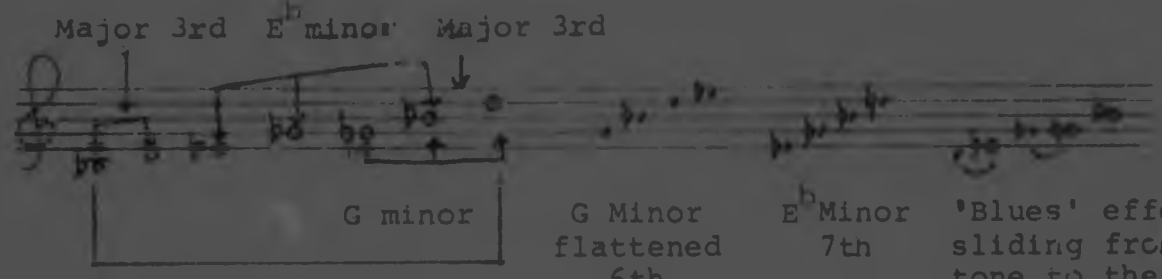
Bar 280 Bar 117

The last four bars decrease in material and sound. The orchestral material of the two preceding bars contains a chord tremolo which increases in sound towards bar 281 where it ends, fortissimo, on a short quaver note. It then has one rest and ends on a chord in pianissimo. The chord is built

on the character of the Hindustani motifs, with the 'blues' scale effect: 2 minor chords, 2 major intervals and the tonal centre of $E^{\flat}$.



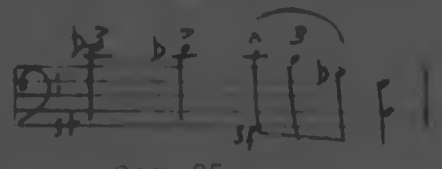
Final chord analysis:



In the fourth last bar the piano part echoes the triplet descending figure of the introductory part of Section IV.

It closely resembles bar 85 in the orchestral bass part.

An interesting aspect here, is that the triplet figure is played in parallel motion. The bass part is in augmentation without the triplet figuration while the treble part is in triplets.



Bar 85



augmentation

Bar 281

to

Bar 284

The piano part closes this movement with a soft note on tonic E♭.

The movement begins and ends with the piano solo. Chisholm has produced a well constructed first movement, with a beginning and an ending containing related material, developed to create a completely satisfactory whole. The form is therefore very symmetrical and can be diagrammatically represented as follows:

Part One

Bars		Sections
1-167	Introduction A	I II III IV Coda

Part Two

168-284	Introduction B	V VI VII VIII Coda

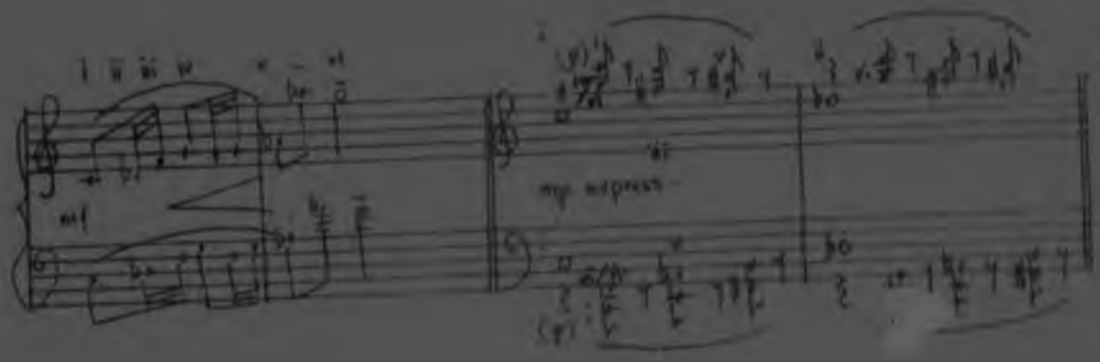
SECOND MOVEMENT

Tema con Variazioni: Andante ♩ = 84

The theme and variation movement is the shortest of the three movements of the concerto and consists of 199 bars. The theme, which is thirteen bars long, is used in seven different variation forms, which are all basically very short. The shortest variation is variation II which is ten bars long; the longest variation, variation V, is 51 bars long.

Theme: Solo ♩ = 84

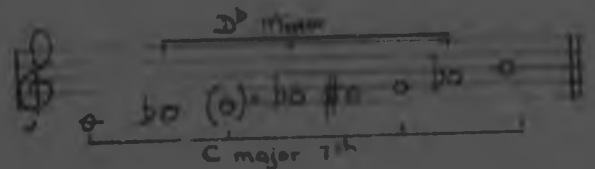
Similar to the introduction of the first movement, the theme starts with a piano solo part of thirteen bars (the first movement has seven bars solo). As with the first movement, it also starts in octaves on the note 'C'



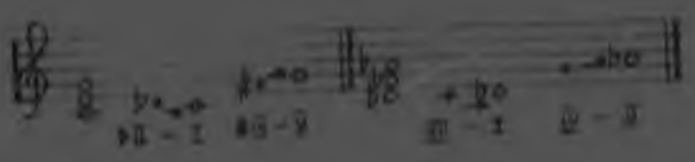
and is built on tone-row I, but with slight variations. Instead of f♮, a sharp has been inserted and notes 'e' and the added b♮ are more prominent.



The key effect therefore is not that of f harmonic minor but rather that of C major to D^b minor.



The theme also has vague references to the 'blues' and the 'blues' effects. The flattened supertonic to tonic, or leading note to tonic, and sharpened sub-dominant to dominant help to create the 'blues' atmosphere.

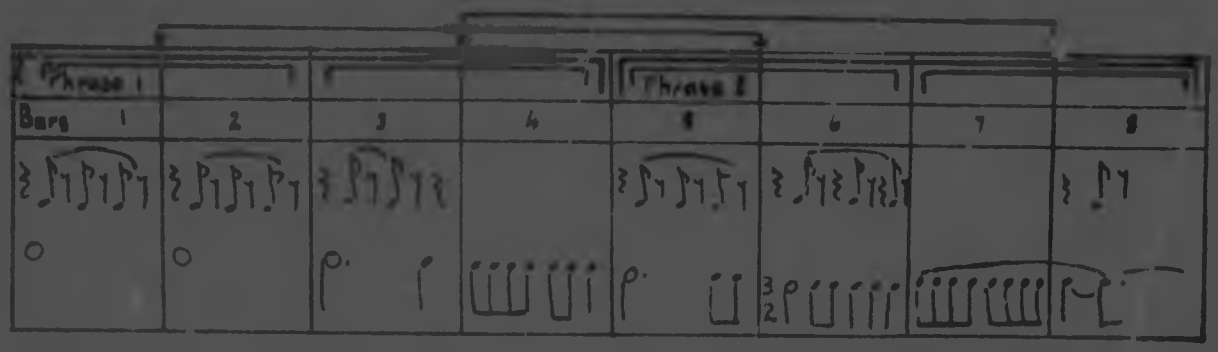


Form

The theme consists of two sections of different lengths.

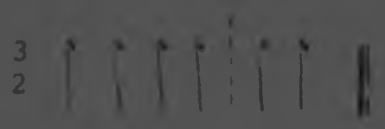
Section A

Section A consists of two phrases of four bars each, and are very similar in material and regular in length.



Phrase one commences with the two-bar theme, which can be regarded as the statement, followed by the response, which constitutes the closing part of phrase one but is different in style, and returns, in bar five, to the notes of the opening.

Phrase two starts in bar five with the opening motif but now slightly varied in material and rhythm (bars five to eight[1]). This phrase is of irregular length because it is basically three bars long, concluding in the fourth bar (bar 8[1]). In bar eight the first and second beats form a pivotal chord between phrase two of Section A and phrase one of section B. The irregular bar length might be regularized by a metre change from C to $\frac{3}{2}$ in bar six which provides an extra half bar if it is regarded as in quadruple time.

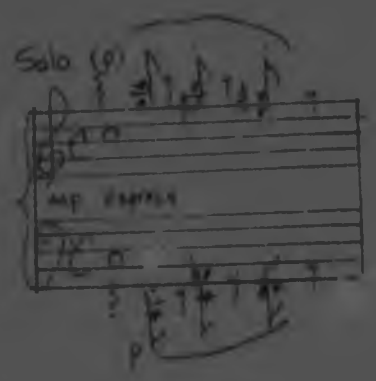


Bars four and seven correspond, as do bars three and eight. Bar 3 should have come after bar four or bar eight before bar seven to make it a symmetrical whole as regards rhythm and harmony.

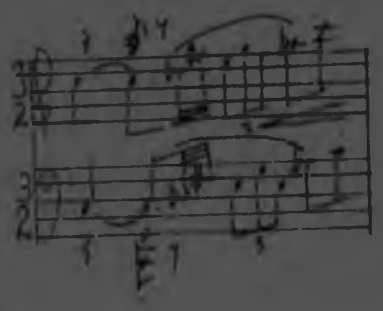
Although phrase two of Section A is two beats shorter than phrase one, the regular and traditional four-bar phrases can be identified here.

Section B

Section B resembles Section A in tone as well as in rhythm, but only for the first two beats, i.e. it introduces a fraction of the theme's opening material but then changes rhythmically and tonally.

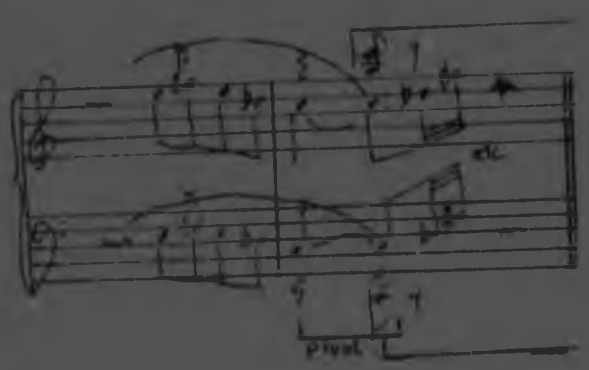


Bar 1



Bar 8

To join the two sections Chisholm makes use of pivotal notes, which serve as the closing notes of .ection A and as the opening notes of Section B.



Bar 7

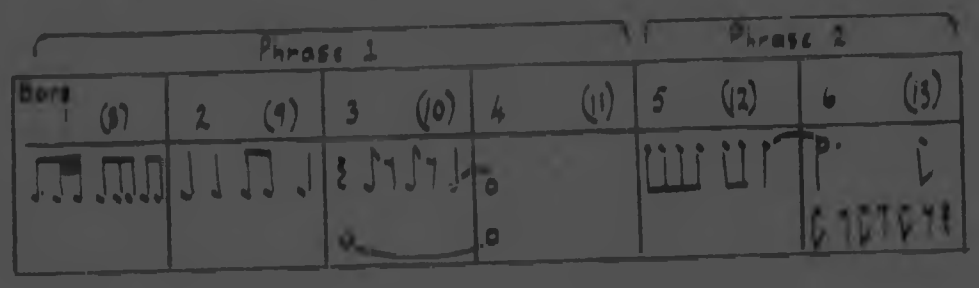
In bar eight the different rhythmical and tonal material refers back to the opening theme of the first movement which is the main Hindustani theme of the concerto. Although it is not rhythmically exact throughout, the tonal reference, which is based on the first tone-row, is so strong that it dominates the concerto.

First movement
bar 1



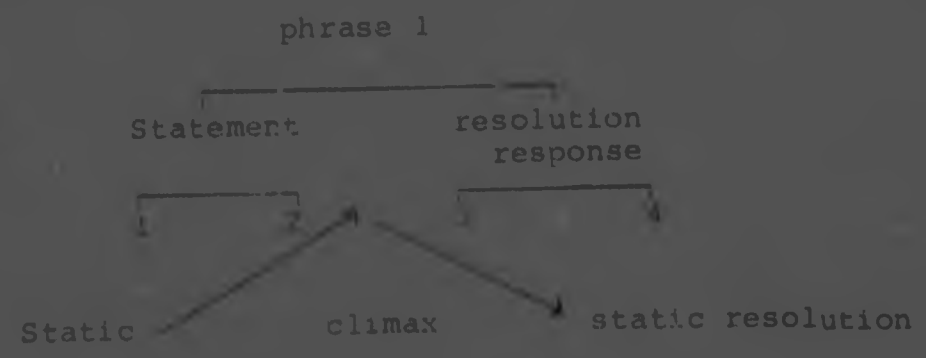
Second movement
bar 8

As in Section A, Section B can also be divided into two phrases, but now of irregular length. Phrase one consists of four full bars, and phrase two of two bars.

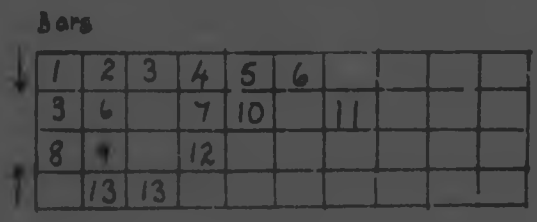


Section B is six bars long and is therefore shorter than Section A, in which the theme material was established. Section B, on the other hand, re-establishes the theme in a contrasting way, extends it, and closes the Section by using similar material as before.

Phrase one is very similar to phrase one of Section A. It consists of a four-bar phrase which can again be divided into two two-bar units. The first two-bar unit is the statement of the theme, elaborated and noticeably more outstanding and dramatic than in Section A. The second unit of phrase one functions as a resolution of and a response to the previous two bars rather than as an independent unit. Phrase two can't really stand on its own and therefore forms an integral part of phrase one, which is only a complete phrase if it includes all four bars. Both units depend on each other. The phrase moves to a climax from a static position and returns to the static resolution position from the climax.



The following table will show the symmetry in construction and the vertical relationship between bars. Bars 1, 3 and 8 are, e.g., related to each other.

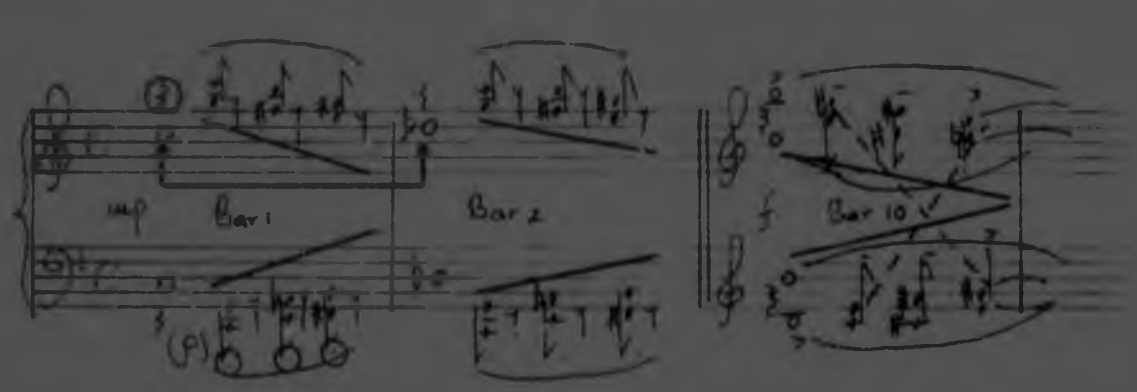


vertical relationship.

Melody

The construction of the melody is two-fold:

Firstly, a descending and ascending, contrary motion, double note line between treble and bass, which employs portamento and begins on every second beat of the bar is played against a long-value, sustained parallel movement which changes on every first beat of a bar.



Secondly, parallel motion is employed between alto and tenor or high and low pitch (which are mostly two octaves apart). This is played legato and forms an important aspect of the theme's construction.



Section A

Section A is characterised by a descending melodic curve which revolves around one note and by a three-note rhytnmic figure which is also centred around one note.

The first phrase in particular, resting on tonic 'C', is basi= cally very static in movement, especially in the long sustained notes. If it does change it is only to an interval of a semi- tone above and back. The end of phrase one, which integrates the two construction figures, uses conjunct movement to an interval of a 5th and back.

The first phrase therefore has basically no climax point except for the very slight upward curve in bar four with the integration of the two figures and therefore creates a mild activeness in parts.

Because of the repetitiveness of the three-note figure, it loses much of its activity although the figure itself uses conjunct and disjunct movement.

The following diagram will demonstrate the stasis of melody in phrase one:

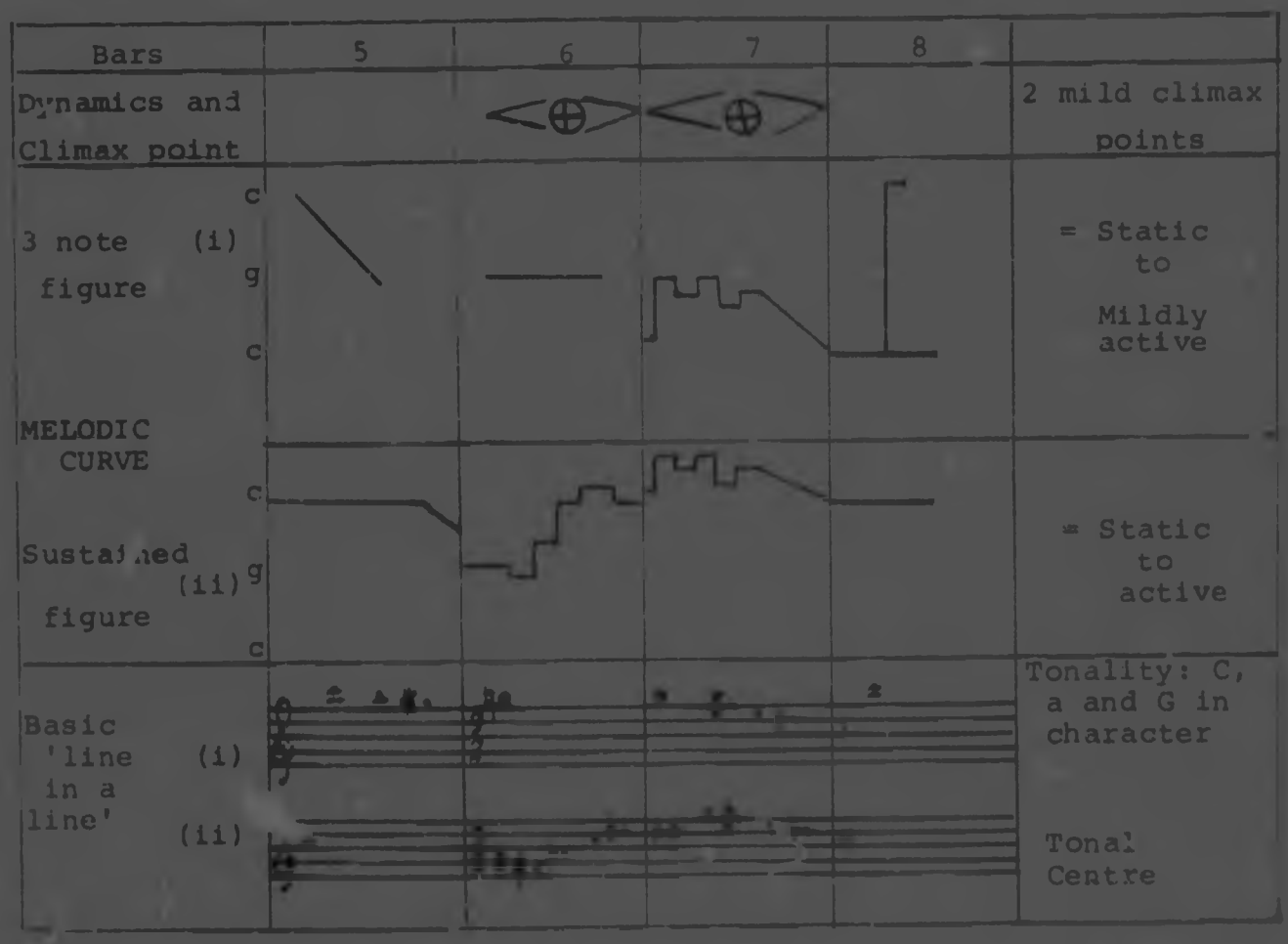
II Theme con Variazioni. Phrase One

Bars	1	2	3	4	5
Dynamics and Climax point	mp express.			<⊕>	= one mild climax
3 note figure (i)	c g c				= Mildly active
MELODIC CURVE					
Sustained figure (ii)	c g c				Static to Mildly active
Basic 'line in a line' (i) (ii)					Modulation from C or a to E major 7th to = Tonal Centre 'C'

Phrase two differs from phrase one in that the tonal centre changes from c to g and back to tonic c. The sustained note figure is therefore less static than in phrase one and thus the two phrases are well balanced in static and active movement and form a complete sentence, i.e., Section A.

The three-note figure, on the other hand, now changes to a static figuration, making use of the repetition of notes. The contrast between the two figures is thus maintained: a comparison of the diagram of phrase two with that of phrase one reveals an interchange of the active and static movement of the two figures.

Phrase two



Section B

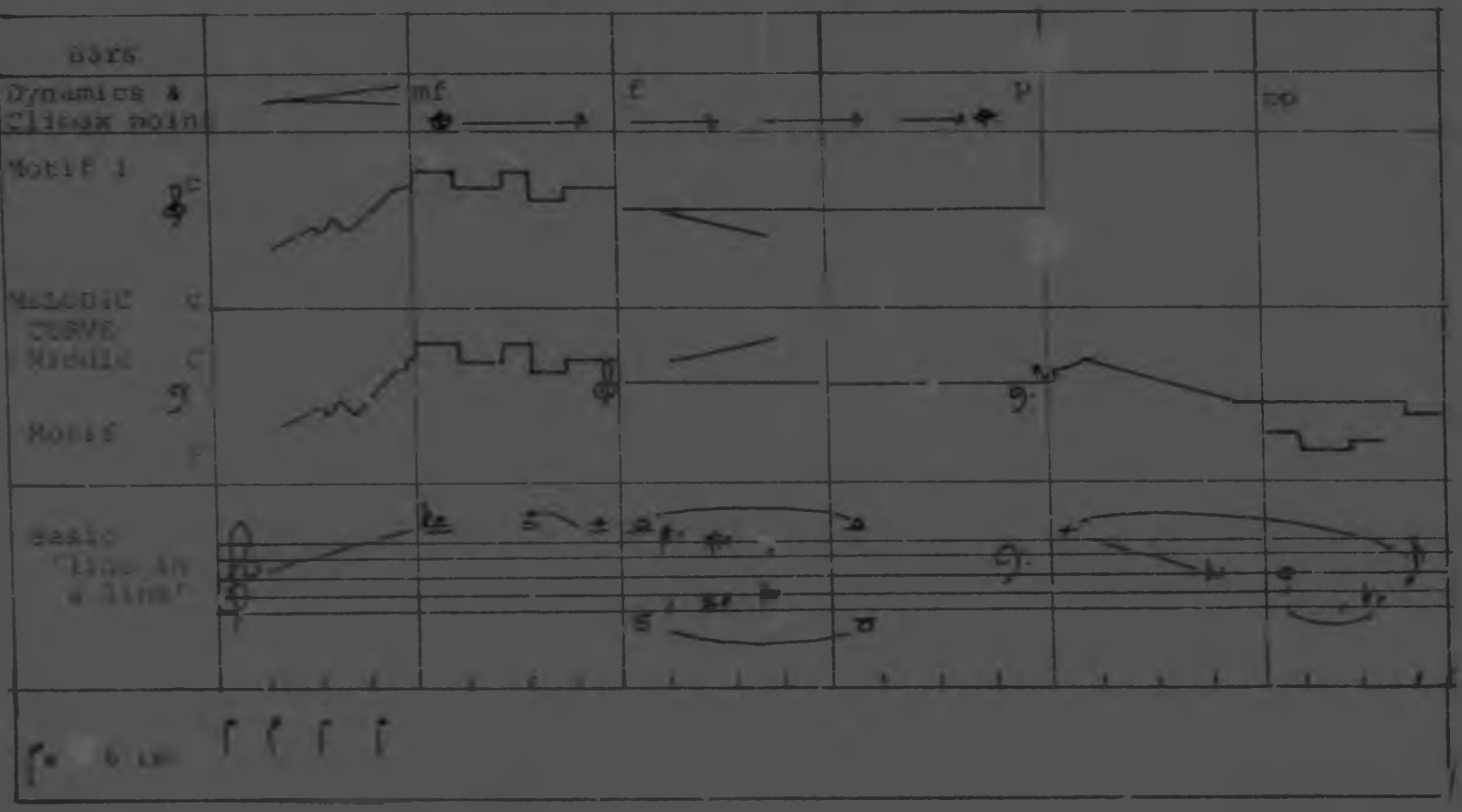
Motifs i and ii are integrated in Section B to form the finale of the theme. The integration takes the form of parallel movement, two octaves to one octave apart, and therefore creates the strongest climax of the theme, stressed over two to three bars. Another reason for the strong climax bars is the reference material of the main Hindustani theme (bar 8) and of the soh-fah-me tone row, altered here to me-ray-doh. (bar 10).

The movement from bar 8 moves forward, ascending, but descends in the last two bars, implying the end. The two motifs finally become more distinct to function, ultimately, as two separate motifs. Motif i has introduced and finalised the theme, beginning and ending on the tonic C.

In comparison with phrases one and two, these two phrases of Section B begin with a climax, i.e. with an active movement, and ends in a static way.

Compare again the following diagram with the diagrams representing Section A to observe the construction of the theme.

SECTION B Phrase One and Two



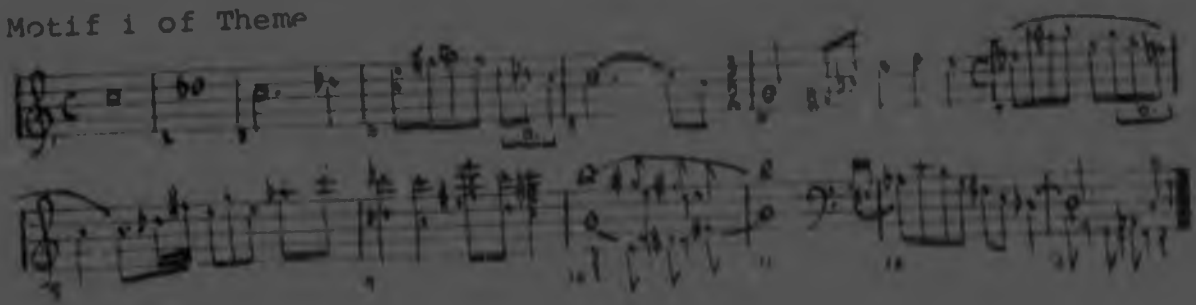
VARIATION I (♩ = 84) (bars 14-24)

Variation I is 11 bars long and, in contrast with the solo theme, the orchestra enters with motif ii against motif i (varied) of the piano.

The piano part develops motif i by making use of rapid running passages in semi-quavers. The motif is therefore not distinct and clear but is concealed by the semi-quaver passages. The rhythmic pulse/accent has changed. Instead of the original breve value of one note, a dotted minim feeling is maintained, but only in spacing and not in the note values.

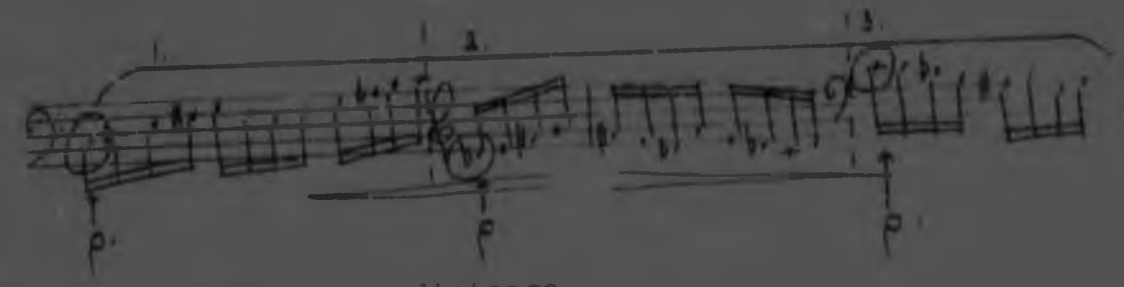
But the further the motif develops, the shorter the spacing between the motivic notes.

Motif i of Theme

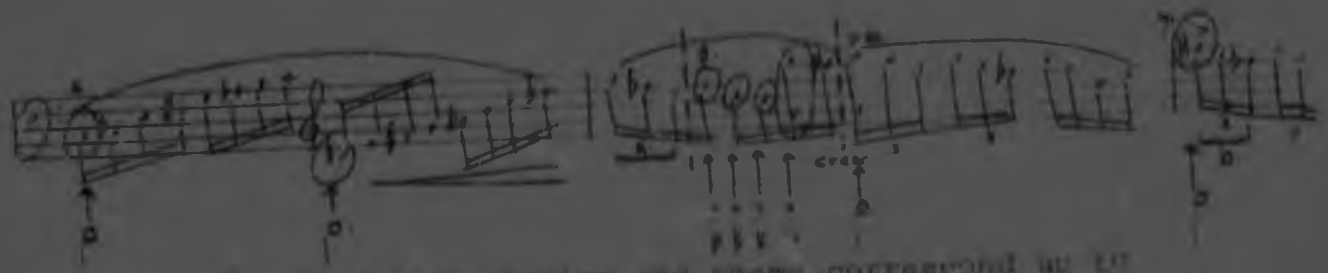


Dotted minim distance.

The following bar numbers correspond to the bar numbers of the theme.



Minim to semi-quaver distance.

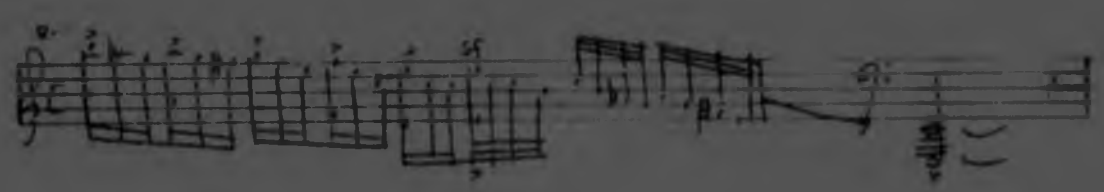


The bars of the first variation and theme correspond up to bar seven of the theme but only to bar five of the variation.

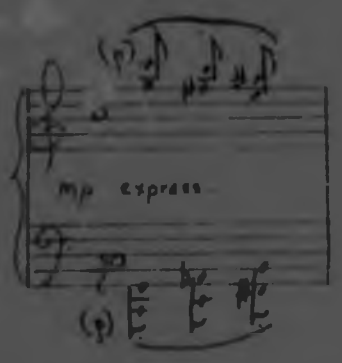
The material of variation I that follows, develops in a freer way, making use of triplet figures which become shorter in value until three bars before the end where it changes in demi-semi-quaver running passages  to chords and to single notes

This free material serves as accompaniment to the orchestra, which now continues with motif i.
(bar 19 or the 6th bar of Variation I)

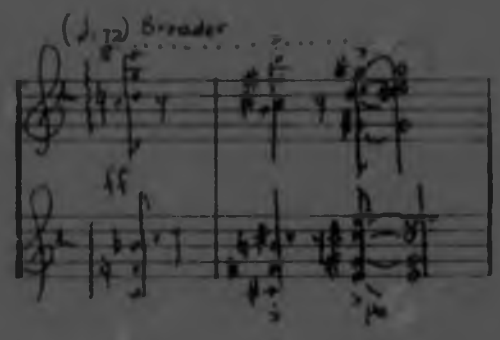
The piano part thus has Cadenza-type material which runs in a descending scale-like manner and comes to rest on tonal centre E for four bars (up to the end).



In Bar 21 there is a change of tempo, which requires a broader tempo. The st ummed chords played by the piano are based on the opening bar of the theme on motif ii, using broader sound, different note values and dynamics, and a higher register.

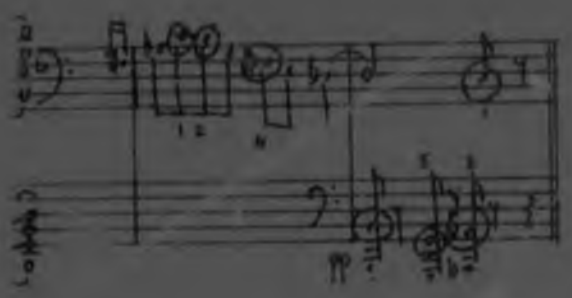


bar 1

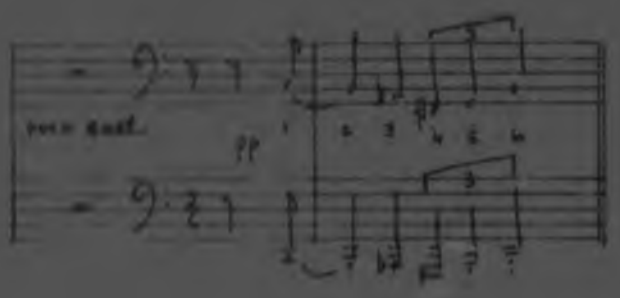


Bars 21 and 22

The last bar of the piano part is similar to bar 13, the last bar of the theme, in character, in notes, in dynamics and in register. The note order is, however, not the same. See the cross numbering for motif similarities.



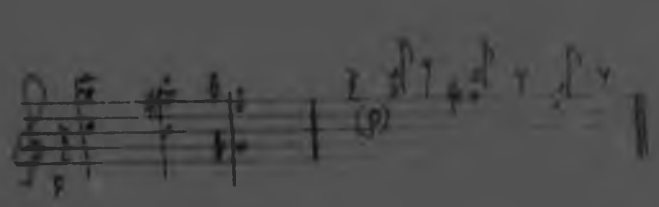
Bars 12 and 13



Bars 23 and 24

Below the development material of motif i the orchestra uses fractions of motif ii (the first four bars of Varia= tion I) in exact repetition and in varied form.

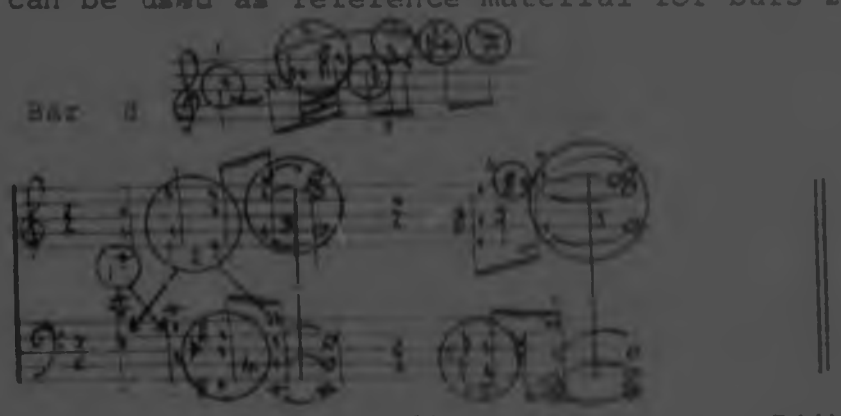
Motif ii, the three-note figure, opens with motif i, Varia= tion I. The double notes of motif ii are broadened by doubling the octave and the note value is longer, extended from a quaver to a crotchet. The staccato mark and dynamic mark stay the same.



Variation I
bar 1

Theme bar 1

Bars 2, 3 and 4 of Variation I use the same idea as motif ii, that of contrary motion, but the harmony is now more tonal than before. C major is used both horizontally and vertically. Bar 18 can be used as reference material for bars 2, 3, and 4.



Bars 15(2) 16(3) 17(4)

A is the only foreign note.

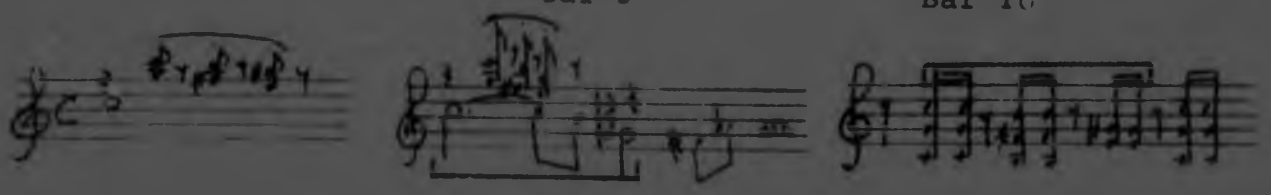
After the first phrase, which uses mot f ii material, the orchestral part con.inues with motif i, but the con= tinuation is taken over from the piano part which uses free and new material after the first four bars. The orchestral part does not change immediately,but first announces motif ii, close in style to that of the original, and then continues with motif i.

The continuation of motif i, from bar 9 onwards, is taken mainly from the treble part of the original, but also main= tains the contrary motion elements of the bass part of motif ii. The chord structure of the first phrase as well as its character and style are maintained during the variation of motif i by the orchestra.

Bars 6 and 18 are actually derived from motif ii, the 3-note figure, because the notes and the contrary motion effect are the same.

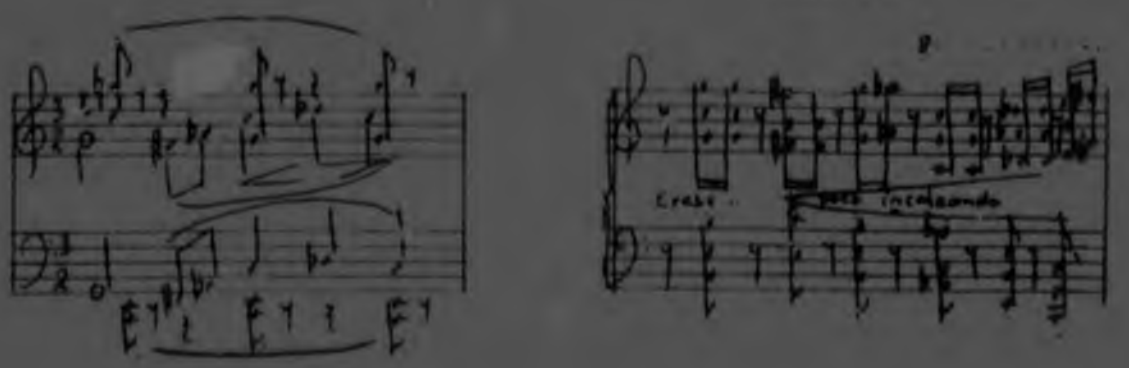
Derivation of Motif ii

Bar 1 Bar 5 Bar 18



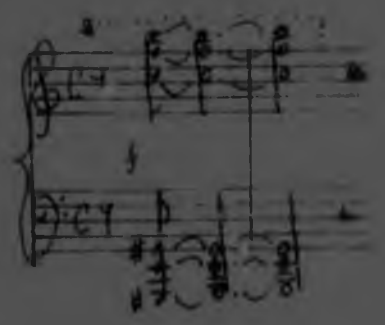
Bar 19, similar to bar 6 in which the metre changes from quadruple to triple time, continues with motif i in a broken block chord style for one bar.

Bar 6 Bar 19



The varied material of motif i ends in bar 20 with a tempo change from triple to quadruple time onto a pedal point based on two different chords, i.e., a juxtaposed pedal point.

The two chords are F minor and E major; the pedal point is 1½ bars long.

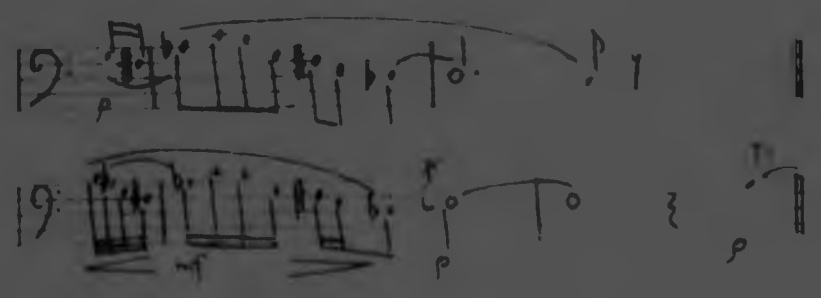


F minor (the piano part esta=
(blishes the minor form
(with an A flat.

E major

Bars 21^4 to 22 again introduc motif ii in its original form, but with a broader and t cker xture. The texture is even thicker because the pi no par doubles the orchestral part.

The descending passage or bar 12 is now repeated in bar 23 in shorter values and with one not changes to the new tonal centre E.



FORM

Variation I consists of three phrases of which two of the phrases are four bars long and one three bars in length. As in the them , a pivotal chord can be found between phrases 2 and 3 and therefore makes this variation also fairly symme= trical.

The first four bars form the first phrase of variation I; using material of both of the motifs.

The second phrase starts when both parts change to different material. The piano part then has free accompanying material and the orchestral part continues with the material of motif i.

The third phrase again introduces motif i in its original form and ends with same descending melody of the theme.

An interesting aspect of this variation is that the movement and direction of the varied motivic material are well balanced. The piano part plays in parallel motion while, in contrast, the orchestra plays in contrary motion. Only bars 21^4 to 22 use motif ii in parallel motion in both parts, which further emphasises the point of climax.

Balance of material, melodic contour and the construction of variation I have been charted on page 104.

VARIATION I



Motif i = |
Motif ii = |

VARIATION II Poco più Andante ($\frac{12}{8}$ = 70) (Bars 25-31)

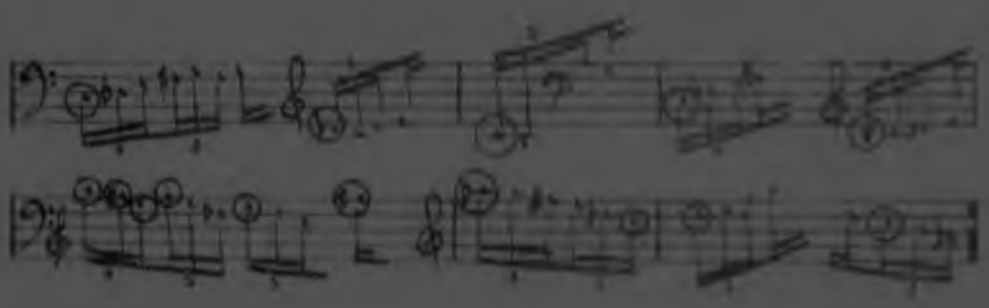
This 10 bar variation is very similar to variation I in conception. It is also based on the altered contour 1 of the theme. Running semi-quaver figures from motif 1 are allocated to the piano part and the chordal-structure form of motif 11 to the orchestral part. As in variation I, the last three bars are also broader in tempo and texture and use parallel motion. The piano part will again serve as a link between variation II and variation III.

Piano part

Variation II makes use of triplet semi-quaver running figures instead of a four semi-quaver grouping.



These running figures are based on motif 1 with a broad minimum distance between every note of the motif. The first five bars represent the first six bars of motif 1.



One interesting aspect of these five bars is the use of the lower voice of motif 11, which occurs in bar four of variation II, marked with tenuto marks.

Motif 11 Motif two (the lower voice)

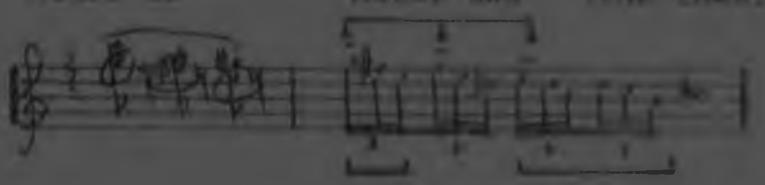


fig.a fig.b 1 & 11

The lower voice occurs in diminution in bar four and anti= cipates the last two notes of the three-note motif just after the first note has sounded (first beat, bar 4 fig. a). Taking the first note of every triplet group, the lower voice moves from motif ii to motif i for one semi-quaver and back to motif ii in the following two semi-quavers (fig.b).

The motivic use is not very clear and is rather free in development from the metre change in the sixth bar (bar 30). As in variation I, a change in note value occurs ([illegible]) after the return to tempo I (C) which accelerates to the broad ff climax bar with tonal centre E. The climax bar uses tone-row I in contrary motion and fractions of motif ii can be found in the inner voices of the contrary motion block chords.

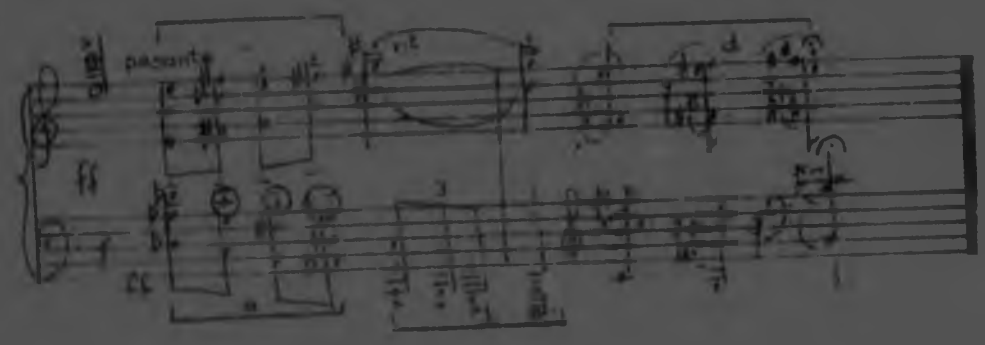


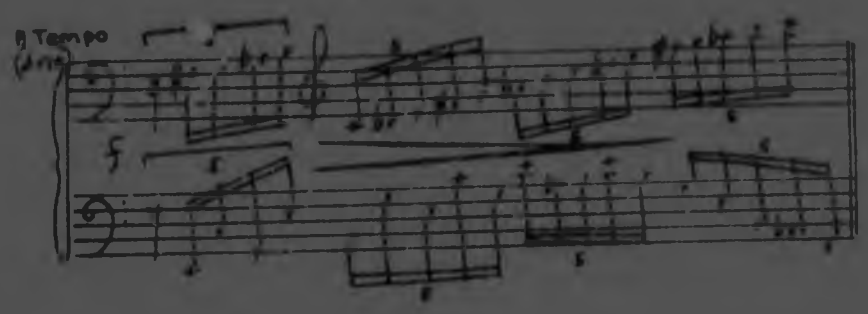
Figure a is motif ii with an enharmonic 'a' flat instead of g sharp.

Figure b refers to the triplet figure of the first movement, Section IV, bar 85.

Figure C uses tone-row I (altered) in contrary motion.

Figure d makes use of the first three notes of a major scale ascending, the doh-ray-me figure of the first movement and an inversion of tone-row II.

Bar 34 is a scale passage in the treble, built on the altered tone-row I with a broken chord accompaniment based on C major with a flattened sixth.

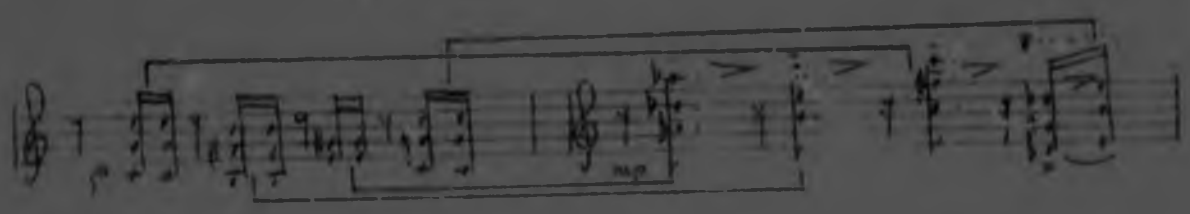


The Orchestral part

The orchestral part is very similar to variation I, making use of motif ii and using its chord structure effect to a certain extent. With motif ii, Chisholm introduces a new single-note melody which he uses in a contrapuntal style. Against this melancholic melody, fractions of motif ii are heard in their original form, as well as fractions of the material of variation I.

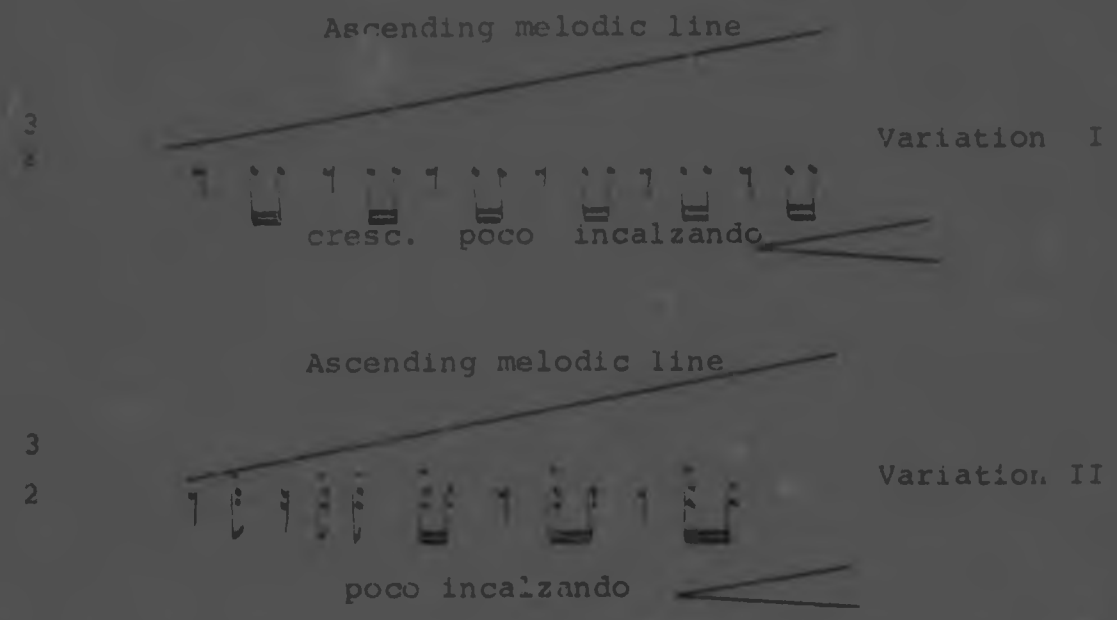
Variation I as reference.

Bar 29 of variation II uses motif ii in inversion with one enharmonic change: a^{b} instead of g. Bar 18 uses motif ii in the original form. It is also preceded by the metre change as at bar 29. Both variations use this motif in the orchestral top register.

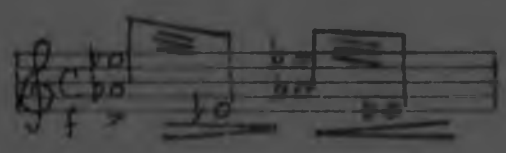


The two $\frac{3}{2}$ bars of each variation use the same expression and dynamic marks with an ascending line in the top register.

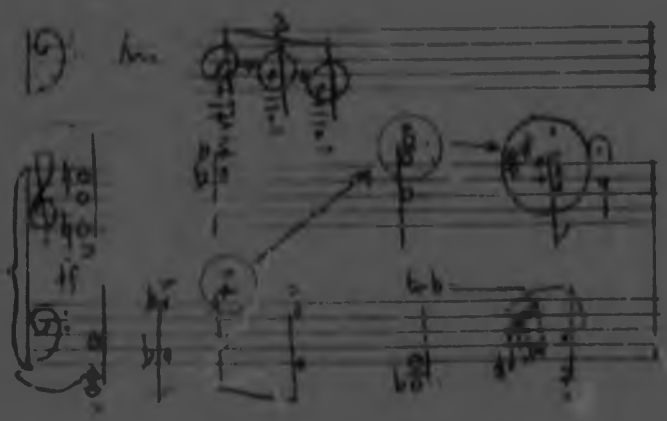
The musical devices used are, however, different although the ascending chord line in both makes use of accent displacement - accents that shift to the second half of the beat instead of the first. In both variations the first pulse of a beat uses a quaver rest or semi-quaver rest.



Bars 31 and 20 both have a pedal point. In contrast with variation I, bar 31 has a pedal point formed by a tremolo between two notes. The 3rd of the tremelo to form a chord is also omitted.



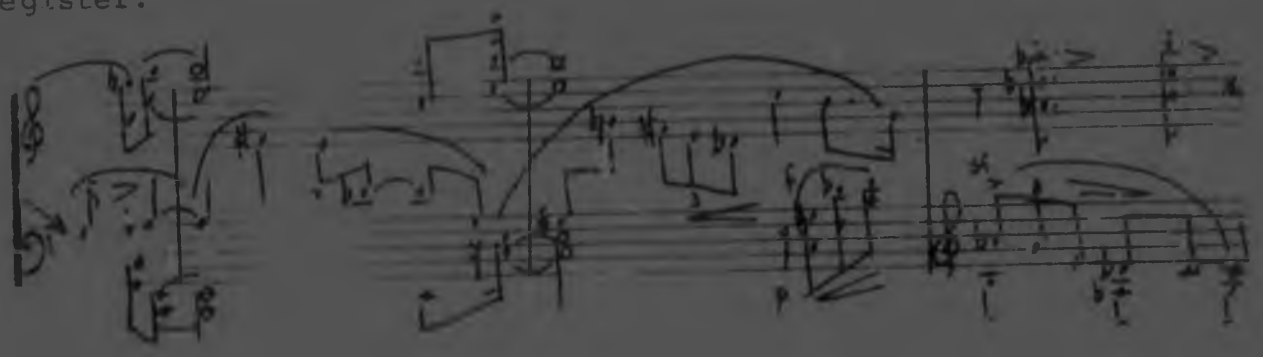
The bar after the tremolo also has motif ii as material although the parts have been changed. The bass of the piano anticipates the motif in triplets while the other parts enter with the first note of the motif.



New melody

After two bars of variation on motif ii, a new melody enters in the tenor in bar 26^4 while material based on motif ii con= tinues in the other voices. The new melody is based on the altered tone-row I with added passing notes which are used very sparingly and economically.

The melody as such does not have a fixed rhythmic structure but a triplet, a crotchet and two semi-quaver figures feature throughout the variation. It is used in a contrapuntal way, weaving as it does through different registers, being taken over by other voices, and finally ending in the bass or lower register.

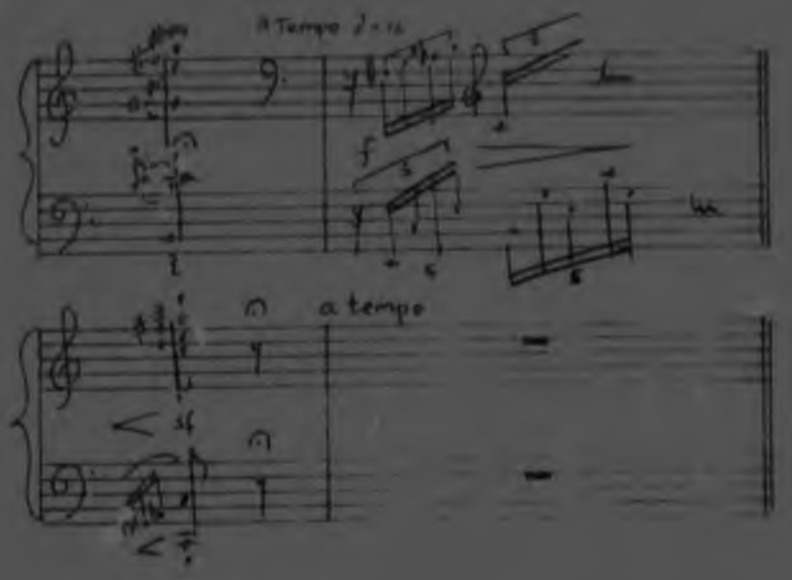


Bars 26 27 28 29

Tone cluster

The last note of bar 33 is a tone cluster,  .

the very first cluster of the second movement and one of the few in the whole concerto. The tone cluster creates strong dissonance and tension. Chisholm resolves this dis= sonance in the 'a Tempo' bar with the consonant sound of C MAJOR.



VARIATION III (bars 35-65)

Variation III is 31 bars long and can be divided into parts according to accompaniment and to theme material.

Part One

Part one consists of four bars and can be regarded as an introduction to part two because the material used only introduces motifs i and ii without any active development and is therefore basically very static.

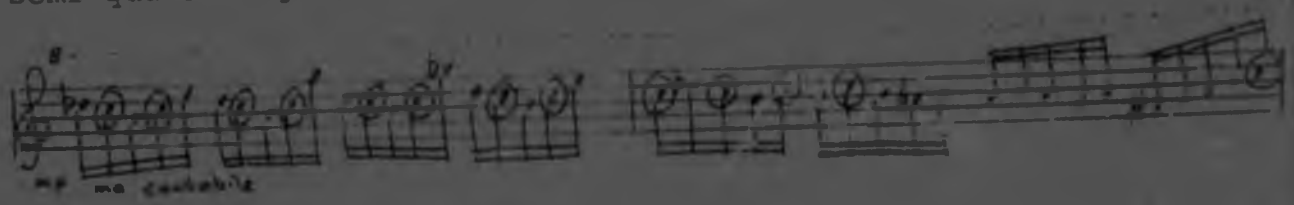
Piano part

The piano part uses two types of musical ideas. The one idea is a repetition of semi-quaver figures, grouped in fives, revolving around tonal centre C, the first note of motif i, and using the altered tone-row I.

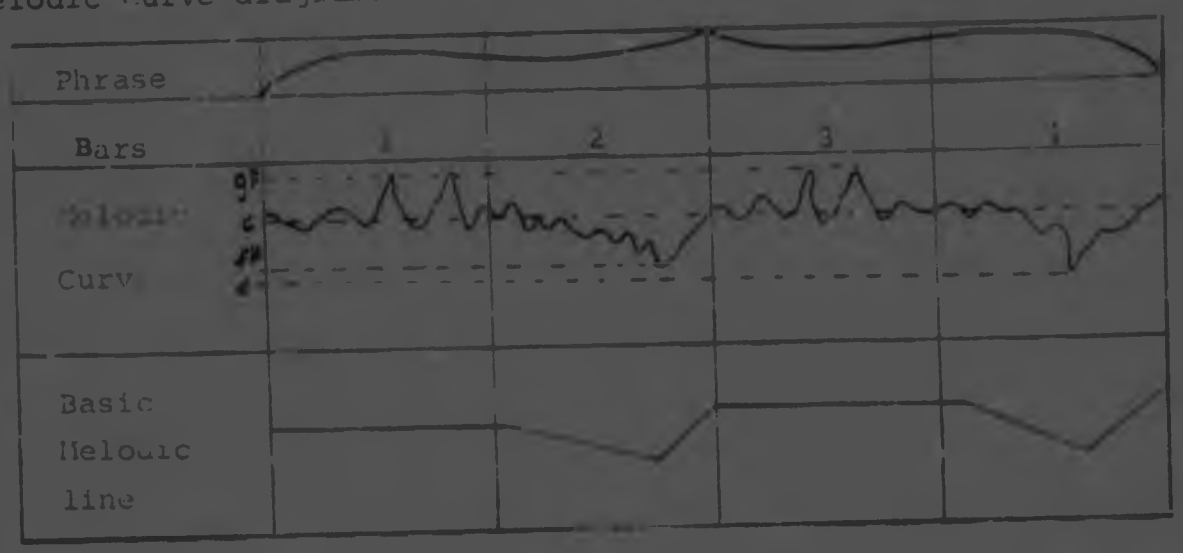
Because the melodic range is only a major 9th, the melodic curve is therefore not great in degree and has only a moderate descending line without very sharp curves or climaxes. A low pitch climax may, however, occur in this instance.



Semi-quaver figures revolving around tonal centre C.



Melodic curve diagram: bars 35-38



In evaluating primary and secondary notes, the importance of the number of appearances of each note in a four bar phrase must be taken into consideration.

By counting the number of appearances of each note, an evaluation can be made and notes can be arranged according to importance.

The evaluation chart will demonstrate the result.

Phrase				
Bars	1	2	3	4
Note names	Appearance		Appearan	
c	appears 13 times(s)		appears 13 times(s)	
f	8		7	
d^b	6		8	
a^b	5		6	
g	3		3	
e	3		1	
g^b	1		1	
$f^\#$	1		1	

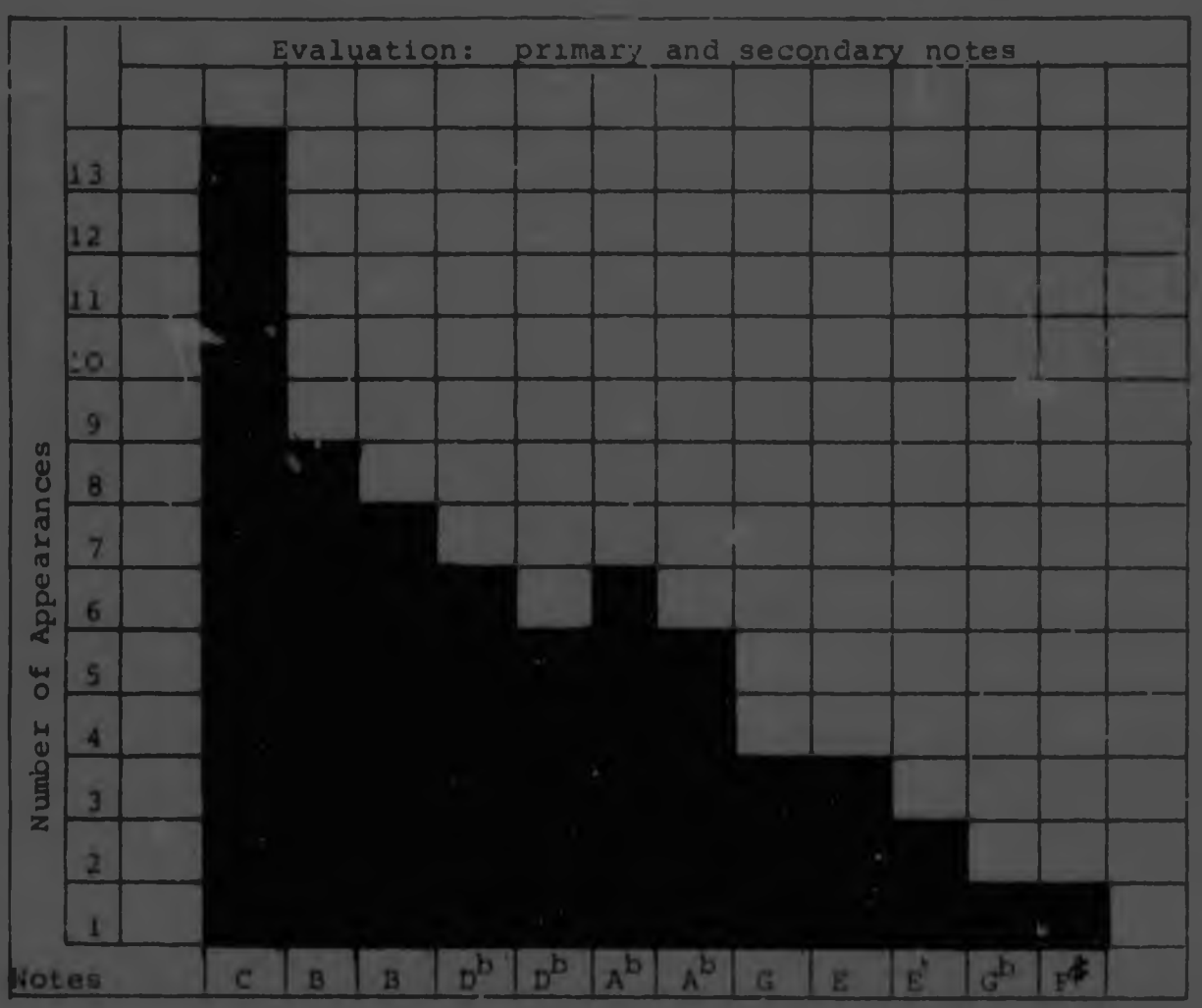


Appearance of importance

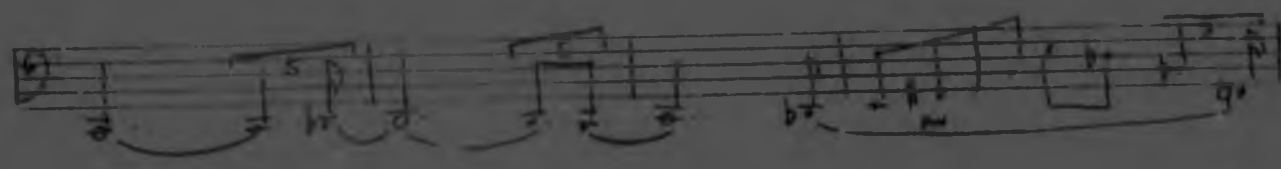
Appearance of importance

Result: C B D^{b} A^{b} G E E G^{b} F

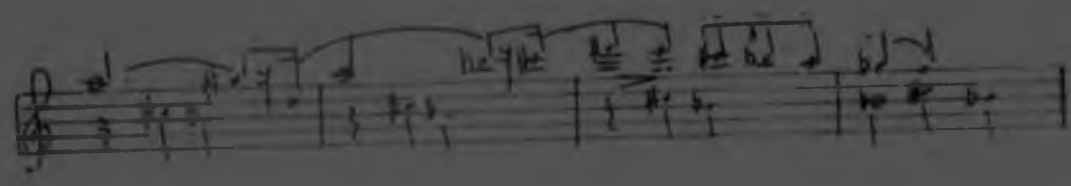
Graph: Degree of primary to secondary notes.



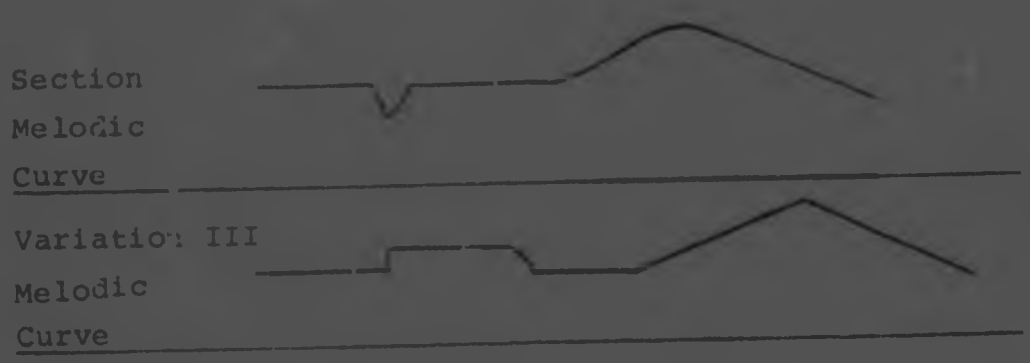
The second musical idea or figure of the piano part is a long sustained pedal on C with a slight change to D^b and back to C. In the fourth bar, after the sustained pedal, it moves up one octave in an ascending scale,broken-chord manner.



Reference to this idea can be found in Section IV in part III of the first movement, mainly in terms of rhythm and melodic content although the melodic ideas are very similar despite their inversion.



Bar 112

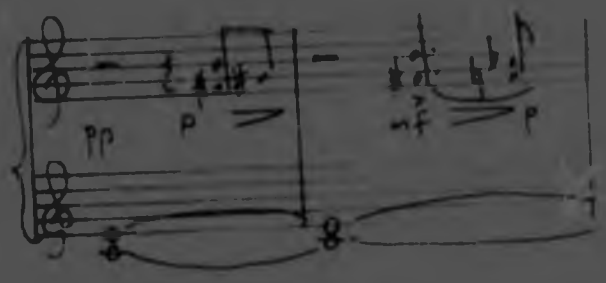


The orchestral part

In this phrase the lowest register of the orchestra contains a double sustained pedal point over four bars, which is similar to the piano bass part.



The material above echoes the last two notes of motif ii in the top register. The pedal point completes the three-note figure.



Chisholm makes use of enharmonic changes when the slur figures are repeated; g♯ becomes a♭.

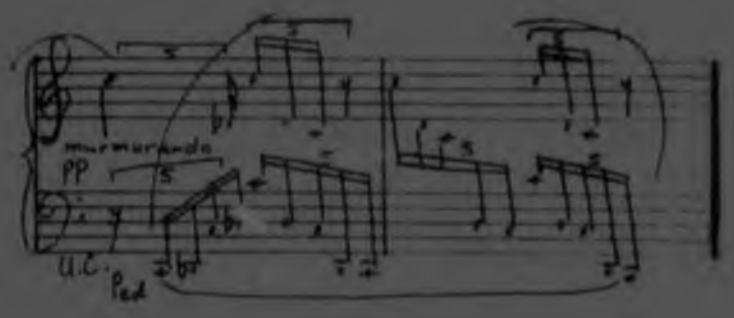
This slur figure is transposed to a higher pitch and the distance of the interval changes in the third and fourth, leading towards the second part of variation I,7 which will be characterized by slur figures, appoggiaturas, retardations and suspensions.

Part two: a tempo (♩= 66)

The whole accompaniment, which is played by the piano, is based on the altered tone-row I in the original setting. This section is very clear of added accidentals because hardly any new notes are introduced.

In the accompaniment there are references to Section IV, part III, bar 112. Although it does not use identical ideas, the construction of arpeggios and scale-like passages are very similar.

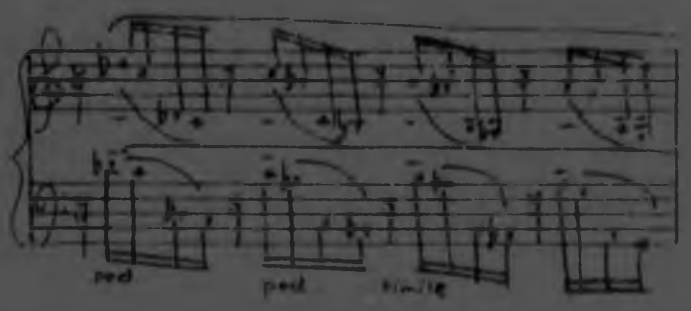
The accompaniment features two ideas. The first idea alternates in texture from thin to thick by means of single-note retardations played in octaves, i.e., doubling the single notes one octave higher and therefore expanding the register and enriching the sound. The texture changes on every beat, from thin to thick. Chisholm only uses the first two notes of motif i of the theme, i.e. the first two notes of tone-row I (altered). The material will also be repeated fairly often.



Bars 39 and 40

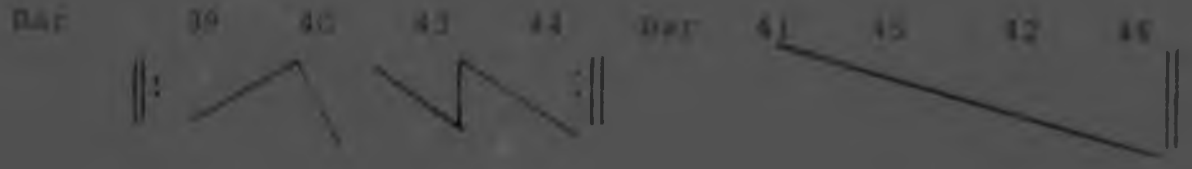
The second accompanying idea also consists of semi-quaver figures grouped in fives, based on the altered tone-row I and makes use of octave jumps after two semi-quavers have sounded.

The differences between the two ideas is that the second idea uses only appoggiaturas instead of retardations and appoggiaturas combined,and that the melodic,pyramidal curve has been replaced by a descending line based on tone-row I. The descending line is doubled in octaves without the thinner texture of lone single notes. The first beat is replaced by a semi-quaver rest which gives a syncopated effect, a delayed effect. This effect emphasises each entry of a group and therefore the descending tone-row will be clearer and more distinct



These two ideas are used alternately in every second bar -

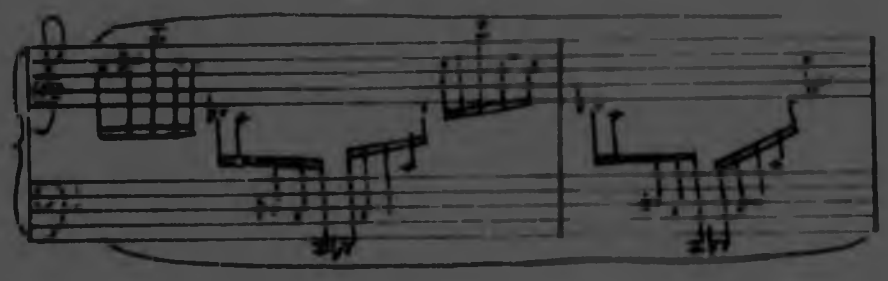
Melodic contour



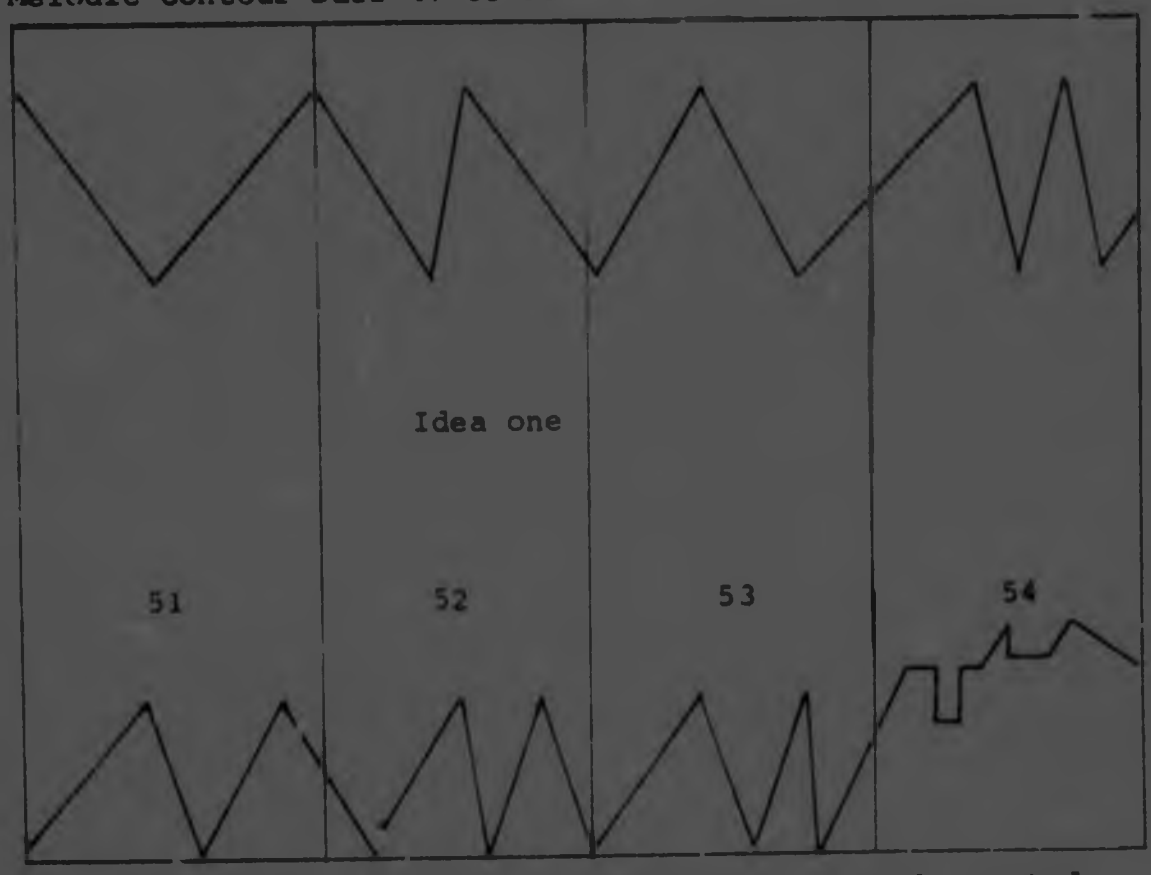
Idea one

Idea two

After these eight bars the melodic contour changes to a very definite and deep W curve by the repetition of the notes C and D^{b} on every octave. The texture is now determined by the use of lone, single notes.



Melodic contour bars 47 to 50



The accompaniment idea one is repeated in sligtly varied form after bar 50 and leads to part three.

The orchestral part of part two features the same thematic material which is based on three different ideas.

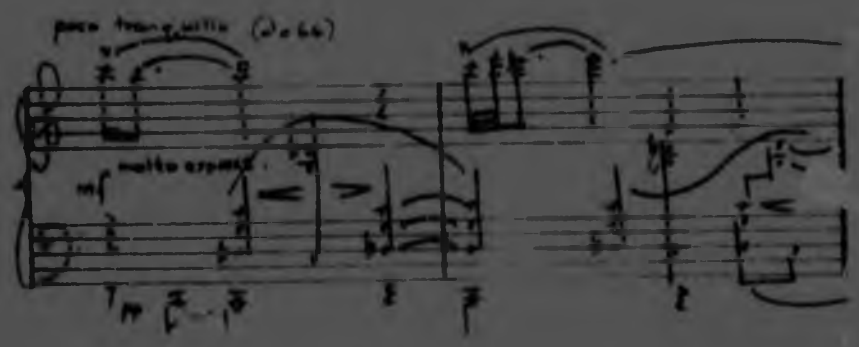
i) The opening theme is used in a very free and varied way. The tonal centre c is used fairly regularly as a pedal point in the bass. The demi-semi-quaver figure of the opening bar, first movement, is used with a syncopated semi-to-quaver figure.



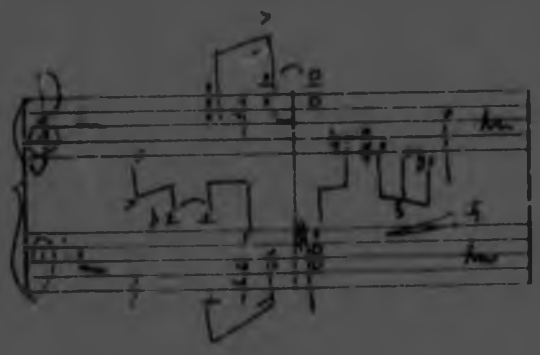
It is also used as a 'vorschlag' instead of a 'nachtschlag'



ii) The construction of part two is very similar to Section IV, part III, of the first movement: a sustained note with a continuous three-chord figure in the inner voices and a single melodic line in the top register. An active $\flat$ accompaniment also features in both parts.



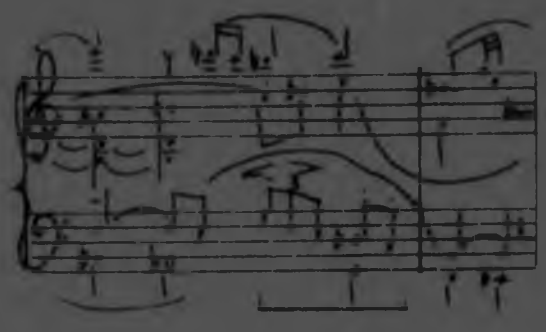
iii) The new melody of variation II is interwoven between the other voices in a contrapuntal way. The accompaniment of this melody is also used in the inner voices, representing a variation of a variation. Chisholm has also added some new figuration, not yet used in the second movement. The style appears very similar to that of variation II



Variation II, bars 27 & 28

and

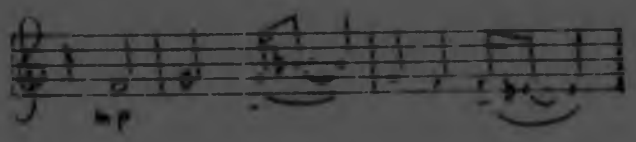
bar 30



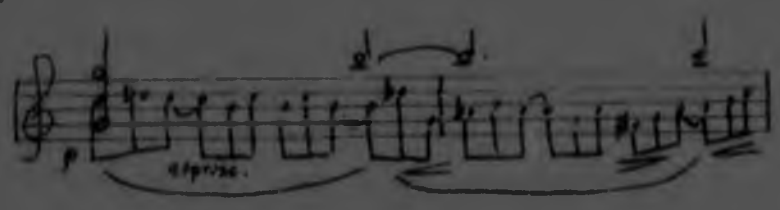
Variation III, bars 41 and 42



Bars 47 to 49 echo the contrapuntal new melody of variation II in long value notes and therefore emphasizes the impor= tance of this melody in the second movement so far. It also serves as a reminder, before this part ends, of a continuous triplet figuration in the inner voice which forecasts the material of the part which follows.



This triplet figure, very similar to the accompaniment material of part one of the piano, also revolves around tonal center C with a slight descending line. The note values, though, are longer and suspensions are introduced.

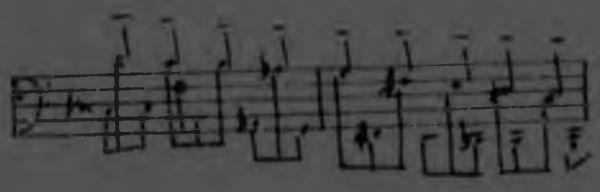


Bar 51 52

Part three

Part three uses the same accompaniment material in the piano as in part one. The five semi-quaver group accompaniment is now extended over five bars instead of four.
The motivic material of the orchestra is a combination of the ideas that have gone before, but is used in a very simple way.

The low register uses the continuous triplet figures but alternates the movement between different parts. It then changes to a chromatic descending line on every second quaver of the triplet groupings. These emphasized notes use tone-row I in the original pitch.



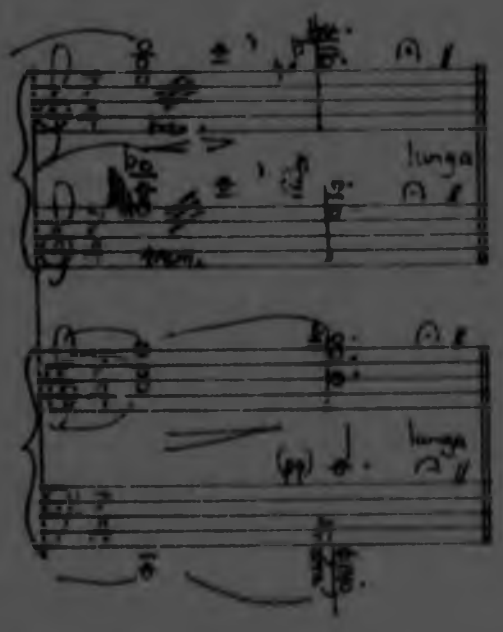
The high register on the other hand also uses tone row I, but in an ascending to descending form with a regular rhythmic pulse but with a more limited range than the bass.



Part four

The first four bars of part four are an exact repetition of the first four bars of part two. It is only six bars long and the last two bars form the codetta.

The second last bar (bar 64) is an exact repetition of the last bar of variation II, bar 34. It is also the first bar in this movement that changes to an irregular metre of $\frac{5}{4}$ to a bar of $\frac{7}{4}$. The $\frac{7}{4}$ bar (bar 65) has a chord tremelo based on all the notes of tone-row I and ends on a dotted minim discord.



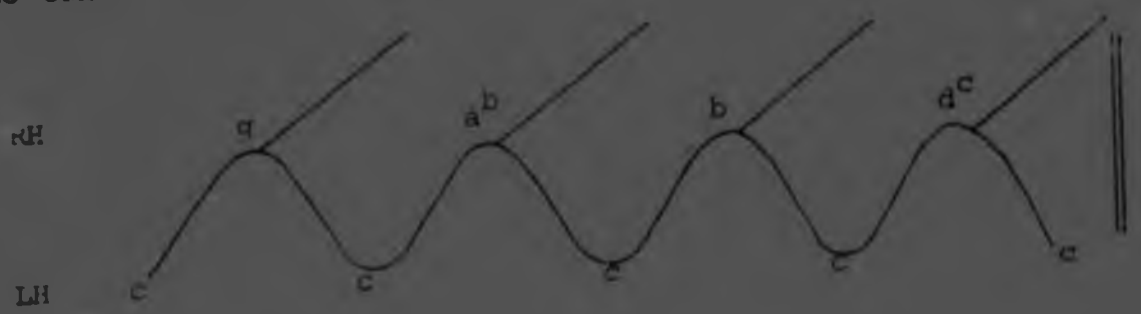


The last chord forms a tone cluster. Three different major chords can be formed out of the cluster: C,E and G major.

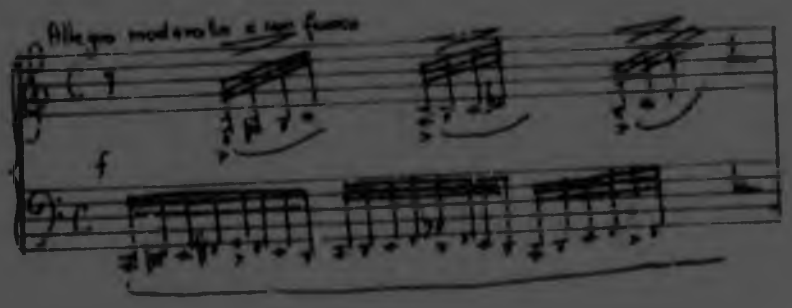


VARIATION IV - Allegro moderato e con fuoco (Bars 66-82)

Variation four is 19 bars long and is also based on the pitch of the original altered tone-row I with tonal centre C. The piano part contains, as in the previous variations, both ascending and descending scale-like passages with accented notes that form the notes of the tone-row. In this instance the semi-quaver figures are grouped in fours instead of fives. The piano part uses a swirling, wavy development from single notes to double notes when it reaches the high point of the wave. The wave then returns, more often than not, to tonal centre C.



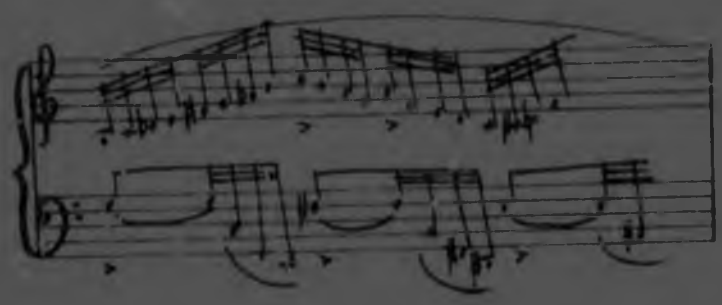
bar 66



Piano Part

The wavy, semi-quaver figures of the piano part continues for four bars until it changes to a tied-note figuration. While the tied note continues to accentuate the notes of

tone-row I, the treble and bass material is now inter= changed and each part now plays the earlier melodic figures of the other part.

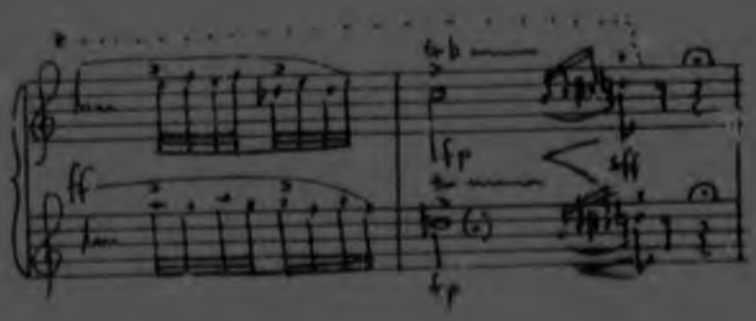


These two types of accompaniment continues to bar 76 of variation IV with interchanges and with slight variations of each part.

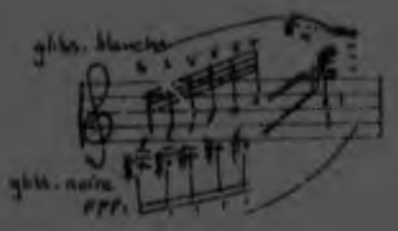
One of the slight variations can be seen in bar 72 when the bass part inverts the tied-note figure from descending to ascending figures while the treble uses a syncopated figure with accented tone-row I notes.



Bars 76 and 77 are the final two bars of variation IV before the Coda starts and therefore adds to the colour and excite= ment of the climax by using a slow,written out, dissonant trill which changes to a fast trill, ending on note D in both parts. The dynamic is also the loudest of the whole variation IV: ff to fp to sff.



After a two bar rest, the piano plays a simultaneous glissando on the white notes (5th finger) and on the black notes (thumb). It is indicated by 'glissando blance' and 'glissando noire'.

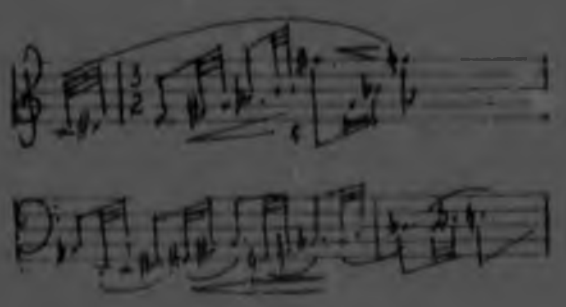


After a further one bar rest the same glissando again follows an octave higher, after which the introductory bars of variation V starts.

The Orchestral part

The orchestral part uses motif ii in the first bar (bar 66), an octave lower with the same note values, rests and staccato marks. A mirror image of motif ii follows in the next bar after which the material changes to include phrases from motifs i and ii, as well as material from the other variations and sections of the concerto as a whole.

The rhythmic and melodic form of this theme variation is based on the first movement of Section one; the bass orchestral part contains references to the Hindustani theme of the opening:

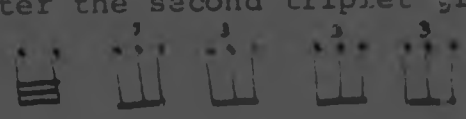


Another new melody is introduced in bar 71 while the contrapuntal melody of variation II with its counterpart is sounded.

This delightful melody is scherzo-like, bright and very rhythmic. It is again based on tone-row I, but uses, never more than twice, altered notes such as A#, D♮ and D#.

The rhythmic layout 

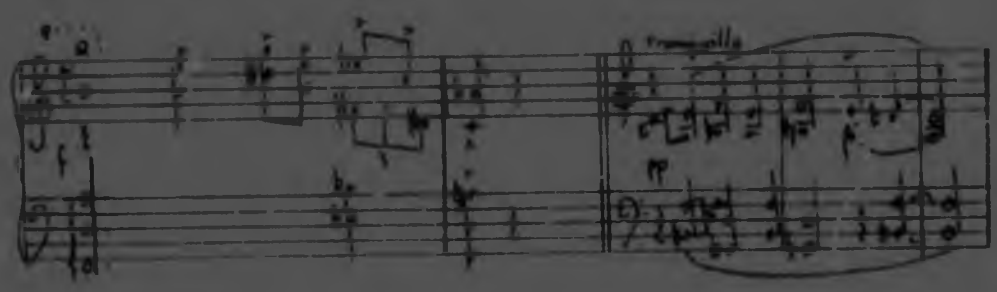
is extended in this variation by extra triplet grouping, added after the second triplet group,



and uses sequential repetition.



Bars 75 to 82 use musical elements of the Far East. Typical of their music is the use of intervals of a fifth and fourth, sounding, in parallel motion, on a pentatonic scale, a whole tone scale or on a scale built up on intervals like those of tone-row I of this concerto.



Bars 75 and 76 Bars 78 and 79

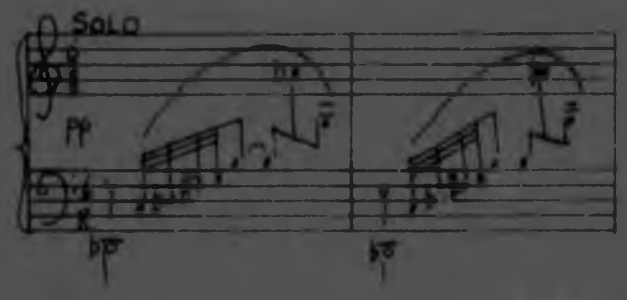
VARIATION V Andante (tempo rubato) (♩ = circa 52)
(bars 83 - 135)

Variation V is for solo piano alone and is 52 bars long. Although it is the longest variation so far, the playing duration is rather short because of the tempo mark and time signature, that of compound simple time: $\frac{6}{8}$.

It is a very beautiful variation with an expressive melody.

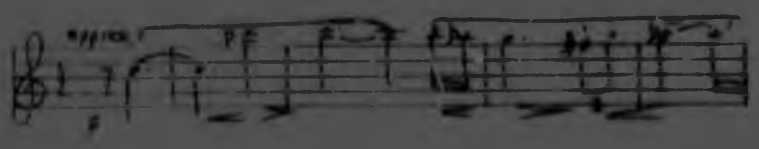
Variation V consists of three melodic building stones (elements, motifs or musical germs). The first element comprises the constant use of a sustained D flat pedal that occasionally changes to a 'C' pedal point. The pedal must be repeated in every bar and doesn't use tied suspended notes because the sound will vanish too quickly to be convincing.

The second element is an ostinato pattern in the inner low voice, one bar in length. This repetitive pattern makes use of slight changes during the solo variation which is based on tone-row I changes, such as interval change and pitch change - sequential repetition at a higher or lower pitch. The rhythmic construction remains unchanged throughout the variation.



Bar 85 and 86

A variation on the theme, motif i is the third element of variation V and is developed in the soprano as an single melodic line, very expressive in melodic content. The rhythmic structure of the original has changed to suit the mood of variation V. The thematic material itself doesn't change much, but does involve figures such as the repetition of a thematic idea and the interchange of intervals.



Bars 87 to 91

From bar 103 onwards Chisholm introduces a second counterpart to the soprano that uses canonic imitation, chromatic

decorative passages and a doubling of the single melodic line an octave below to form octaves and chords. The middle section of variation V is therefore very decorative and exciting in terms of motivic development.

An example of canonic imitation at the 5th below (bar 107-108);



Thematic decoration



0 = motif i

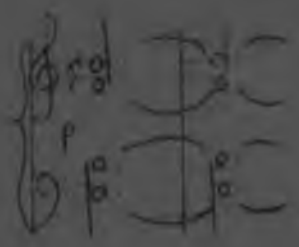
⌐¬ = motif ii

The last nine bars of variation V decrease in texture and dynamics. Chisholm uses long, double-sustained notes in every bar and increases the melodic interval from a 6th to a 5th to a 4th to a minor 3rd. While this is happening in the middle voices of the soprano, the treble part recapitulates the glissando of variation IV and uses it four times in a row (from bar 129).

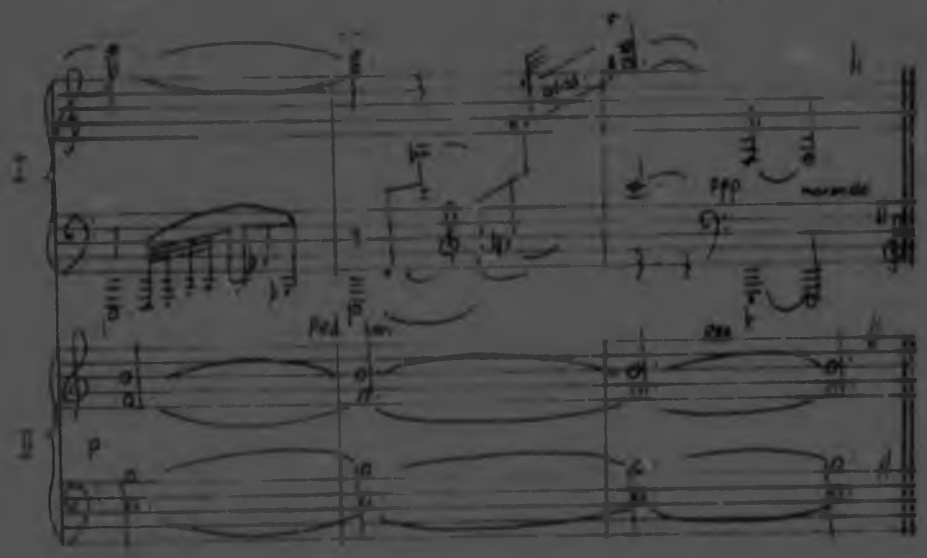


Bars 127 to 131

In bar 131 the orchestra enters with a long sustained chord built on intervals of a perfect fifth, a diminished fifth and an augmented fourth. The tonal centre is F and E, a dissonance.



The orchestral chord fills in the middle register to main= tain a balanced spread of register and use of sound material. The piano part occupies the very low and very high register. This variation ends on a very soft dynamic, dwindling to nothing: ppp to morendo.

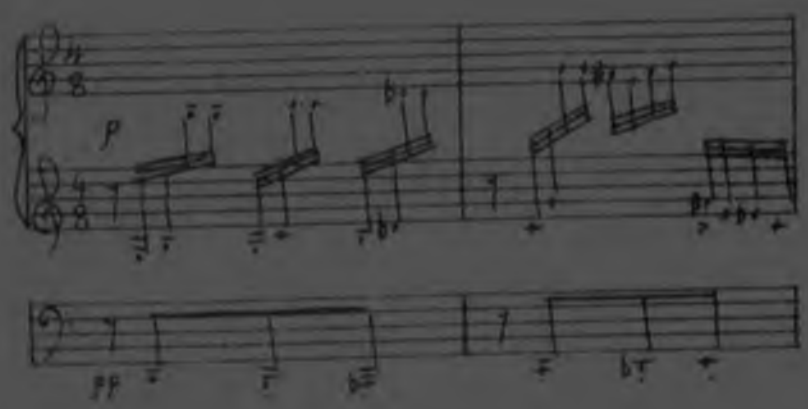


VARIATION VI (♩. = 128) Solo piano tacet (bars 136-178)

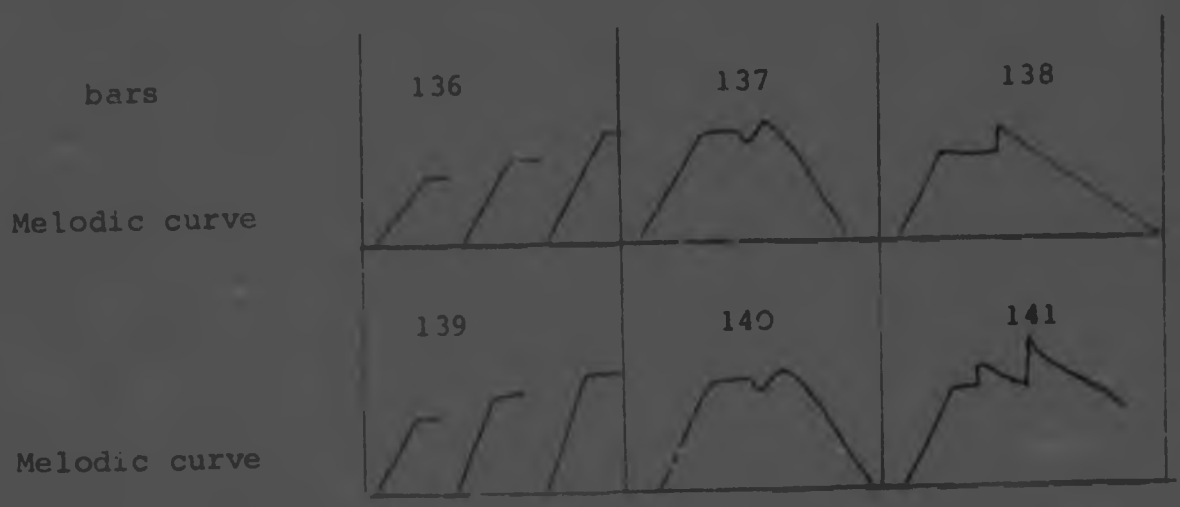
Variation VI is 42 bars long, very fast and both orchestra and piano use similar thematic material, but each in a different style and musical idiom.

Variation VI consists of three parts. Each part develops different material and also uses different style development and musical devices.

Part one
The piano and orchestral bass use drum-like effects based on tone-row I (altered).



Symmetry can be found in the repetitive three bars of the piano part. Bars 139 to 141 are an exact repetition of the first three bars except for a slight change in the melodic content of the 4th beat of the sixth bar.



The treble part of the orchestra develops and varies the thematic material which is, of course, very prominent because Chisholm requires a marcato effect on each note or figura[illegible] of the theme.



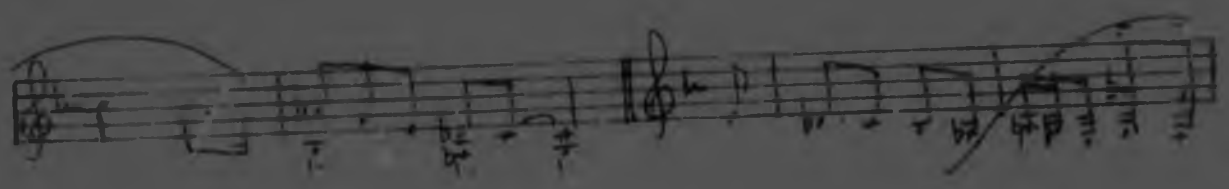
Part two (bars 144-160)

Part two uses material very similar to variations IV and V; the same type of demi-semi-quaver running figures in one or two voices while the other voices use thematic material, interweaving and interchanging parts.

The piano parts use the running passages with tone-row I notes, accentuated on the occasional strong beats and, very rarely,on the weak beats (bar 150, beats 2 and 4).

The texture again changes from doubling in octaves to single note runs.

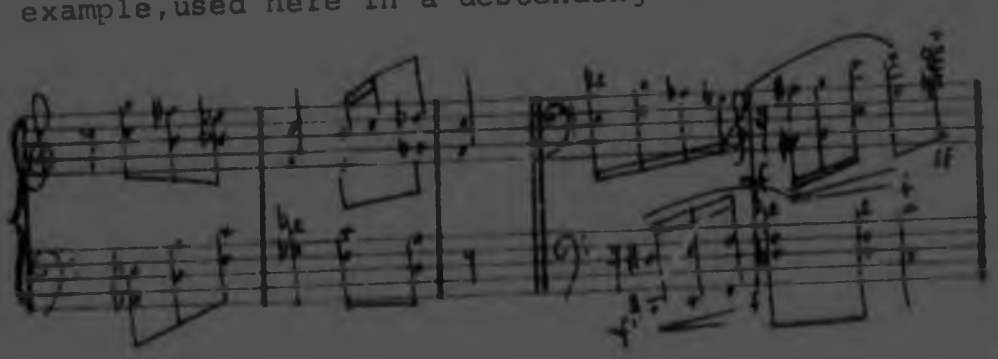
The orchestral part, on the other hand, uses the melody of variation II, but in a different rhythmic structure;



Bars 28 and 29,
Variation II

Bars 147 and 148,
Variation VI

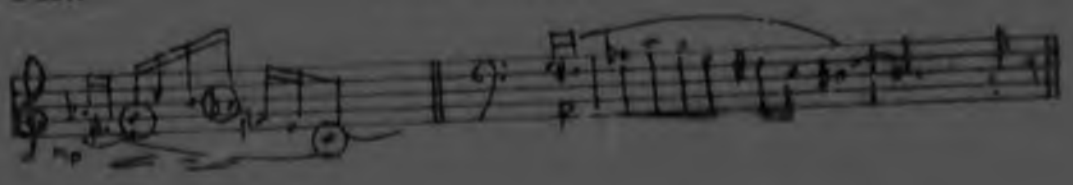
A new melodic variation occurs in bars 150 and 151, which is related to the first two bars of part two of the orchestral score. But this material isn't entirely new, rhythmic as well as melodic examples can be found throughout the first movement. The triplet descending figure of section IV is, for example,used here in a descending and ascending manner.



Bars 144 and 145

Bars 150 and 151

This $\frac{4}{8}$ part ends with an echo of the tone-row I expressive in a descending way. A reference to bar 12 of the theme can be identified despite some intervallic and rhythmic changes.



Bar 160

Bars 12 and 13

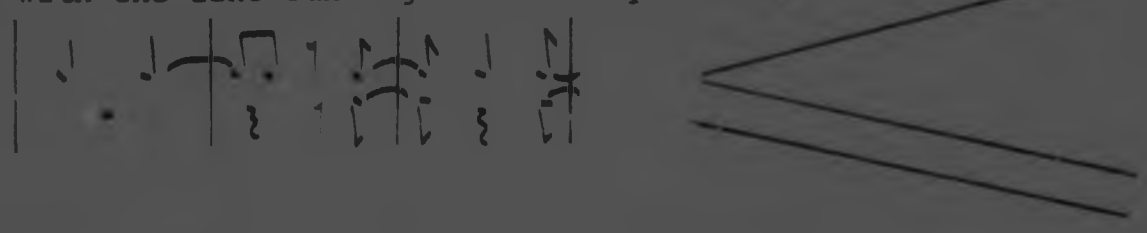
PART THREE (bars 161-178)

Part three starts with a new metre change $\frac{2}{4}$. Poco piu mosso ($\♩ = 72$).

The opening is very similar to the opening bars in part one of the orchestral part. Here it has two long descending lines running parallel with slight accent delays



and with one line running in contrary motion.



It ends on a B$^{\flat}$ minor chord, on a soft dynamic, that links the two variations very smoothly.

VARIATION VII Tempo I ($\♩ = 84$) (bars 179-199)

Like most of the other variations, variation VII contains an accompanying figure consisting of semiquaver figures in the piano part, based on the thematic development in the orchestral part. It also has a closing section which differs from the preceding material of the same variation.

The piano part

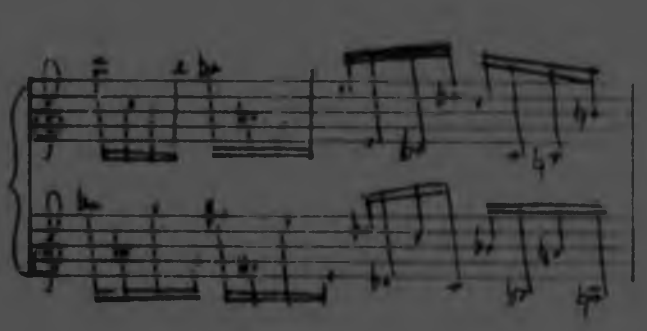
For the first four bars the piano part contains bell-like accompanying material consisting of interval jumps of a ninth, coming down in a descending line based on the notes of tone-row I. This musical germ of one bar is used as a repetitive figure, with slight variation, for four bars, which suggests the bell-like quality. A double descending line is formed

with the bass line of the piano on the off-beats, which creates a resonant, expressive accompaniment which is very distinctive.



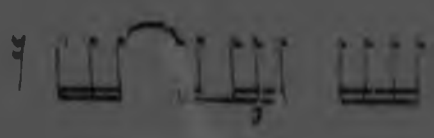
Bar 179

From bar 183(-184) the bell-like accompaniment changes to parallel motion where the left hand plays a descending line consisting of octave jumps while the right hand delays the octave, first by moving down in steps and then jumping one octave.



Bar 184

From bar 186 the material changes to parallel motion one octave apart. It is the first time in this second movement that a slightly more involved rhythmical change appears in the accompanying figures. Chisholm now uses tied notes which are appended to the next strong beat with a semi-quaver triplet.



He uses it three times in a row, each time on a different pitch and with slight intervallic changes.

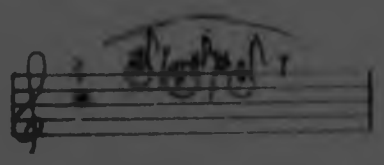
The Coda follows this figuration with static chords built on thematic material. The material of motif ii will be inverted and used in an up-right position. The melodies of the other variations, such as variation VI, part two, can now be heard.



Bar 144



Bars 191-192

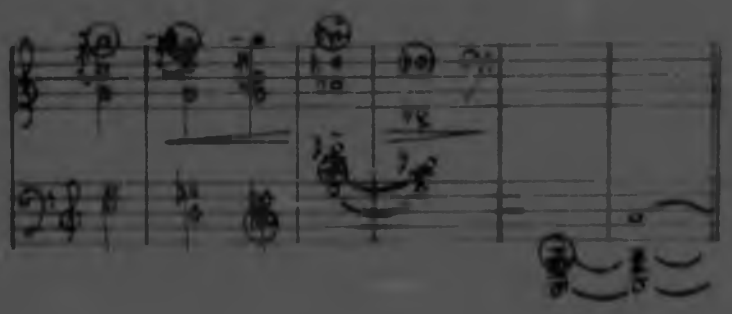


Bar 1

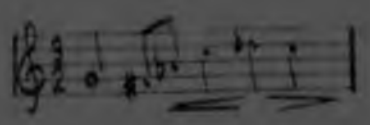


Bars 189 and 190

Bar 193 again establishes the tonal centre C, as well as material of the theme in the original form, but now with a fuller texture.



Bars 193 to 196

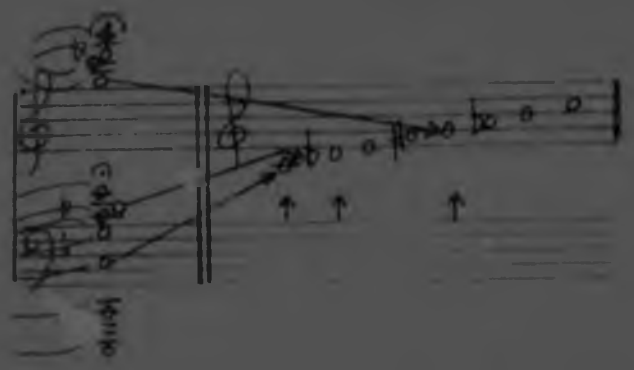


Bar 6

The piano part ends with a large chord, based on three of the notes of the altered tone-row I.

These notes are also the most prominent notes of this second movement with its theme and variation. Tonal Centres C and D are used in most variations; tonal Centre G much less - in fact, it never occurs for more than the four bars in the last variation, no. VII. In this variation it serves the function of a dominant, leading the thematic material back to the original tonal centre, that of C. To make its dominant function more appropriate, the variation starts on the tonal

dominant centre G.

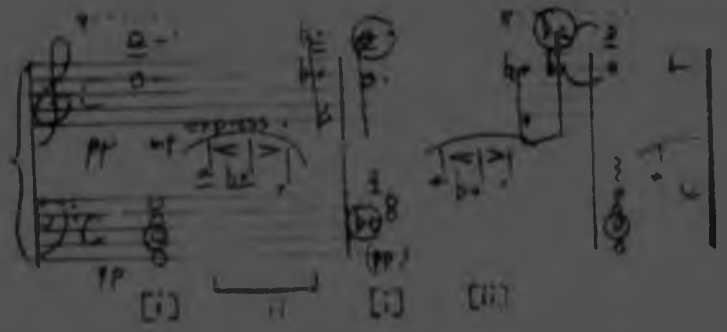


The Orchestral part

The orchestral part begins with the recapitulation of the theme.

The orchestral part basically consists of three motivic ideas.

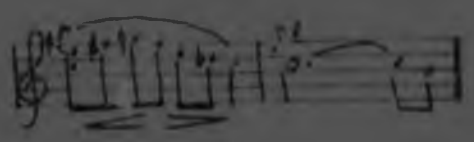
The first is motif i, which is used in the low register of the orchestra, the second is motif ii in the middle register and the third repeats motif i in an echoing position in the top register.



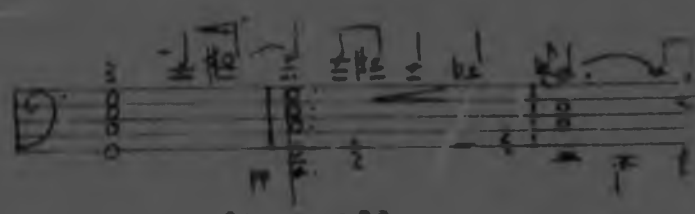
Bars 179 to 181

The first three bars of the theme corresponds to the first two of variation VII, but is now used more freely. From bar 181 onwards the material,particularly motif i,is repeated in exact accordance with melodic intervals and pitch although the rhythmic construction has altered. The original values have been altered for the whole of the recapitulation, which is now sounded mostly in the tenor voice, in augmentation. Occasional original values can still be traced however, as, for example, in bars 185 and 186.

Bars 181, 182 and 183, which correspond to bars 4 and 5 of the theme, demonstrate his use of augmentation.

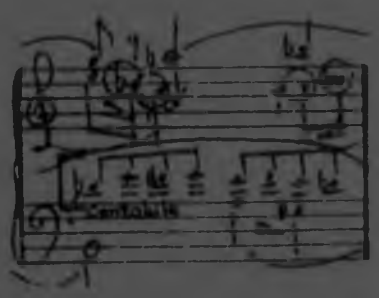


Bar 4 and 5

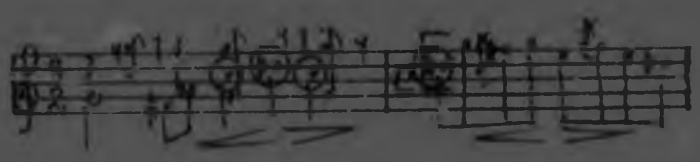


Bars 181 to 183

The overlapping of one motif, i.e., the superimposition of motif 1, can be traced in the tenor and alto parts in bar 185. Both parts use motif 1 material.



Bar 185



Bars 6 and 7

Coda

With two important differences the orchestral part uses practically the same material as the piano part: the tonic pedal C starts at the same time as the piano part but when the piano part continues with motivic material, the orchestra sustains the pedal until the end of the movement; a nine-bar tremolo pedal point; a descending passage of five notes based on tone-row I is repeated above the tonic pedal four times in a row, each time at a lower pitch till it reaches the pitch of tonic pedal C.



Bars 191 to 199

This section ends with a soft gong on the 4th beat of bar 199.

The second movement of Erik Chisholm's concerto, theme and seven variations, is very lyrical in style compared to the 'bravura' first movement. The theme and all the variations are built on tone-row I (altered) and used in the original tonal pitch, with tonal centre C. Most of the variations use only fractions or parts of the thematic material. The first two to three variations use the same formal construction as the theme, after which the others develop in a freer way: they do not use the same metre change and are much longer in duration. Except for variation V, the accompanying material was basically reserved for the piano part in a fairly high register, with certain notes accented to mark the use of tone-row I and motif i. The material used most often comprises running semi-quaver passages in an ascending and descending form to create a swirling, wavy effect. Thematic variation, on the other hand, reserved mainly for the orchestral part, and for motifs i and ii, is used in various ways, to interchange material between different parts and to interweave motivic material contrapuntally. This latter device is often employed in the orchestral part of the seven variations.

The construction of the variations form a complete musical unit. The theme and three variations employ the same tempo mark and character. The tempo hardly changes and when it does, in variation two, it is very slight. Because the first half of the seven variations is so brief, a change of metre and mood would be redundant.

Theme - Andante (slowish)
Variation 1 Andante (slowish)
Variation 2 poco più Andante (slow) Bars 1-65
Variation 3 poco più Andante (slow)

The mood, character and tempo of the music change quite often after variation three. The change is necessary to maintain interest and to vary the development and variations on the theme. It is therefore constructed according to a well-planned concept of musicality and creativity.

Variation 4 Allegro moderato e confuoco (fast)
Variation 5 - Andante (tempo rubato) (slower)
Variation 6 - ♪ = 128 (faster)
Variation 7 - Tempo I° Andante (slowish)

A general layout of Variations I to VII in diagrammatic form can be seen below.

Variation	1	2	3	4	5	6	7
Appearance of motif i or motif ii	i + ii	i + ii	i + ii	ii	i + ii	i + ii	i + ii
Piano	i ii i	i	i		i ii	(i)	ii
Orchestra	iii ii	i	ii	ii		i ii i	i ii
New Melody in:							
Piano					x	x	x
Orchestra		x	x			x	
Tone-row I used by:							
Piano	x	x	x	x	x	x	x
Orchestra	x						x
Style Piano							
Orchestra							

THE THIRD MOVEMENT

Rondò Burlesca

The Rondò Burlesca is the longest movement of the concerto (386 bars long) and is composed in Modern Rondo form. As its name implies, this Rondo is also in five sections but with one alteration: it is to be played in a jocular, burlesque manner. As Burlesca is the feminine word for the Italian Burlesco, the Rondo Burlesca is therefore more femine in style, i.e., more lyrical and flowing in contrast with strong bravura playing.

Form

The Rondo Burlesca can be divided into five sections: the main section which recurs three times, with two different sections interposed to function as connecting sections or episodes and a Coda.

The following diagram illustrates the construction of the Rondo Burlesca, the third movement of Erik Chisholm's concerto

Section	Form	Bars
I	A^1 a(a+ii) + b	1 + 27 + 28 - 61
II	B^1 a + b + a	62 - 89 + 90 - 110 + 111 - 126
III	A^2 a + b	127 - 153 + 154 - 198
IV	C a + b	119 - 244 + 245 - 291
V	A^3 + B^2	292 - 299
Coda	D a + b + c + d	300 - 343 + 344-355+356-363+364-386

SECTION I

A

A is the main section of the Rondo Burlesca and occurs three times in this movement.

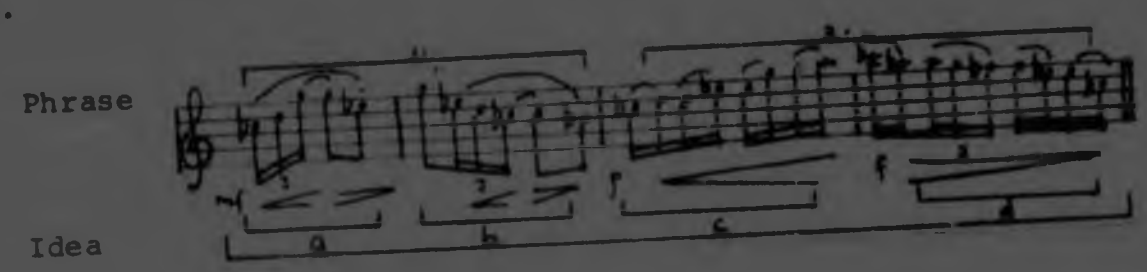
The first appearance of A, with which this movement opens, can be divided into two parts and is therefore in free Binary or Two-Sectional form.

Section A:

Part 'a' Allegretto (♩ = 92)

Part 'a' can also be divided into two sections: division one from bars 1 to 11^1 and division two from bars 11^2 to 27.

Division 1 commences with a two-bar repetitive figure introduction by the orchestra followed by motif i, the main motif of A in bar 3. Motif i is four bars long and consists of four different melodic and rhythmic ideas of which each idea is one bar in length. The construction, which is very symmetrical, ties the first two and the last two ideas together in order to form two independent phrases, each two bars in length. The first figure or idea needs the second idea to form a satisfactory musical phrase, although fractions of the motif will be used as developmental material in the other sections of the Rondo.



Motif i

Melody and harmony

The material in A is constructed along the lines of the Indian tone system. As the octave in Indian music is divided into 22 equal tones, 'Shrutis', with seven 'svaras' (main tones and a tonic), Chisholm has divided the octave in this movement into 20 unequal tones with seven distinctive main notes or, 'svara', and a constant repeated tonic.

The 20 'Shrutis' used by Chisholm differ in division from the Indian 'Shrutis'. He hasn't followed the exact division of one tone (Shruti), but has used either one less or one more division of one tone (Shruti). The division of the octave is also two notes short when compared with the Indian 'Shruti'.

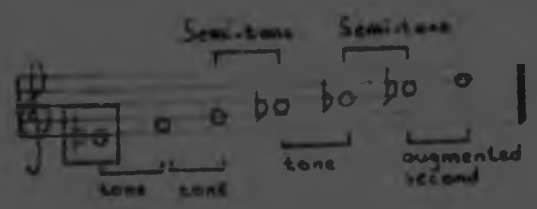
Svaras

Shrutis

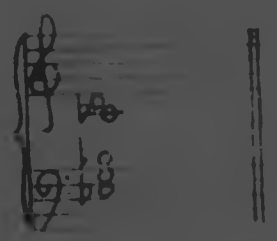
E♭	F	G	A♭	B♭	C	D
sha (4)	ri (2)	ga (2)	ma (4)	pa (4)	dha (3)	ni (2)
2 3	4 5 6	7 8 9	10 11 12	13 14	15 16 17	18 19 20

Chisholm selected, as in the Indian tone system, a tone-row (Raga) which forms the basis of this compositional work. This tone-row or Raga therefore comprises 20 unequal Shrutis. The tonal centre or repetitive tonic is E^{b} which appears throughout the Rondo Burlesca.

Selected tone-row (Raga) and tonic E^{b}.



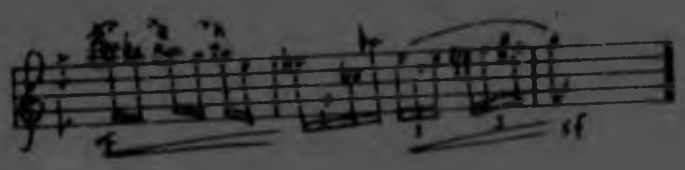
The opening tremolo chord of two bars is built on the notes of the selected tone-row (Raga) with tonic pedal E^{b} in the bass part.



E^{b} major 7th with b^{6}

Against this tremelo on E^{b} major 7th with a flattened 6th, the soprano enters with motif 1, four bars in length. This four-bar forephrase is answered by an afterphrase using motif 1 in a

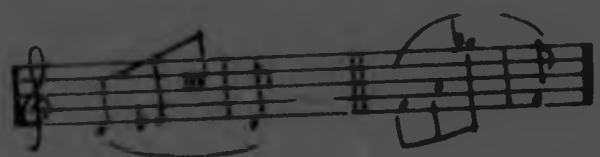
slightly varied answering way. This varied material in the afterphrase, figures a and b, occurs frequently later in the work, either in exactly the same form, or with developed variation.



Bar 9 Bar 10

Division a ii starts in bar 11 with longer note values than before. This part makes use of devices such as:

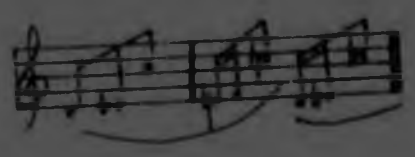
Melodic interval change:



inversion:



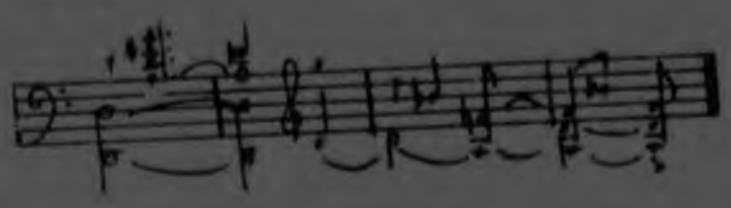
half-diminution:



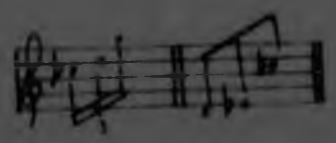
parallel motion:



sustained pedal
(new tonic pedal D):



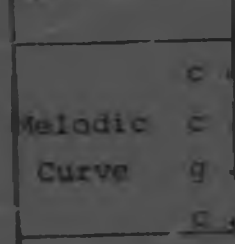
augmentation of
rhythmic figure of
motif i:



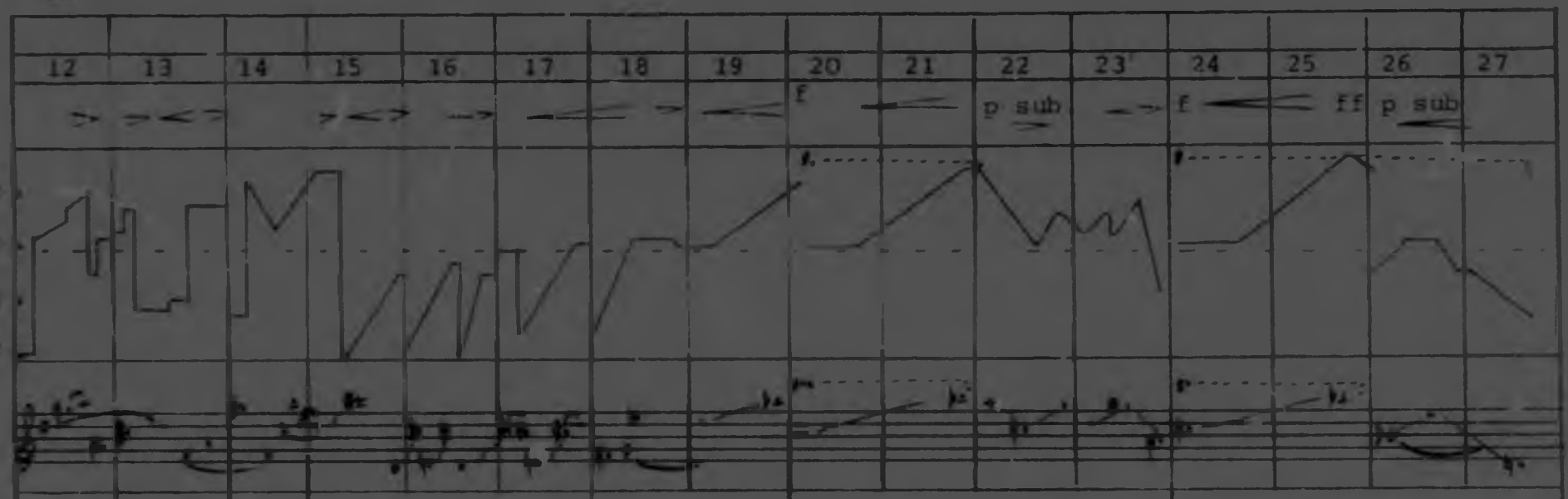
The construction and development of part a, i and ii, can be represented diagrammatically as follows:

A 1a

1b

Phrases											
Bars	1	2	3	4	5	6	7	8	9	10	11
Dynamics	p		mf < >	< >	p <	f >	mf < >	<	rf	<	sf_p < >
Melodic Curve											
Basic 'line in a line'											
Remarks	Introduction Chord Tremolo.		MOTIF I fig.a	fig. b	fig. c	fig. d	MOTIF I fig. a	fig. b	Varied figures c and d		Motif 1 in Augmentation

ib



and in paral=l motion figure 'e'	Bar 11 Trans=poses minor 3rd higher	fi=gure 'e' in inver=sion	Sequential repe=tition of first part of Motif i	Contrary motion tone-row passage	Ascending scale pas=sage. A major in character.	Repeat of bars 20-23 Extension of Aib

The following conclusions can be drawn from the diagram:

The dynamics and melodic curve work together. A high pitch in general gives a strong dynamic level. Low Pitches create low soft dynamics.

The continuous wavy melodic curves create activity and forward direction, leading to a climax (bars 20 and 25). The level to slight melodic curve creates stasis in dynamic melodic content and the basic 'line in a line'.

The motif of Section A contains all the aspects required of a well constructed motif: a melodic pyramidal curve creating a strong climax and an interesting wide range which lends itself to satisfactory development, and to activity in melodic content with supporting dynamics against a static low melodic level accompaniment which creates a satisfactorily contrasting musical sentence. The motif is more distinct against a static background than it would have been against an active background. Symmetry can be found in the four-bar phrases of Section A 1. The five bar phrase, at the centre of Section A 1, is the only unsymmetrical phrase. The 5th bar is an extension and leads to the climax bar, bar 20.

Section A^1

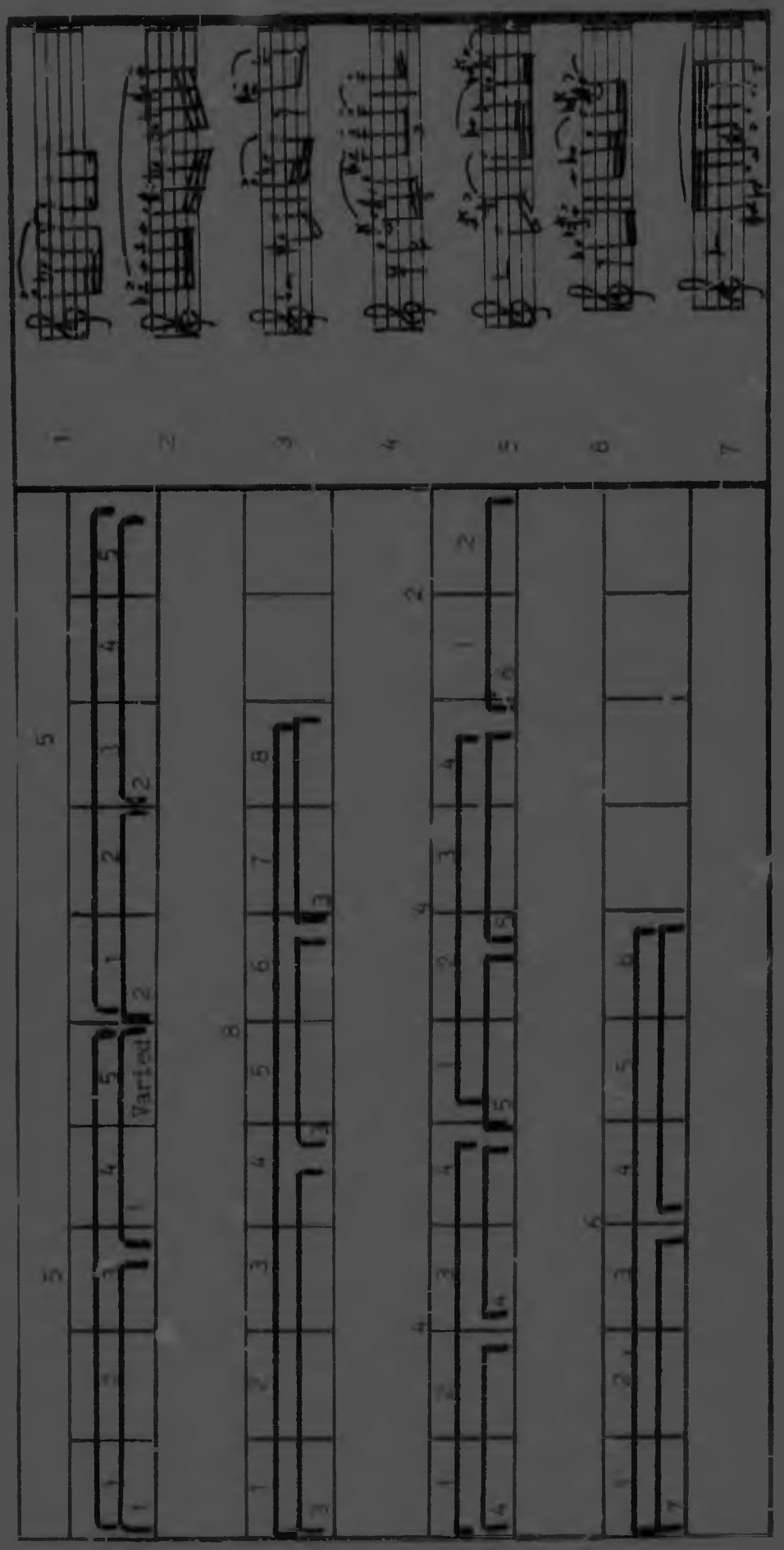
Part b: Poco meno mosso e capriccioso (poco rubato) ♩ = 84

(bars 28-61)

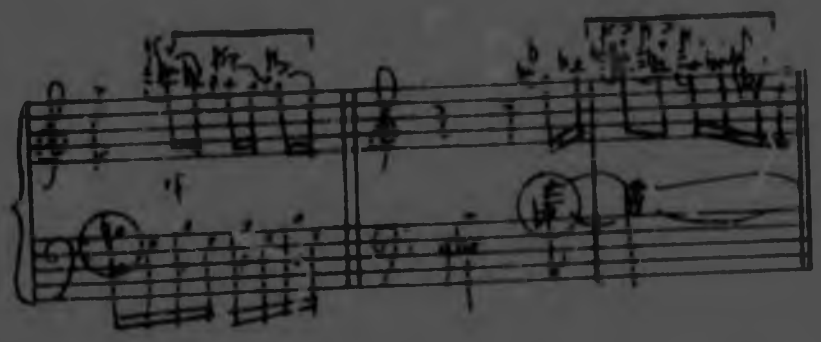
Part b is one unit with only a Coda from bar 56 to the end. The whole structure is composed of unsymmetrical phrases, five bars in length, and of symmetrical phrases, 2, 4 or 6 bars in length. The symmetry in the construction can also be traced in the repetitive phrases, either exact in melodic content or with slight alteration and variation. Each of the five-bar phrases is balanced against another five-bar afterphrase.

The aspects of symmetry in the construction of the work are illustrated in the following diagram:

(Note: Numbers 1 to 7 represent the seven different ideas used in constructing division b of part one).


Varied

Part b, which is much more lyrical in style, mood and content than part a, uses seven different melodic ideas, which are all basically derived from one another and especially from ideas one and two. Fractions of motif i of part a can also be seen in this section but are used much more freely, both rhythmically and melodically.



Bar 9 Bars 35 and 36

Section B^1

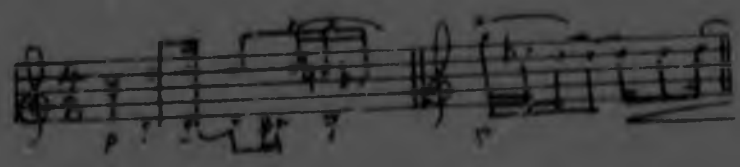
Section B^1 can be divided into three parts, a, b and c and is therefore written in Ternary Form.

Part a: Poco meno mosso: leggiero e scherz. (♩ = 72)
(bars 62-89)

Part a is divided into three divisions. Divisions one and three are basically the same whereas division two provides the contrast.

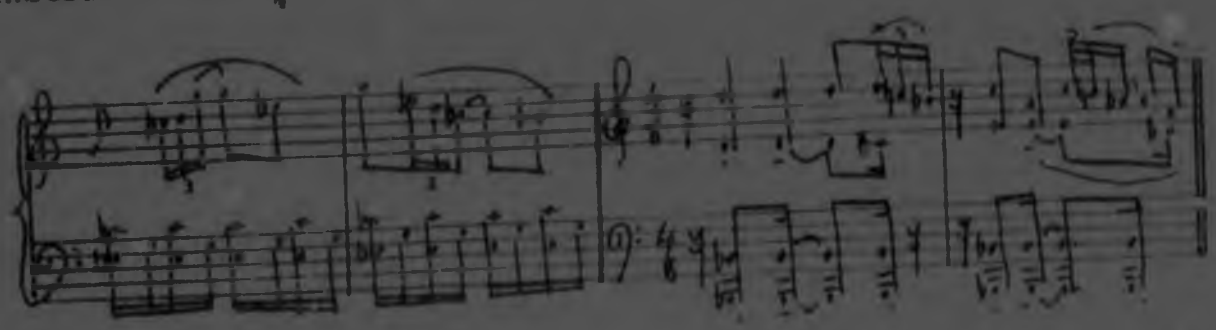
Division one (bars 62-69)
The material used in division one is derived from motif i and idea i of Part b.

The repetitive note 'd' enters first, followed by a triplet figure in contrast with idea i where the three-note figure enters with repetitive 'd's' afterwards.



Bar 62 Bar 28

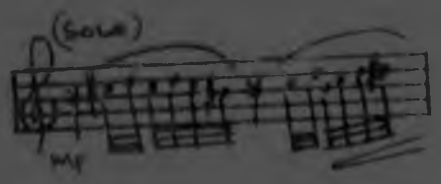
An idea similiar to motif Ai is contained in bars 62 and 63, the first and second bars of this part. The melodic curve and rhythmic structure are very similar in that Chisholm main= tains the small pyramidal curve and the three fast notes tied over to two slower notes under a slur mark, particulary in bar two. Bar one, on the other hand, inverts the rhythmic figure: the triplet figure now comes last instead of first. The tonal centre changes to B^b instead of to E^b, and the drone-bass of the pedal is maintained. The tempo changes to $\frac{4}{8}$ instead of to $\frac{2}{4}$.



Bars 3 and 4 Bars 62 and 63

Division two (bars 70-74)

The piano enters after these eight bars of orchestral tutti with accompaniment material based on notes from the 20 Shruthis



This six-note demi-semi-quaver is very repetitive and is used in exact repetition, sequential repetition, slight inversion and is also extended with added chromatic scale passages. The bass plays a staccato 'strum' bass, in a syncopated manner.

The orchestra introduces a new melody which is very similar in construction to the fourth section, part III, of the first movement and to Variation III of the second movement of the orchestral part. It has the long sustained lyrical melody in

the top voice with a counterpart in the lower voice. In contrast to the orchestral descending single note bass, the upper voices have ascending lines which closely follow the sum of four semi-quavers per beat.

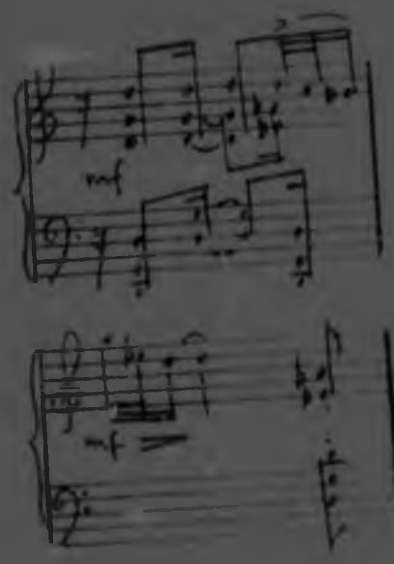
Sum:



Division three bars 75-86.

In this division Chisholm combines two to three ideas. He uses the ideas in juxtaposition with hardly any new material included. He has basically superimposed the idea of part A^1b on the first idea of part Bi. The occasional use of segments from motif Ai also occurs.

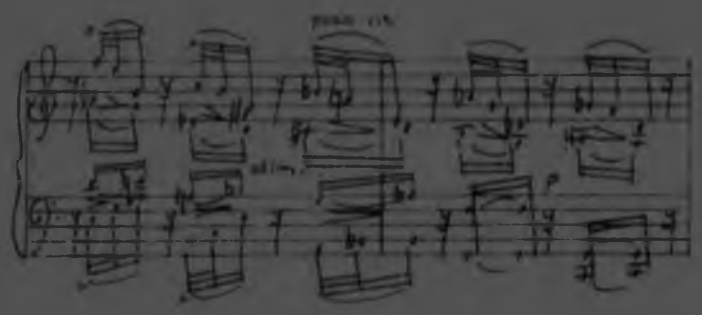
The superimposition of Bi and Ab



Coda bars 87-89

The three-bar coda extends the part through the use of the sequential repetition of the last, three-note the figure of, part b, Section A,  , and this figure is played in parallel motion with semitone distance between. The sequential repetition descends with notes of the selected tone-row (Raga)

of this Section.



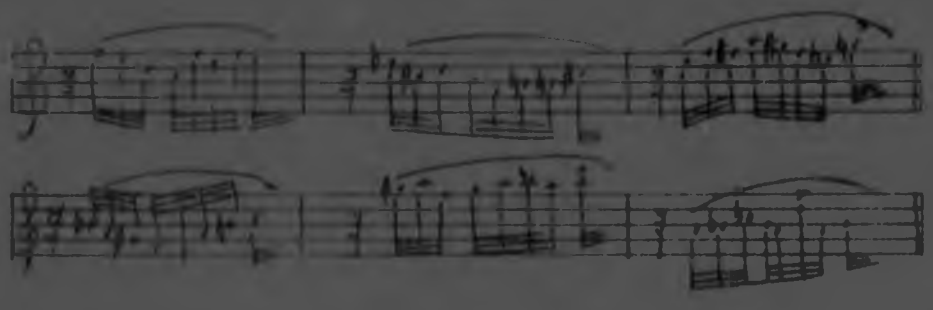
Bars 88 and 89

Section B^1

Part b (A tempo) (bars 90-110)

Part b uses the same style and material of before; the three-not; motif remains prominent. The piano plays in demi-semi-quavers, an accompaniment very similar to Section A, part b. The piano accompaniment uses different fixed patterns in the running passages. The patterns stretch over either two bars or over one. The beginning of each pattern differs from the one preceding it, although it will again be used two or three patterns later. There are basically three distinct openings, which might be inverted or altered with the second entry few bars later.

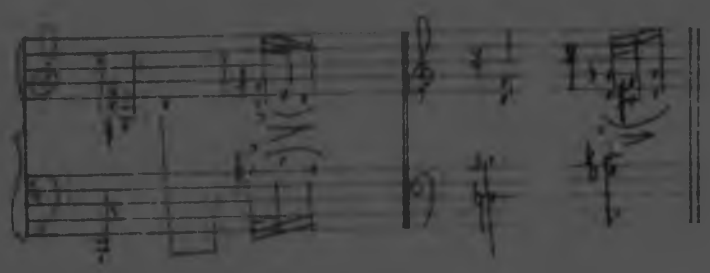
The three basic openings, with their altered variants below:



The orchestral part uses the three-note figure against a staccato bass (dotted crotchet to quaver). The three-note figure is varied and altered after every second bar.

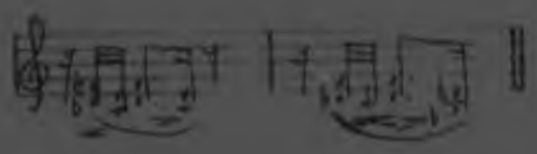
When it is then used, it is in a very repetitive manner The second bar echoes the first but with a slight intervallic change in the last figure.

Accompaniment figure in the orchestral bass.



Three-note figure variants.



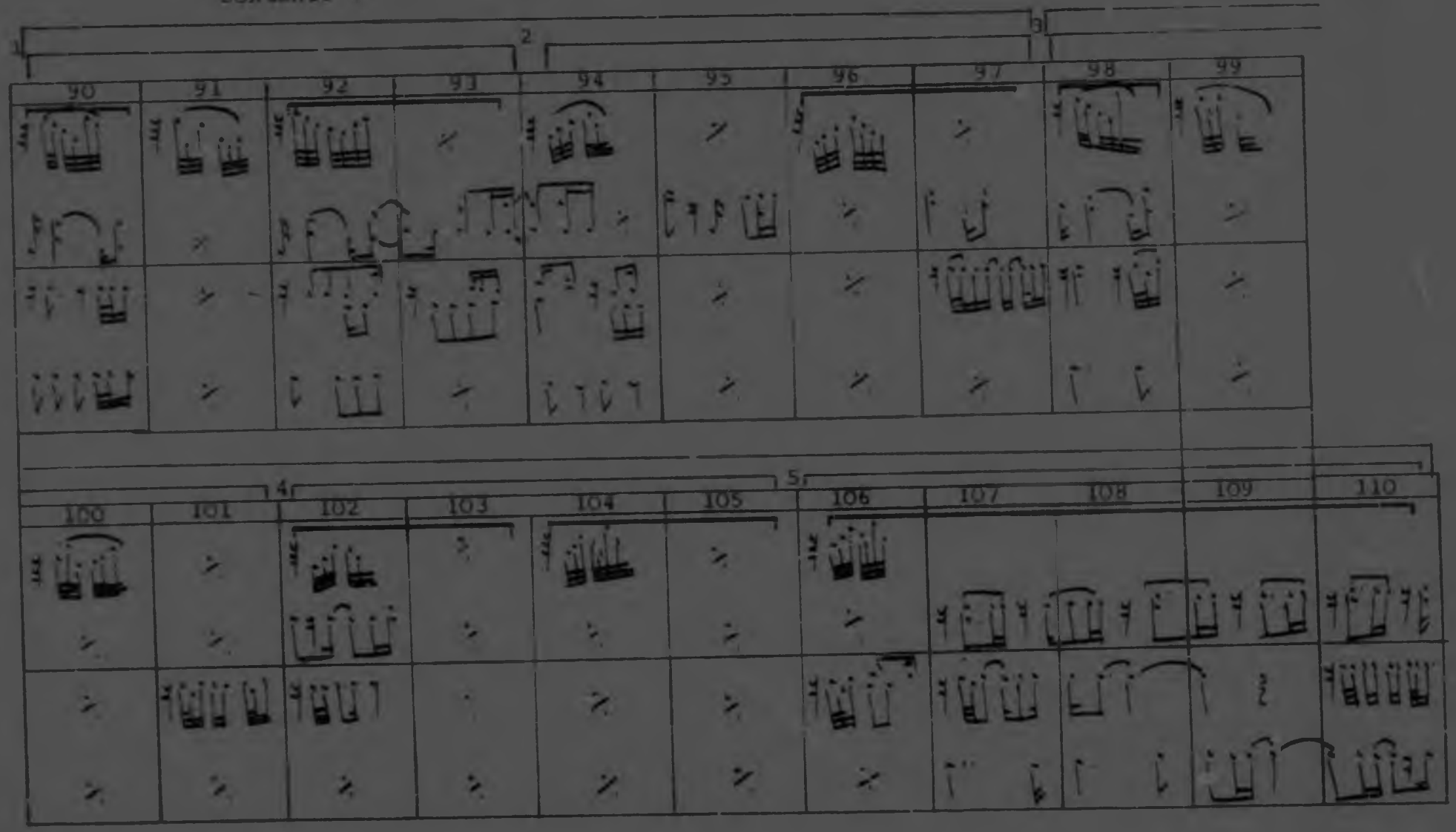


The melodic construction is illustrated in the following diagram.

SECTION B PART b

Sentence 1

Sentence 2



The diagram shows that symmetrical form is very prominent in this division of Section B.

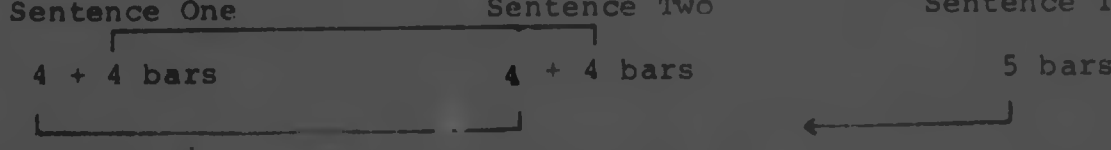
Symmetry is observable in the phrase lengths. There are four four-bar phrases and one five-bar phrase.

Symmetry is also obvious in the application of material.

Phrases one and three use the same material. The piano part uses the four-note descending passage with a syncopated accompaniment. The three-note figure features in both phrases in the orchestral part.

Phrases two and four on the other hand are also similar in melodic and rhythmic content. Both enter in the piano part with an ascending passage while the bass accompaniment uses tied-notes.

Sentence one can be allocated to phrases one and two, and Sentence two to phrases three and four. Phrase five stands alone and can be regarded as an extension of sentences one and two, because the material used in these two phrases are in varied forms with strongly recognisable similarities to the earlier material.



Section B'

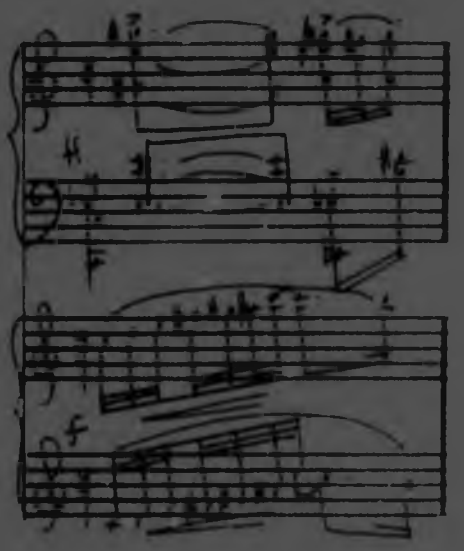
Part c Poco maestoso e con fuoco (♩ = 66) (bars 111-126)

Part c is very similar to part b, in that it uses the same melodic as well as rhythmic content and structure. The piano instead of the orchestra now plays the melody with the orchestra introducing new material which serves as an exciting accompaniment to the melody.

The melody is now played with much more bravura and excitement. The reason lies not just in the new expression mark, but also in the colourful chordal use of the melody which is doubled in the

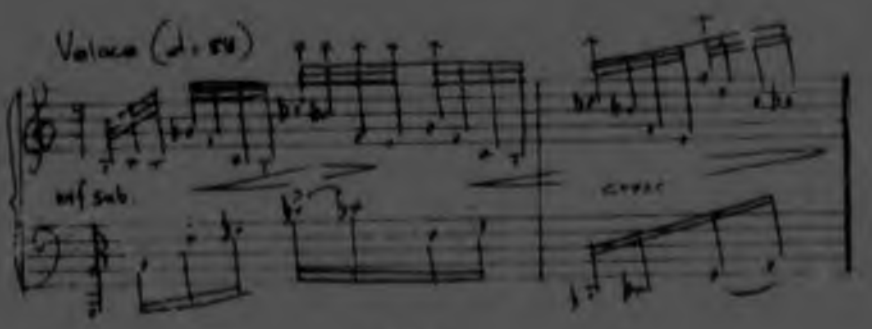
left hand with a similar chord on every second beat. The colour effect is therefore lightened because of the added third note to the octave. Another colourful, forward-driving effect is created by the parallel ascending running glissandi of the orchestra. It uses two tone-rows, the original selected Raga, and the other tone-row which is used in Section B, part a, where Chisholm uses most of the notes of his selected Shruti. The two tone-rows alternate for two bars.

The following example illustrates the colourful melody in the piano with the orchestral accompaniment.



This sections ends with a lively Coda beginning at bar 121. (Veloce ♩ = 88).

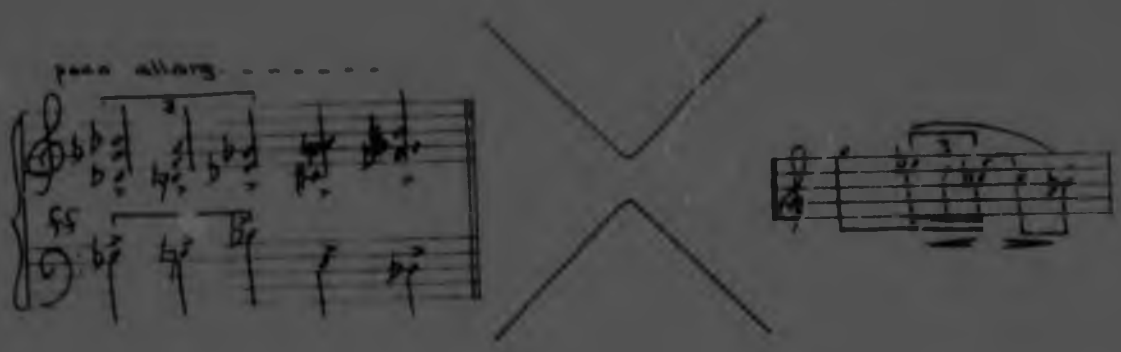
The orchestra has a tremolo on 'f' in the bass, while the piano part uses a four note demi-semi-quaver figure in sequential repetition. The repetition is based on the selected tone-row of the opening section (Aia). Against this fast four-note figure a slower four-note figure occurs which also makes use of sequential repetition based on the selected tone-row.



The last two bars use part of motif Ai in augmentation - a reminder of the motif before the next new Section, Section B, starts, which will contain completely new material with occasional references to Section A.

The augmented motif Ai is played in the orchestra with a minor image figure accompaniment in the bass.

The contour is therefore a contrary-motion or mirror contour.



Above this augmented motif the piano plays a trill on 'g^b' and 'f', which shifts the tonal centre from the previous 'f' to g^b. In the new section the trill ends chromatically upwards, on note B^b, the new tonal centre. A pivotal note thus occurs between Sections A and B and creates a smooth link between the two different sections. The last note of Section A is the first of Section B.

The general form of Section A can be represented as follows:

Section A + B

Section A (bars 1 - 61)

Part a (i + ii) + b(i + ii + iij)

Section B (bars 62 - 126)

Part a (i + ii + iii) + b + c

SECTION III-A^2 ($\dot{}$ = 92) Tempo I^o (bars 127-198)

Section A^2 enters with an orchestral introduction based on material of A^1, division b. The introduction or the 'Alapa', as the Indians call it, is only eleven bars long before an orchestral episode which is sixteen bars long and continues with fractions of motif i and fractions of division b in diminution.

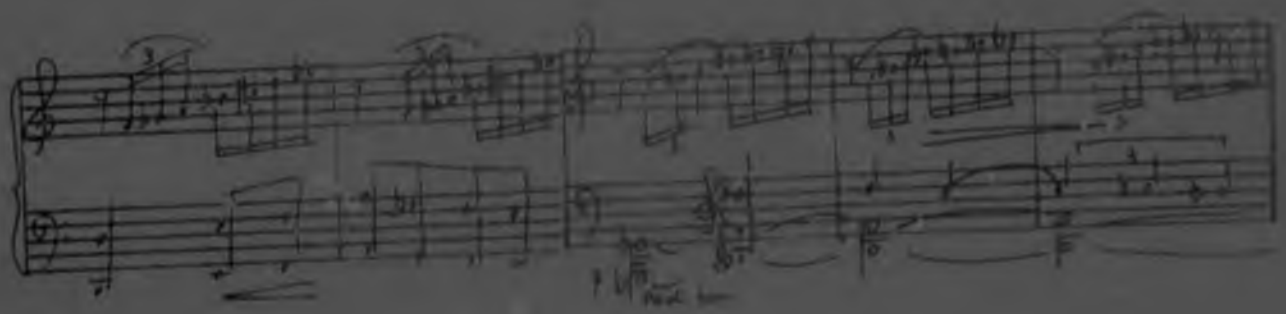
The 'Alapa' is an exact transposition of a minor third above and major third below bars 19-26. The transposition is not constant but varies from a tone to an interval of a fourth.

Slight canonic imitation occurs between the soprano and bass. part of the orchestra. The canonic imitation occurs in the lower octave, at the first entry, and later recurs a ninth lower.



The canonic imitation is not exact, in that it inverts itself half way, to move in the opposite direction. It maintains the figuration of the first voice but uses free inversion imitation.

Episodic material follows this canonic imitation material in augmentation and diminution at the same time. Chisholm uses the diminution of the canonic imitation material as a repetitive figure which first starts on note 'f', repeating it sequentially, starting on g^b and then on 'a'. When it reaches 'a' Chisholm repeats this figure while the lower augmentation is repeated seven times to change pitch only after every figure has sounded.



Repetitive diminution figure above canonic figure

Repetitive diminution figure above augmented canonic figure

At the end of Section 5 the introduction and opening of this section also end on note 61. It leads to the recapitulation of Section 4 on the original pitch and tonal centre E♭.

The only outstanding difference is that the piano solo, instead of the orchestral solo, now introduces motif i.

The section can again be divided into two. The first division is one bar short, comprising ten bars instead of eleven. The second division does, however, start with the original material, played again by the orchestra.

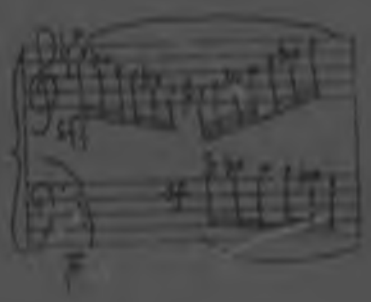
This second division is greatly extended. Instead of being sixteen bars long, is it extended to 36 bars. The material changes considerably after the first six bars of this division. Sequential repetition, augmentation of earlier motifs and new material form the basis of this division.

Complex contrapuntal writing can be seen in bars 181 to 191.



Bars 180 and 181

Descending passages imitating each other in a canonic way are also important developmental or extension devices used in this section.



The connecting link between Section A and the following Section, Section C, is a rapid demi-semi-quaver scale passage descending over two-and-a-half octaves. The last note of Section A is again the first of the next, a pivotal note linking these two sections smoothly.

SECTION IV - C Allegro Barbaro (𝅗𝅥 = 𝅗𝅥) (bars 199-291)

Section C, the centre of the Rondo, is the longest section of the Rondo Burlesca, 92 bars long. It is the most contrasting section, not just because of the tempo mark, but also in style, character and in the application of new material. Like most of the other sections, Section C can also be divided. Because the two divisions contrast with each other it can be regarded as Binary in Binary or Two-Section Form.

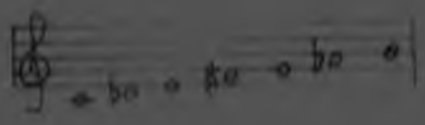
Division a (bars 199-244)

Division a is basically as long as division b, being only one bar shorter. The two halves are well balanced in terms of length. A very interesting aspect of the different sections so far is Chisholm's use of a short introduction (Aiuto) before the entry of main motif of the particular section.

Section C, division 'a', therefore starts with a 3 1/2 bar repetitive accompanied figure in the orchestral part. As in the first Section A, Chisholm also uses an ostinato (bass) a repetitive bass pattern which serves as accompaniment material to the motif above.

The tone-row on which the ostinato pattern is based is different from the selected tone-row of Section A and therefore forms its own tone-row with alternating tonal centres C and D^{b}. The tone-row is, however, very similar to tone-row I of the first movement with only one alteration, namely f sharp instead of f natural. By selecting this tone-row, so closely related to tone-row I, a close relationship between the different sections can be seen, particularly in the tonal centres, motivic material, style, character and form. Chisholm's concerto is an obviously well constructed musical composition with movements and sections leading into and developing out of one another.

The selected tone-row for Section C division 'a':



The ostinato bass pattern and also the character and tempo mark, Allegro barbaro, can be compared to the music of Bela Bartok. One specific example is the Suite, op.14 for piano, which uses the same percussive accompaniment in one of the pieces as does this section.

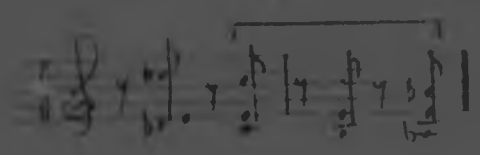


This pattern continues basically up to bar 234 and is reduced in sound up to bar 244 in the orchestral part. Reference to the alternating tonal centres C and D^{b} in the bass appears in motif of the second movement, which also alternates every other bar. The rhythm, style and character are, of course, different. The syncopated chord in the soprano is also very similar to motif ii of the second

movement: in that a descending section is used, with the same note pitches, and the same rhythm and staccato effects. The only difference is in the extra $D^{\flat}$ with which the soprano introduces the pattern and in the enharmonic change, from $G^{\flat}$ to $A^{\flat}$.

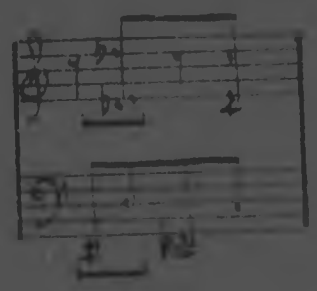


Second movement, motifs i and ii



Section C, third movement

The D^{b} syncopated chord with the $D^{\flat}$ of the bass can be seen as a diminutive reference to motif i of the second movement.



The wind section of the orchestra enters in the fourth bar with the fourth motif of Section C. There is a close resemblance between motif i and the motif material developed in Section A^{1}. The material and style are very similar but differ in tonal pitch and melodic curve.

The melodic curve of Section A^{1} is the complete opposite of the curve of this motif.

Section A^{1} (a)



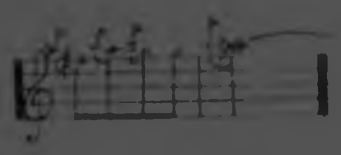
Section C (a)



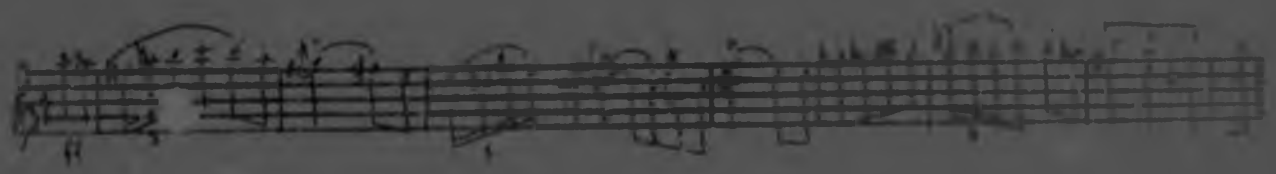
The motif uses the three-note figure idea and makes use of acciaccaturas ( ). The piano, which plays the motif in parallel motion, a third apart, repeats the four-bar motif twice.



The last three notes change and end on an augmented second below B, namely A^b.

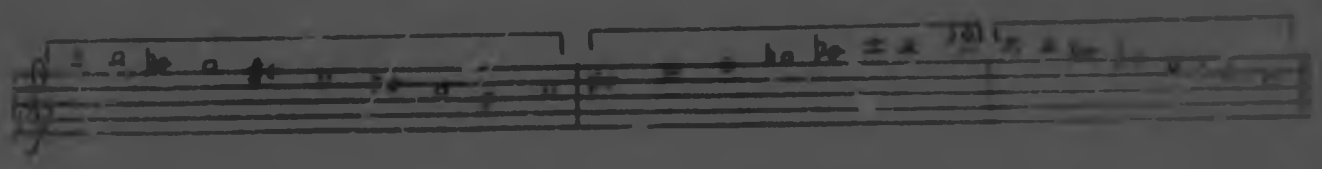


The piano solo enters, alone, with a varied extended motif using inversion and ornamentation:



The motif is extended to nine bars by the augmentation of one idea, by changing the ornamentation of the main note and by using the basic 'line in a line' in a straight and direct way.

Basic 'line-in-a-line' of the extended motif:



Basic 'line' of motif Extention 1 Extension 2

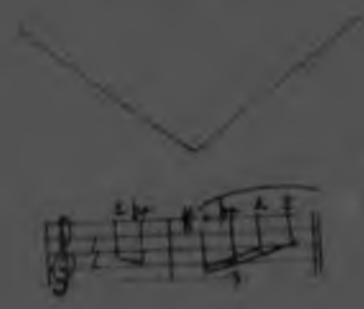
The inversion of the motif is only stressed over the first few notes. The melodic curve is more highly inverted than the melodic intervals.

Melodic parts:

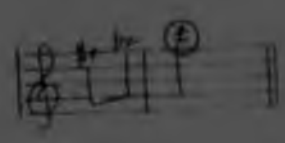
Main motif (Orchestra)

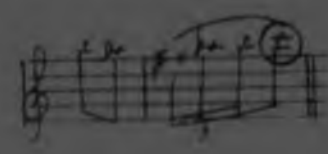


Varied and extended Motif (Piano)

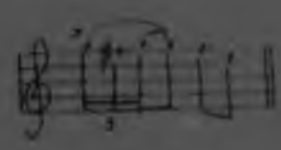


Ornamentation which elaborates and extends one note can be seen in the opening notes of the extended motif.

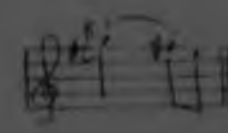




The reducing of ornamental devices occurs rather frequently in the extended motif.



now becomes



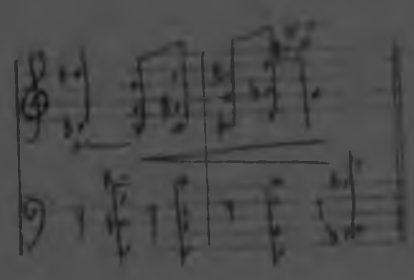
The motif still appears four times before the next part of Section C.

When it is first repeated by the orchestra it is more closely related to the original motif than to the extended motif. The orchestra starts with an ornamented upbeat of the extended motif, but then continues with the original material although the last note has changed. The next entry is an exact repetition of the orchestral motif. The third entry, which is basically only three bars long but is extended by prolonging the last note, is much more like the extended piano motif but in a much shorter selected version against the sounding motif.

the orchestral accompaniment continues with the ostinato bass until the solo piano again enters with the extended motif, six bars in length, but [illegible] sounding a perfect fifth lower than before.



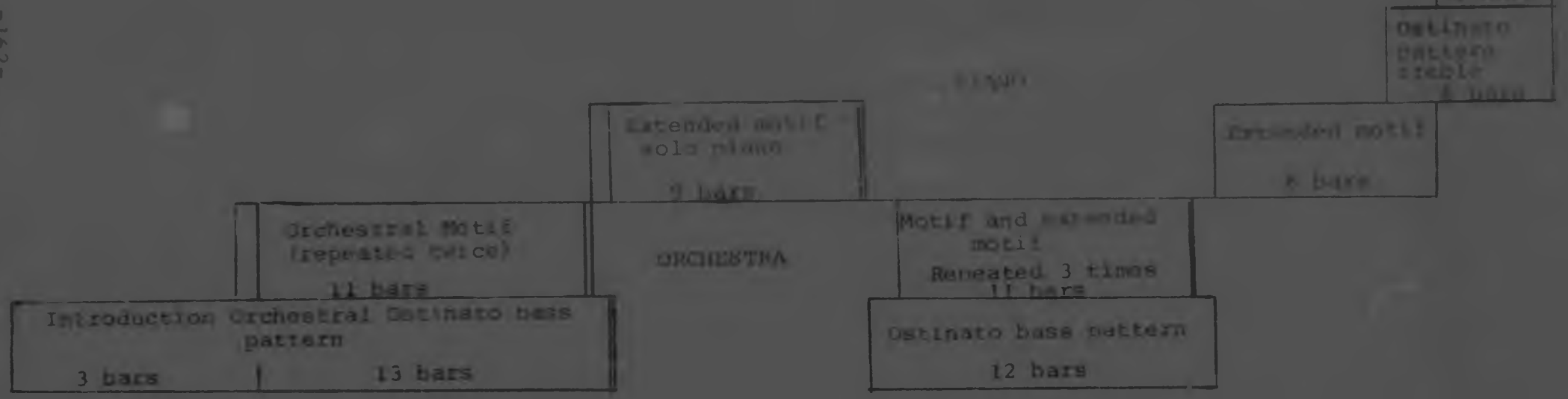
Half way through this motif the interval distance changes from a fifth to a [illegible]itone. For the first four bars the motif is written [illegible]arallel motion, with a distance of a fourth between the two voices. After the parallel motion, the soprano continues with the extension of the motif, while the bass part continues with the ostinato pattern of the orchestra - but using only the soprano part and repeating it three times, each time on a different pitch.



The last four bars anticipate the semiquaver figures of the next part in the treble.

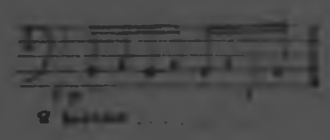
Part a can be illustrated diagrammatically.

SECTION C Part B

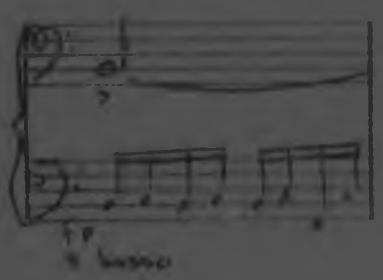


Part b (bars 245-291)

More than half of this part is given to the solo piano. This part is the development section of part a. Only certain fractions of the motivic material of part a are used. The orchestral ostinato pattern of before is now replaced by a low eight-note semi-quaver figure and is also as an ostinato bass.

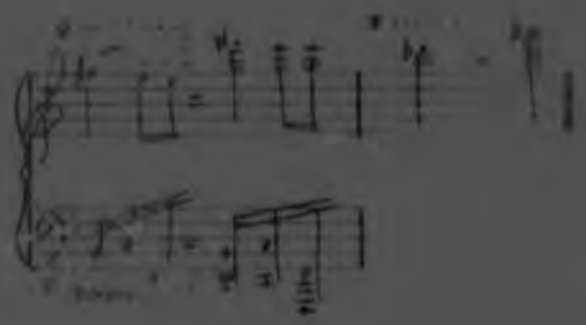


As in part a, part b also has an introduction of six bars. The top register holds a pedal point on B for six bars while the ostinato pattern in the bass continues. The register is very low and doesn't exceed the range of a sixth.



When fractions of the motif enter in the seventh bar, it is in the very top register. Chisholm is here really utilizing the wide range of the piano, a span of 5 1/2 octaves.

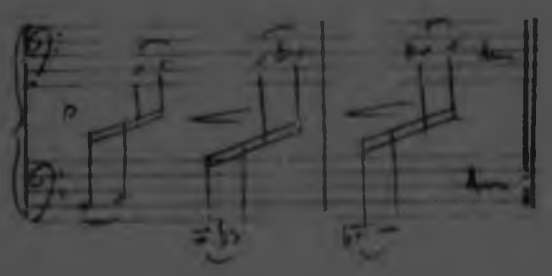




The motif is regularly interrupted by semi-quaver figures.

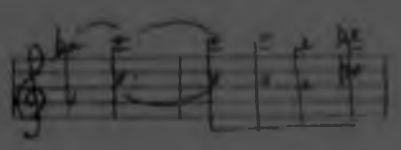


After seventeen bars of motivic material, the piano part changes to a four-note figure which is used either in an ascending or descending manner which is repeated in a sequential way.



The orchestra enters in bar 267 with motif material above this repetitive figure. The motif used in the extended motif of the solo piano part is based on the selected tone-row of the first section of the Rondo Burlesca.

From bar 276 the orchestra uses a new two-bar idea which is used in a repetitive way.



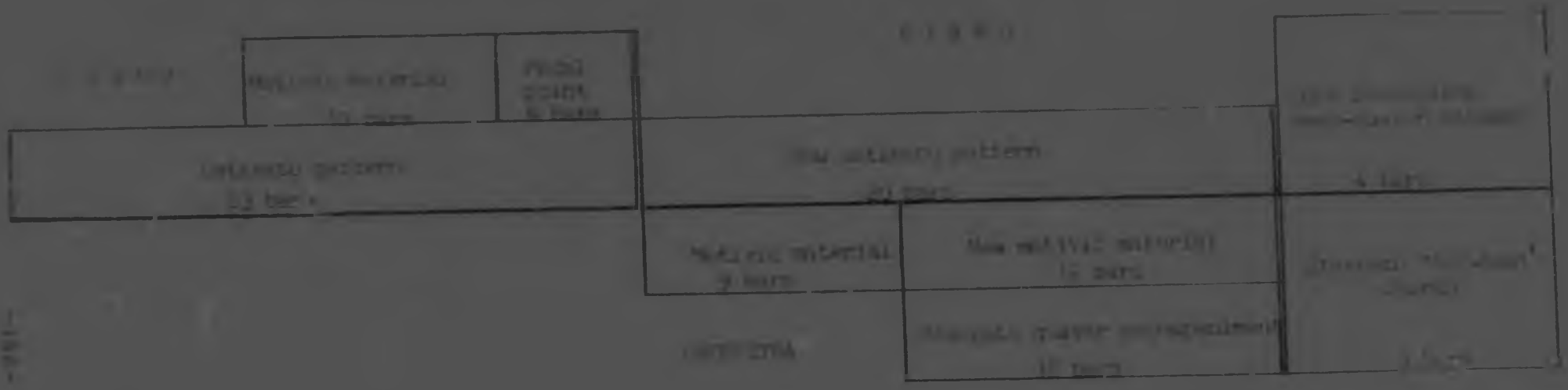
Coda

The last four bars, bars 288 to 291, form the Coda of Section C. A semiquaver passage in descending form which covers nearly the whole wide range of part b, is featured in the piano part.



The orchestra uses off-beat staccato chords and supports the piano part in the Coda.

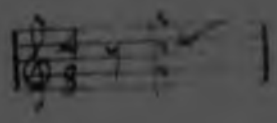
The following diagram will demonstrate the motivic con= struction of part b.



SECTION C part 5

SECTION V A^2 (+ B^2) $\frac{4}{8}$ metre change (bars 292-299)

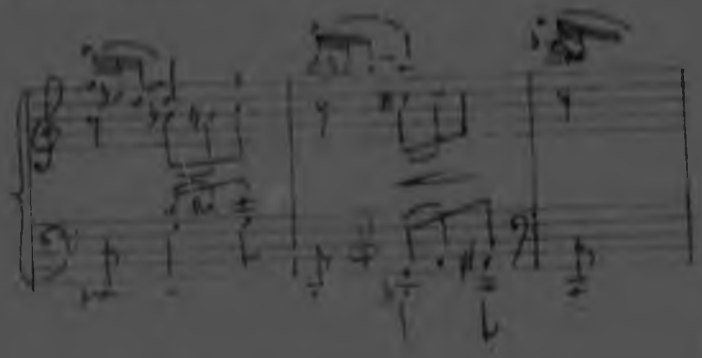
This third return of Section A (+B) is the shortest of all the sections, being only eight bars in length. Only fractions of Section A are repeated. The recapitulation of Sections A and B is superimposed in Section V, which makes this section a very concise and short one. Section B dominates Section A in that the $\frac{4}{8}$ metre and other prominent material used in this section are derived from Section B. Section B^2 is also the only section of the two which recapitulates the previous Section B^1 exactly, except for the pitch difference and added notes. B^2 is now transposed a perfect fourth higher and the added extra notes create a chord structure instead of an open octave. The note added is either a fourth above the lowest, or a fifth below the top note.



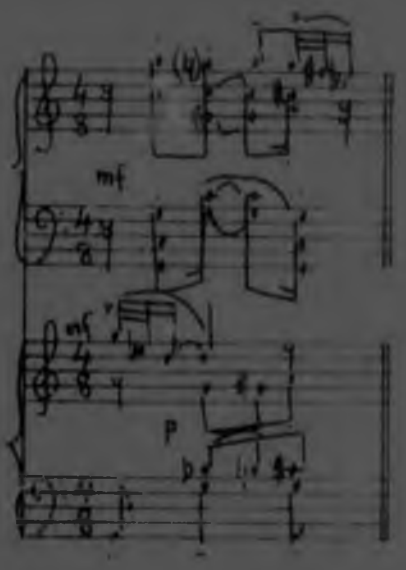
The material of Section A^1, part b, sounds below the piano recapitulation of Section B. It is not a complete recapitulation but uses only fractions of the lyrical motif although the tonal pitch is repeated exactly.

This whole treatment of the lyrical motif of Section A^1 is sequential and makes use of the exact repetitions of a figure. (bars 292 and 293).

Sequential repetition (bars 293-295):



The following example shows the two Sections in juxtaposition. (bar 292).



Section B^1

(bar 293)

Section A^1b

SECTION VI - D coda (bars 300-386)

The Coda, the final section of the Rondo Burlesco, is 86 bars in length. The Coda, which is simultaneously played by the orchestra and piano, can be divided into four parts that differ in character, tempo and melodic as well as rhythmic content.

Part i Allegro molto ($\dot{\text{J}}$. = 140) (bars 300-343)

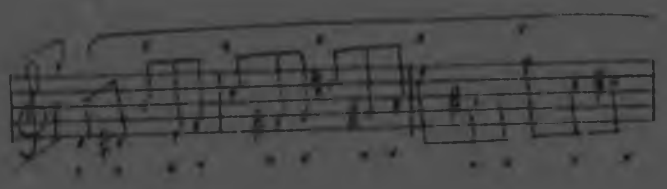
From the $\frac{4}{8}$ metre of the previous Section the tempo now changes to compound simple time in $\frac{6}{8}$ metre. Part i is fast and lively, using free material and long phrases. Long phrases, eight bars in length, are necessary to maintain the smoothness and flowing style of such a fast compound tempo.

Part i leans on both the flattened and the sharpened tone-rows used in the third movement.

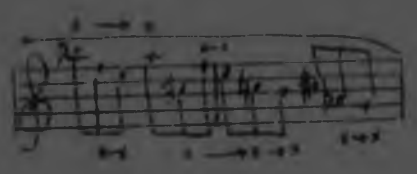
Chisholm uses specific patterns for ascending as well as for descending lines, both being used sequentially. The ascending pattern uses conjunct and disjunct movement.

Two chromatic lines also occur in the ascending form. The first and fourth notes of the six quavers, i.e., the chromatic movement occurs on every first and second beat. The second

[illegible] occurs on every second and third and on every forth and six notes.



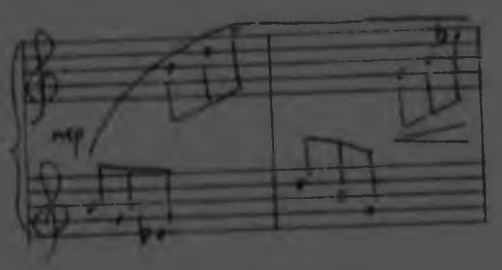
The descending form is less chromatic although it may be found between different beats.



The accompanied figure construction in the piano part, contains both ascending and descending lines but changes pitch only on every first and second beat of a bar.

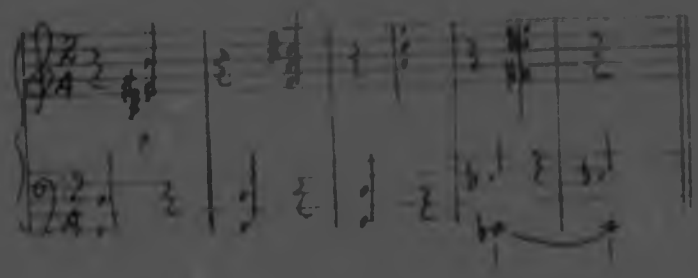


These two figurations continue for two sentences of eight bars each, when it changes to alternating and descending broken chord figures in bar 316.



This figuration in the piano part continues until bar 343, which marks the end of part 1.

The orchestral part uses the same staccato line of ascending to descending crotchets as the piano accompaniment but in this case it has a chord structure as basis and not just a single note.



The tonal centres are established and altered by repetitive notes in the bass which change after every 6th bar.

Tonal centres $\frac{2}{4}$ G, E^{b}, G, B; $\frac{3}{8}$ G, G, E to flexible centres, changing per bar, C, $C\sharp$, $C\sharp$, F, to long tonal centre E^{b} at $\frac{2}{4}$ metre change, as featured throughout part a. An interesting aspect is that Chisholm wrote the orchestral part in $\frac{2}{4}$ metre against the $\frac{6}{8}$ metre in the piano part. The metre changes to $\frac{6}{8}$ at bar 316, at which point the material in the orchestra also changes to a more flowing style, and becomes more prominent with the introduction of motif i of Section A in a free augmented way. The augmented varied motif i is used sequentially, always on a higher pitch. Against this motivic playing, the sustained tonal centre approach in the bass is continued.

The freeness in the motif lies only in the melodic intervals and not in the overall structure.

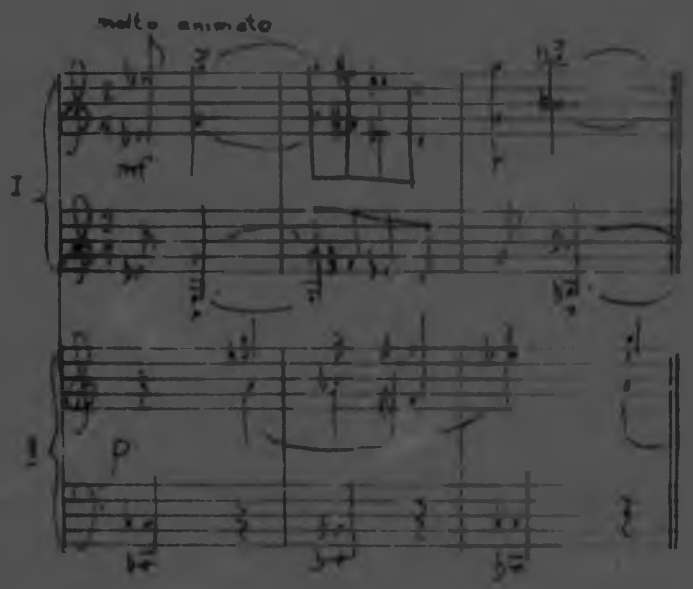
Original motif i



Augmented motif i

Part ii molto animato (bars 344-355)

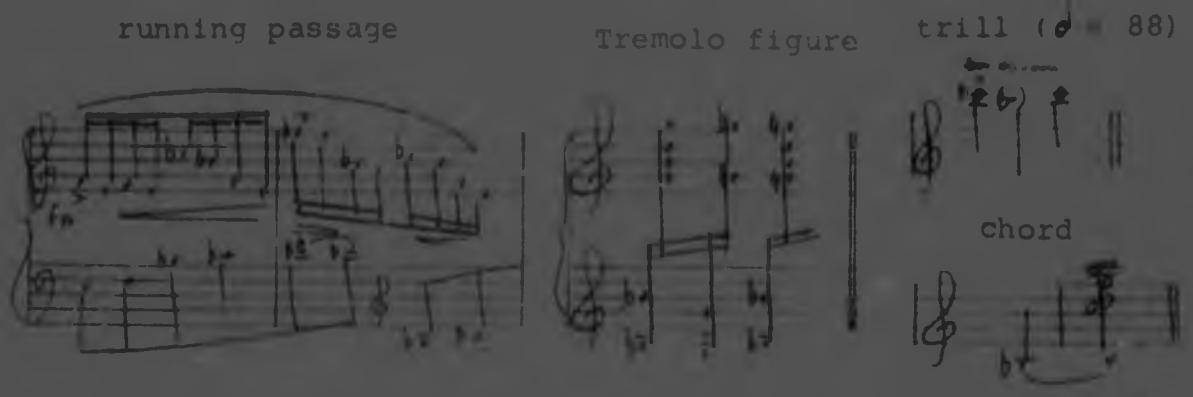
This short animated part is based on part b of Section A, but in free inversion. The piano part plays the motif in parallel motion against a free repetitive pattern in the orchestra.



The tonal centre changes between $C^{\flat}$ and $E^{\flat}$, very much as in the opening of the Rondo Burlesca. Part ii therefore actually establishes the finale section, not only in terms of the recurring material, but also in terms of 'tonality'.

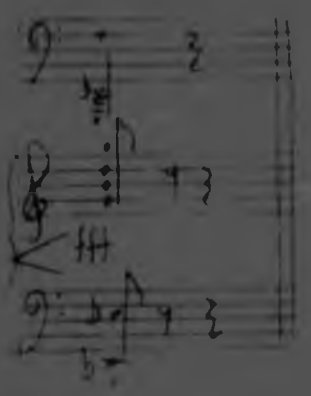
Part iii Veloce (L'istesso tempo $\dot{o}$ = 104)

Part iii is typical of cadential and coda material. Free running passages are introduced in the piano part to demon= strate the technical ability of the performer with chromatic semi-quaver chords alternating between the two hands (tremolo form) and ending in fff on tonal centre $E^{\flat}$ in octaves, first in the low register then in the top. These chords are held for a few beats before returning to the low register for the final end chord and ornamental trills on $C^{\flat}$. These occur in both hands and,coupled with exciting chords, make the finale an exciting, bravura section for the piano.



The orchestral part holds a bass tremolo on tonal centre $B^{\flat}$. (the dominant of $E^{\flat}$), using broad chord playing and then

introducing trill figures. These three figurations follow on one another until bar [illegible] where all three are superimposed. The tremolo on the centre $E^{\flat}$ is in the bass, with the $c^{\sharp}$ minor chord in the middle register and an $E^{\flat}$ trill in the top voice. After this superimposition, and just before the last four tremolo bars, 1 1/2 bars of rest occur in both the piano and orchestra parts, after which the piece ends on tonal centre $E^{\flat}$.

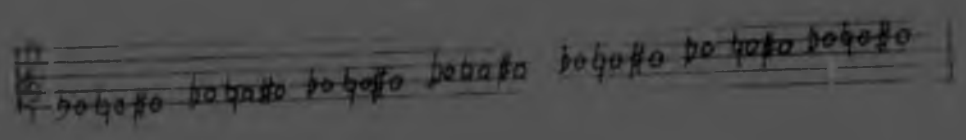


Conclusion - Concerto for Piano and Orchestra No 2.

A comparison of the different selected tones, tone-rows and motifs of the different movements reveals a relation= ship regarding melodic content, rhythmic aspect, tonality and structure.

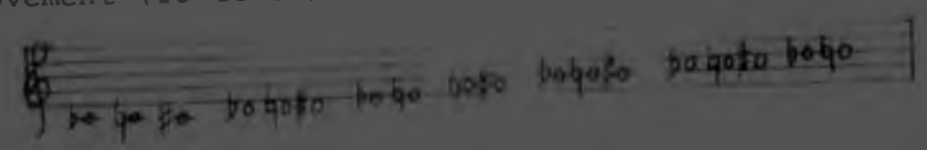
'Shrutis'

First movement. (21 tones)



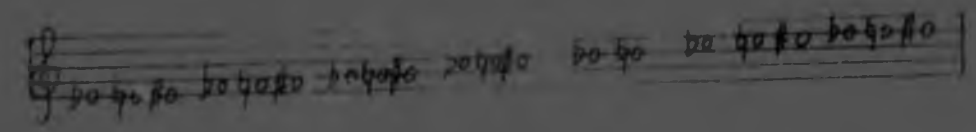
Tonal centre $E^{\flat}$

Second movement (18 tones)

II 

Tonal centre C

Third movement (20 tones)

III 

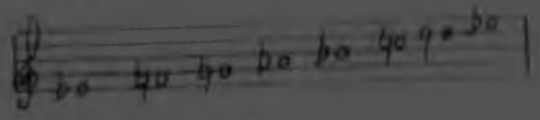
Tonal centre $E^{\flat}$

Conclusion

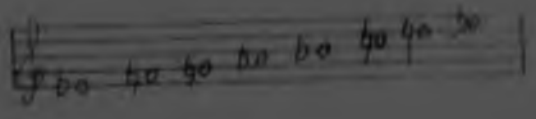
The 'Shrutis' of the first and third movements are similar except for the tone division on the fifth svara in $B^{\flat}$; both movements have the same tonal centre $E^{\flat}$. The division of svaras 1, 2, 5 and 6 of the second movement is comparable with the svaras of the first and third movements. The other svara divisions are different.

Svaras

First Movement.



Second movement.



Third movement.



Division of svaras

Indian system : sha(4)ri(3)ga(2)ma(4)pa(4)dha(3)ni(2) = 22

First movement : " (3) "(3) "(3)"(3) " (3) " (3)" (3) = 21

Second movement : " (3) "(3) "(2)"(2) " (3) " (3)" (2) = 18

Third movement : " (3) "(3) "(3)"(3) " (2) " (3)" (3) = 20

Conclusion

The svaras of the first and third movements are the same. The symmetry of the divisions, similar to the Indian svaras, can be found in the first and second movements. The third is unsymmetrical.

The Indian System can be divided into two equal tetrachords, which form a symmetrical pattern.

	4	3	2	4	4	3	2	(4)
Movement I	3	3	3	3	3	3	3	(3)
Movement II	3	3	2	2	3	3	2	(3/2?)
Movement III	3	3	3	3	2	3	3	(3)

Ragas

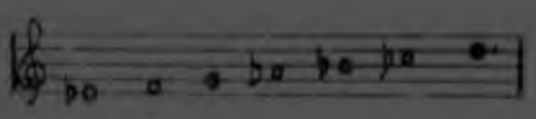
First movement (the main tone-row of the seven)

I 

Second movement

II 

Third movement

III 

Conclusion (Ragas)

The first and second movements are based on the same tone-row except for one alteration on the fourth note, f(f#). The tone-row of the third movement differs completely.

Tala (the rhythmic pattern)

First movement

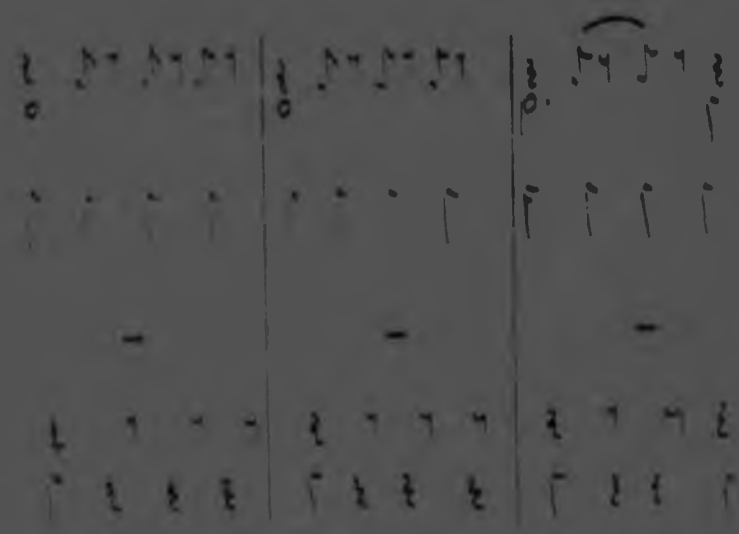


same (initial beat)

tali (other beats)

khali (empty beats)

Second movement

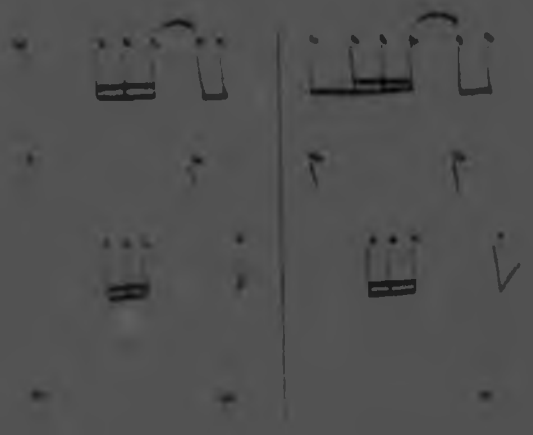


sama

tali

khali

Third movement



sama

tali

khali

Conclusion (Tala)

The first and second movements play on every down beat (sama) of the rhythmic pattern and both have a fair number of empty beats, where no samas occur. The use of the tali in the first and third movements is again very similar

 and

The khali in the third movement falls basically on every sama (down-beat) and therefore weakens the metric pulse or rhythm but strengthens and emphasizes the rhythmic pattern of the motif.

Alapa (introduction - first exposition of the theme (raga))

First movement	8 bars
Second movement	NONE or 13 bars (theme)
Third movement	2 bars or 27 bars

Conclusion
All the introductions differ from each other.

Form

	First movement	Second Movement	Third Movement
	Two-Sectional Form	Tema con Variazioni	Rondo Burlesca
Part A	Introduction	Theme	Introduction
	Section I	Variation I	Section A a I
	" II	" II	" b II
	" III	" III	" B a III
	" IV & Coda	" IV & Coda	b+a IV
Part B	Introduction		Introduction to
Recapi-tula-tion	Section V	Variation V	Section A V
	" VI	" VI	" C a VI
	" VII	" VII	" b VII
	" VIII	"	" A+B VIII
	Coda	Coda	" D Coda i
			ii
			iii
			iv

Conclusion

Certain similarities can be discerned in this chart. All three movements consist of seven or eight sections variations. In all three movements the Coda follows Sections IV and VIII (Section VII of second movement). Introductory or theme material can be found before the first Section/Variation of each movement and after the last Section/Variation. Introductory material also appears in the first and third movements before Section V. The Concerto for piano and orchestra by Erik Chisholm is an exciting work as regards melodic and rhythmic content. The work itself is technically very difficult and requires virtuoso playing, especially from the pianist. The difficulty in the orchestral part lies in its rhythm.

This concerto by Chisholm is a platform concerto and should be included in the concert programme not only because it requires skilful technique from the orchestra and concentration and experience in the piano performance,but also because of the size of orchestra, the length of the work and the different sectional metric changes which form a sensitive musical whole.

GIDEON FAGAN

'HEUWELKRUIN' SUITE FOR PIANO AND ORCHESTRA

GIDEON FAGAN

Gideon Fagan was born at Somerset West, in the Cape Province, South Africa, on 3rd November, 1904.

After studying music at the South African College of Music in Cape Town, under prof. W.H. Bell and Adolph Hallis, he studied at the Royal College of Music in London from 1922 to 1926. He studied conducting under Sir Adrian Boult and Sir Malcolm Sargent and composition under Dr.R.Vaughan Williams; piano under Mr. Marmaduke Barton; harmony and counterpoint under Prof. C.H. Kitson, timpani under Mr. Charles Turner, and General Musical knowledge and History under Sir Percy Buck.

At 18 Fagan was the youngest student selected to conduct at the Parry Opera Theatre. At the age of 19 he conducted the Royal Albert Hall Orchestra, the Queen's Hall and London Symphony Orchestras. He was the first South African-born musician to become a professional conductor, both here and abroad, and the first composer whose works were performed by professional orchestras abroad. (Performances included those by the B B C Orchestra and the public premiere of his Tone Poem, 'Ilala', by the Halle Orchestra in 1942).

From 1926 to 1927 he made a number of guest appearances with the Cape Town Symphony Orchestra.

1927 to 1949 (England)
From 1927 to 1934 he conducted various theatrical companies throughout Britain and composed light music for theatres, radio broadcasts, gramophone recordings and music publishers.

He assisted Ernest Irving, music director of Ealing Studios from 1934 to 1939, in arranging, orchestrating and conducting music for films.

From 1939 to 1949 he conducted the B B C's Northern Orchestra in Manchester.

In 1949 he returned to South Africa where, for two years, he conducted the Johannesburg City Orchestra, which was incorporated into the S A B C National Symphony Orchestra in 1954. During 1949 he conducted different orchestras.

Fagan was appointed manager of the Music Department at the S A B C in 1954. From 1959 to 1963 he was Music adviser, and then Head of Music from 1963 to 1966. All these posts were held at the S A B C. As Head of Music, he founded the S A B C Junior Symphony Orchestra. He then spent more time at com= position and during this time also commissioned the first Radio Opera, "The Coming of the Butterflies", by Stephen O'Reilly.

From 1967 to 1973 he lectured in composition and conducting at the College of Music, after which he retired in 1973. During 1975 he lectured at the University of Stellenbosch.

In 1963 Gideon Fagan was awarded the Life Fellowship of the International Institute of Arts and Letters in Switzerland. In 1973 he received the Music Prize, awarded by the National Educa= tion Department, for his composition, "My Lewe", based on poems by Totius.

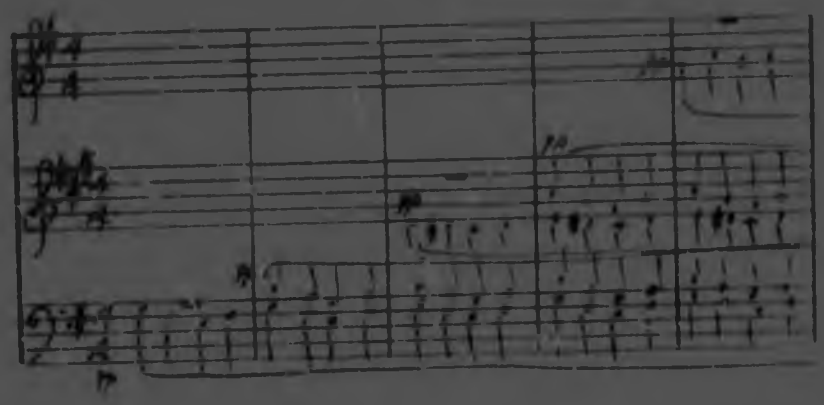
Fagan has a long list of compositions to his credit. Of the four= teen compositions for Orchestra, 'Ilala" is the best known work. One work for Piano and Orchestra, the Suite, "Heuwelkruin", was composed 1954. His one Symphonic Poem, "Tears", (1954) was com= posed for solo voice, chorus and orchestra. Also produced were two songs with orchestral accompaniment, and three pieces for chamber ensemble such as, e.g., "My Lewe" (1970) and "Nonet". In addition there are three works for piano solo, two for violin and piano, eleven songs with piano accompaniment and film music for feature and for short documentary films.

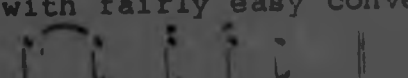
Style

The style of Gideon Fagan can be evaluated and discussed in terms of an analysis of the Suite, "Heuwelkruin", (Hill Crest), a work for Piano and Orchestra.

This post-Romantic South African composer with his background in conducting, which influenced his compositions in an indirect way, wrote music in a 'Stravinsky like' manner. He is firmly entrenched in the traditions of the Post-Romanticists and the new Twen= tieth Century School. The musical style is therefore a combination of many influences. The obvious influence of traditional music, i.e., a strict contrapuntal background, is clear in the opening bars of the Suite in the score for bassoons, clarinets and oboes: in strict first species, one note against one note, as Prof. Kitson

taught him in his student days.



Fagan also uses traditional metre such as $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{8}$ and $\frac{12}{8}$ with fairly easy conventional rhythmic patterns  and bass ostinato-figured playing. Fagan's harmonic approach is a little more adventurous in his frequent use of dominant ninths, minor and major sevenths in addition to the ordinary primary and secondary chords. Jazz chords might also have influenced his harmonic approach.

Some stylistic aspects concerning his use of material is the Debussy style broken-chord effects based on the whole tone scale, and the use of Stravinsky's chord parallelism.

Some parts in the Suite, 'Heuwelkruin',are very conventional as regards form structure, phrase structure and the general layout of the Suite as a whole. The melodic aspect is again more adventurous and in twentieth century style.

In Fagan's stylistic attempts at modern twentieth century techniques, where percussive ideas might sound rather harsh, the Post-Romantic influence has tended to suppress this percussive mode, which he employs specifically in the form of strong dynamic accents and the displacement of accent.

Fagan succeeds in creating the required mood and character of the different sections.

SUITE, "HEUWELKRUIN" ("HILL CREST"), FOR SOLO PIANOFORTE AND ORCHESTRA

By Gideon Fagan

"Heuwelkruin" was written in 1954 and was first performed by the pianist Adelaide Newman with the National Symphony Orchestra in Johannesburg in 1954. Gideon Fagan dedicated this work "to the memory of my late parents whose untiring efforts, through many difficulties, known to their younger children only in later years, bestowed such beauty and happiness upon 'Heuwelkruin', the home of my childhood on the hill at Somerset West, Cape Province, South Africa" [1].

"Heuwelkruin", a seventeen minute Suite, consists of four different Sections.

1. Prelude (Panorama): Memories of a peaceful verandah with a lovely view.
2. March: Memories of "Prince's" pranks. ("Prince" was a horse).
3. Lament: Memories of little pets' graves.
4. Scherzo-Finale: Memories of fun and games.

The different Sections of the suite require different orchestration.

The Solo Pianoforte occurs in all the movements.

1st Movement: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, Strings.

2nd Movement: 2 Flutes (2nd doubling Piccolo), 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, Timpani, Side Drum, Triangle, Tambourine, Xylophone, Glockenspiel, Strings.

3rd Movement: 2 Flutes, 1 Oboe, Strings.

4th Movement: 2 Flutes (2nd doubling Piccolo), 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, Timpani, Side Drum Cymbals, Triangle, Glockenspiel, Strings.

Fagan, Gideon: Suite "Heuwelkruin" frontpage - foreword
S A B C Music Library.

Analysis

First movement prelude - Panorama. Andante (bars 1-55)

Form

The Prelude is written in Sonata form, which is also called the First Movement form or Compound Ternary Form.

The following diagram illustrates the Sonata form of the Prelude:

FIRST MOVEMENT PRELUDE - PANORAMA SONATA FORM

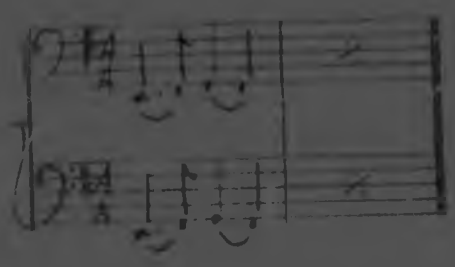
"Andante"

Bars	Enunciation	Key	Bars	Development	Key	Bars	Recapitulation	Key
1-10	Interlude i [illegible] A	e minor	12-13	[illegible] E	V of E major to V_9 of e minor	39-42	Interlude iv G	B minor alternates between e minor and b minor e minor
11-17	Interlude ii B		14-28	[illegible] a + b [illegible]		43-51	Motif i piano [illegible] B	
17-24	[illegible] C	e minor to V of B^b				52-55	Coda [illegible]	
25-28								
29-37	Episode [illegible] D	B^b						

Enunciation (bars 1-31)

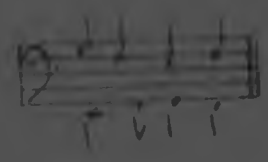
A. Orchestral Interlude ia (bars 1-8)

The orchestral bass, Celli and Double Basses open the pre= lude in the key of e minor with an ostinato bass, a repeti= tive figure with a range of a minor 3rd, for seven bars. The two bass parts play in unison.

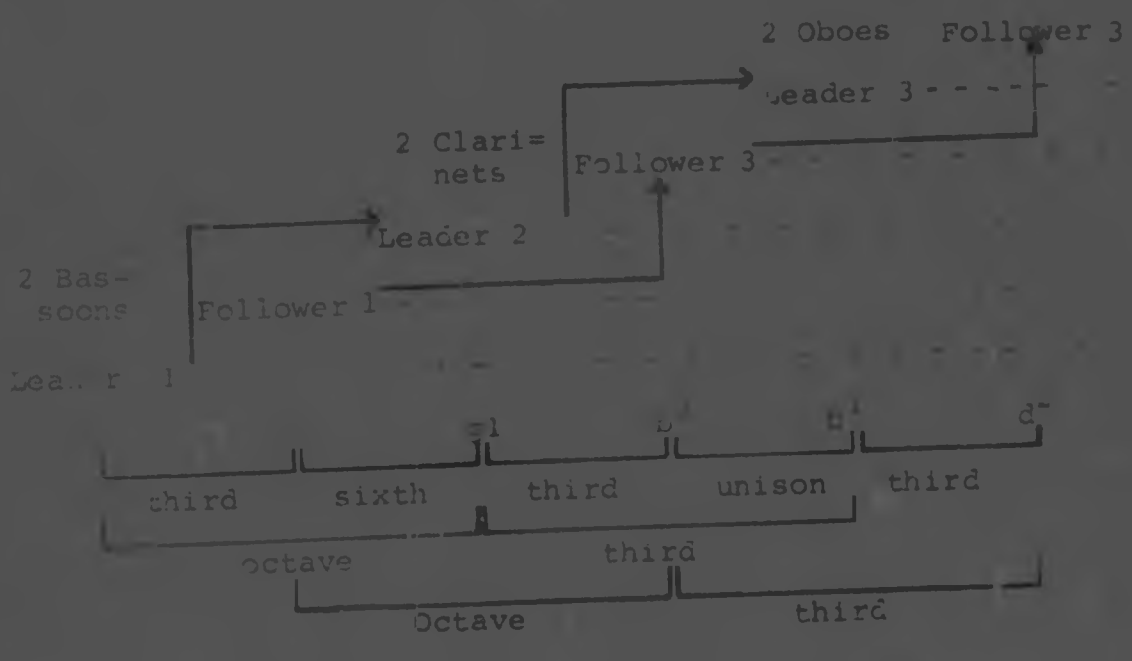


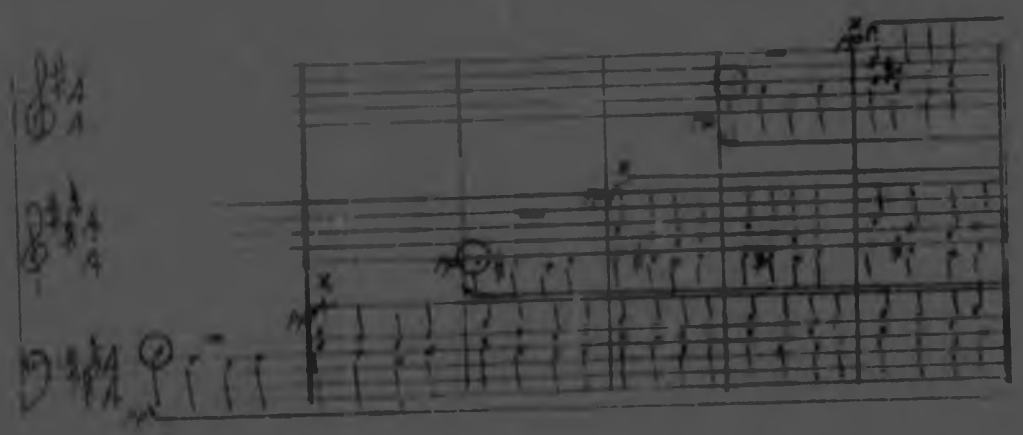
The range of the orchestral bass has been extended and the texture has been broadened by the Wind Section. The Wind Section also uses an ostinato repetitive pattern, very similar to the bass. It is in fact, an exact inversion of the bass pattern, but without the dotted rhythm, sounding in contrary motion.





Individual instruments from a group of the Wind Section enter with the inverted ostinato pattern at a bar distance a and continue to repeat the pattern for seven bars. Because each instrument enters severally, the texture becomes thicker and the range higher in every successive bar. The second in= strument of a group, the follower , consistently enters a third above the leader. There are thus three entries by the leaders of each group, which are at a two-bar distance and more or less an octave span from their three followers. The following diagram illustrates this.





The Wind Section plays in parallel motion, and in contrary motion to the Celli and Double Basses.

For the first six bars the tonality of the Orchestral Interlude i a is e minor and, for the seventh to tenth bars, e minor 7th (the minor 7th interval is added to the tonic chord).

Interlude i b, the extension of Interlude i a, is only three bars long. If the piano had not been introduced, one could have regarded the three bars as codetta material or as closing material but, because the piano has entered, this short interlude is in fact an anticipation of material yet to come, material based on motif ii of the Development Section. Fagan

has cleverly introduced it to confront the listener in order to create eagerness, eagerness regarding material and eagerness to hear the piano solo.
Against this fraction of motif ii material, the orchestra continues with a static tremolo chord on e minor 7th in a dimunitive way. The ostinato pattern has now ceased and the String and Wind Sections are therefore only concluding the Orchestral Interlude.

At this point, in bars 8 to 10,all the instruments which will be used in the first movement (except the two flutes) are playing.

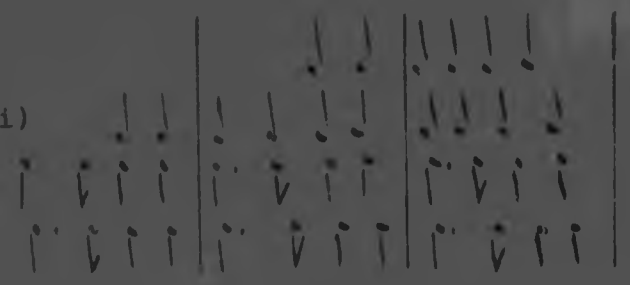
Because the focal point is the pianist, playing motif ii material, Fagan has inserted, in bar 9 in the orchestral part, a sforzando mark to a very soft mark (sfpp), and introduces the Horns to create conflict in the listener's mind for a second in order to indicate to the listener the importance of the orchestral part. Fagan therefore shifts the focal point from piano to orchestra and assures that he gets the required attention from the listener.

(Motif ii will be discussed in the Development Section).

B. Interlude ii (bars 11-17)

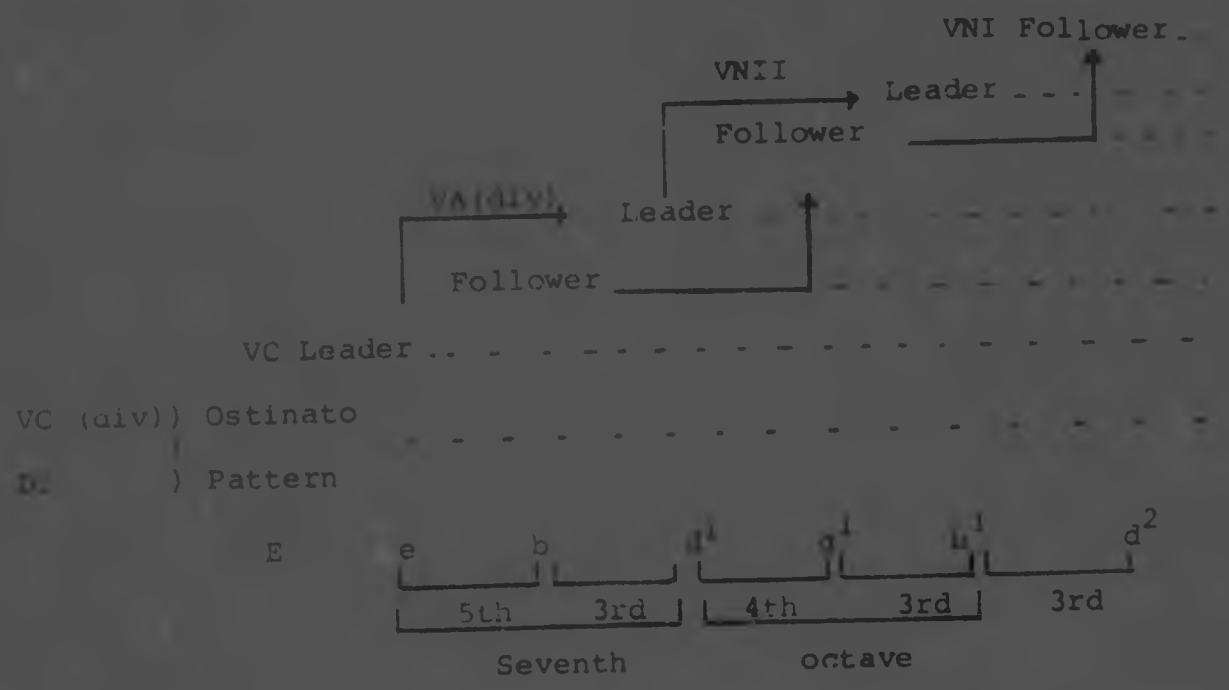
The commencement of Interlude ii is similar to that of Interlude i but is much more concise in that the instruments enter at half bar instead of one bar distance and because only the Strings (in divisi) are used, without the support of the Wind Section.

Viola
Violincello (divisi)
Violincello
Double Bass



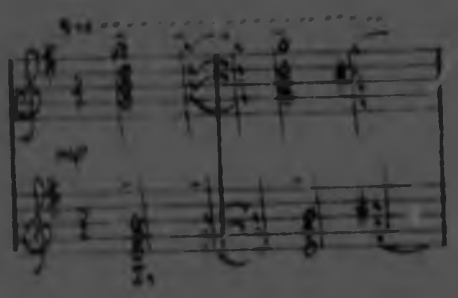
The dotted rhythm in the Celli and Double Basses remains the same, whereas the strings, which are divided into two parts, play (divisi) in a regular $\frac{4}{4}$ beat

The intervals, though, have changed.

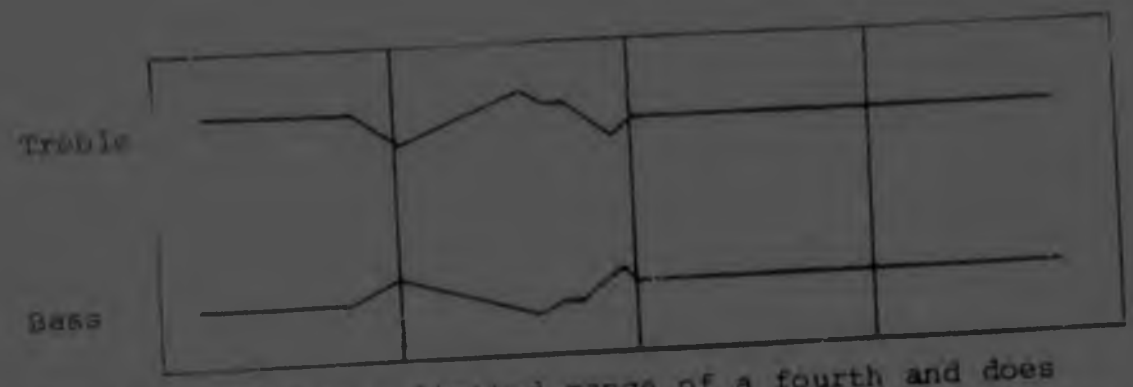


The chord again builds up to e minor 7th in the fourth bar and holds the chord over three bars from pp to a descrescendo mark.

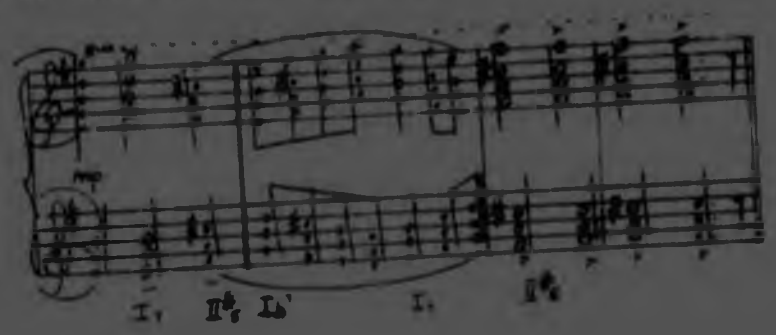
The anticipation in the piano part of a motif is very similar to the ending of the previous Interlude. The time motif i is now anticipated for a breve value, before the complete motif follows in the next bar, just after the anticipation by the piano and orchestra has ended. The first e minor 7th chord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



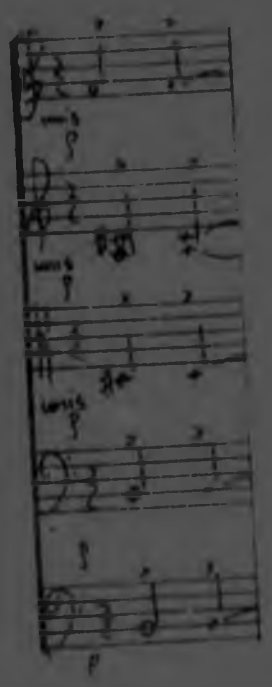
Motif i starts with a piano solo in e minor 7th in bar 17. This four-bar motif is played simultaneously in contrary motion, the piano bass is the mirror image of the soprano. The melodic contour can be graphed as follows:



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.



VII9 / V_9 of E
7 or II 6

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♮, 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.

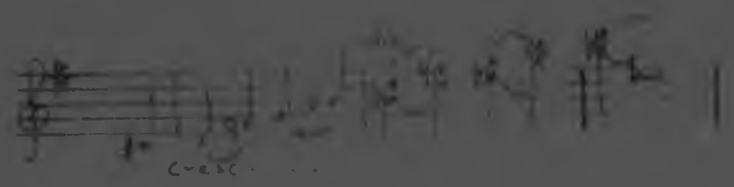


In relation to the material that follows, the chord of F is more appropriate than that of D# diminished, because it can be regarded to be functioning as the dominant of B♭ major/ minor, the next modulation in line.

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

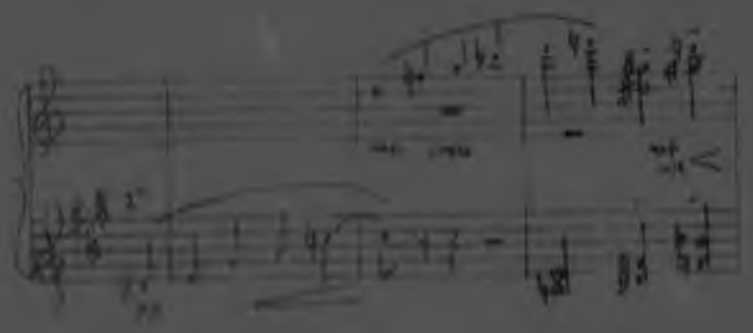
which is written in B♭ major or minor. Fagan is here using Bi-modality, the simultaneous use of a major and minor mode.

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 [illegible] 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.



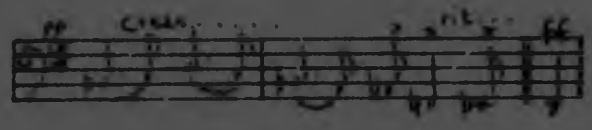
Bars 29 and 30

In instances where only one instrument plays the pattern for only one bar, another instrument [illegible]ther 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.

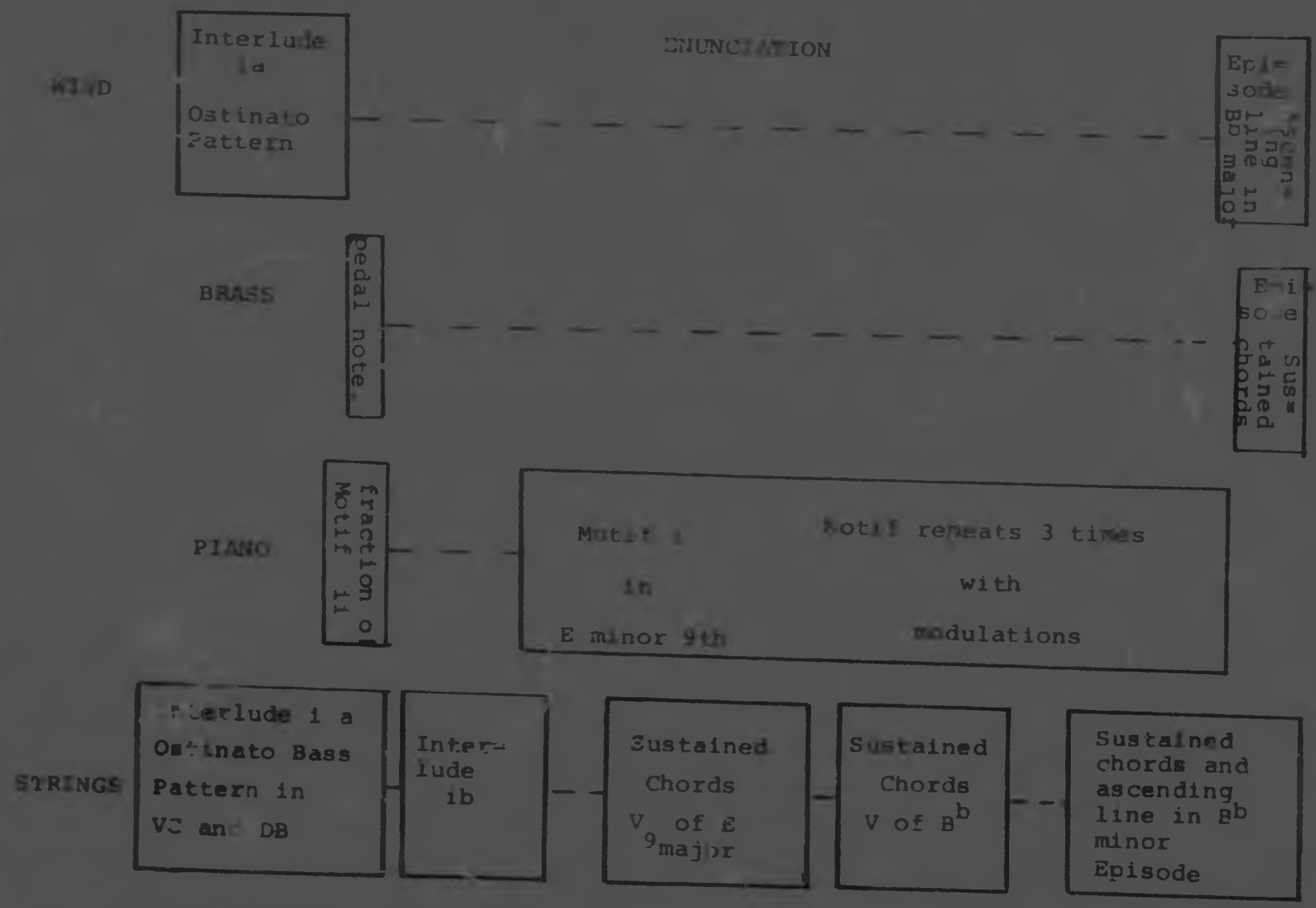


[illegible]

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.



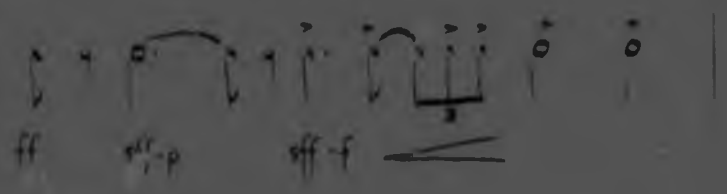
The following diagram illustrates the construction of the Enunciation in terms of motivic material, instrumentation and texture.


WIND
Interlude
1a
Ostinato
Pattern
ENUNCIATION
Episode
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 1 a
Ostinato Bass
Pattern in
VC and DB
Interlude
1b
Sustained
Chords
V9 of E
major
Sustained
Chords
V of Bb
Sustained
chords and
ascending
line in Bb
minor
Episode

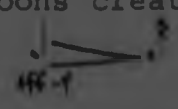
Development Meno mosso (bars 32 to 38)
The Development is seven bars long and introduces the new motif, motif ii, in the piano part while the orchestra plays accompaniment material against it.

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 sfff, uses new material based on long sustained chords which accelerate to shorter chords in the crescendo.

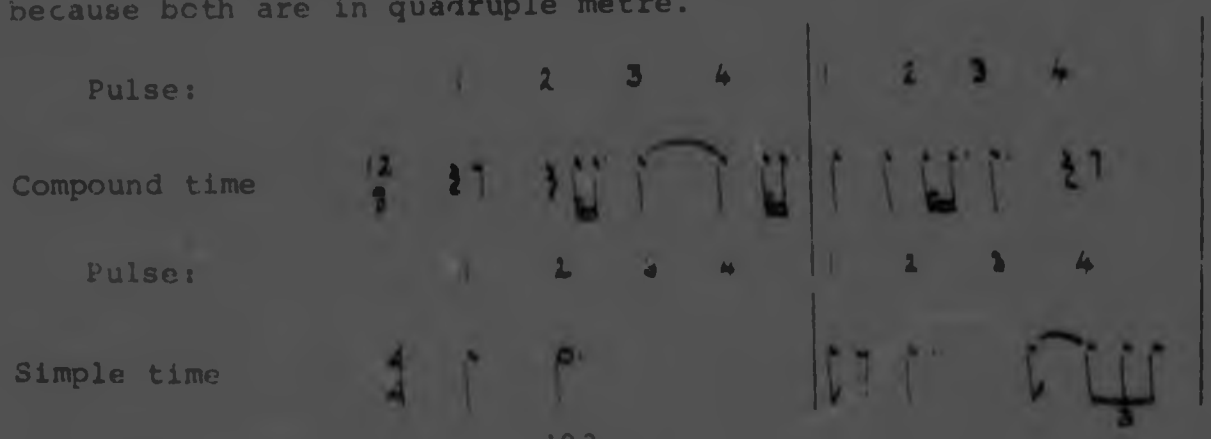


The $\frac{4}{4}$ metre is syncopated and the result therefore is a displacement of accent. The so-called 'off beats' are accentuated, reducing the empnasis on the repeated chords which could otherwise have become monotonous and lacking in all functional purpose. The persistent, repetitive syncopated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

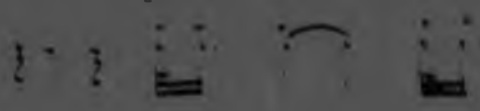


The piano plays in a different $\frac{12}{8}$ metre in contrast to the $\frac{4}{4}$ of the orchestra. Fagan is here making use of Polymeter, a device combining two different metres simultaneously, with barlines that coincide.

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

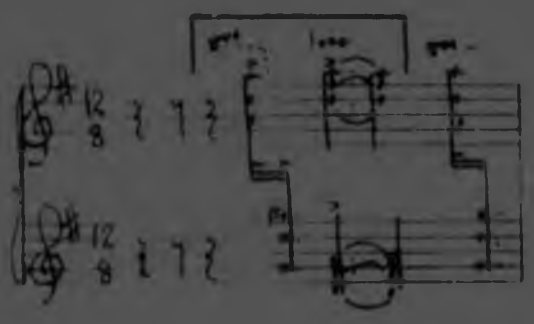


The figure used in the piano part consists of three successive chords. It produces an exciting rhythm which requires accent displacement:

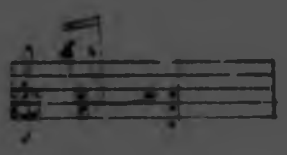


The three-chord figure is also repeated three times with the first two chords in high octave pitch (8ve) and the third back to actual pitch (loco).

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



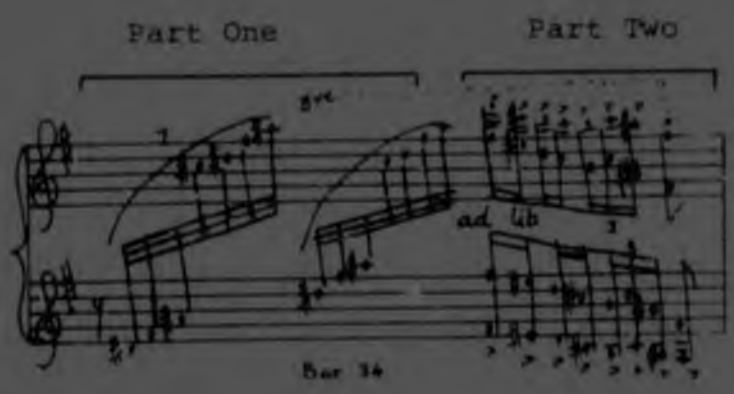
The tonality of the Interlude is built on the dominant chord of G major, D, F♯ and A, with an non-chord note G which forms a retardation to the 'a' above the fifth note of the dominant.



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.

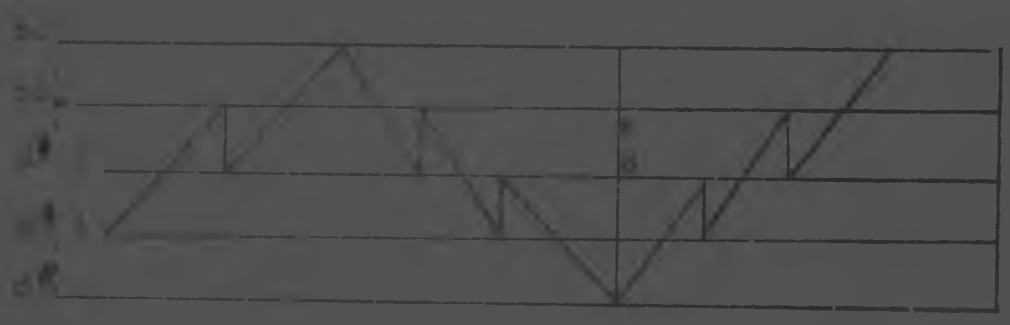
The whole of motif ii (parts one and two) is repeated in the same bar and therefore two high climax points occur against a sustained chord in the orchestra. The resultant melodic curve is therefore pyramidal in shape, ranging from d♯^{1} to f♯^{4}, a span of more than four octaves which makes the melodic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



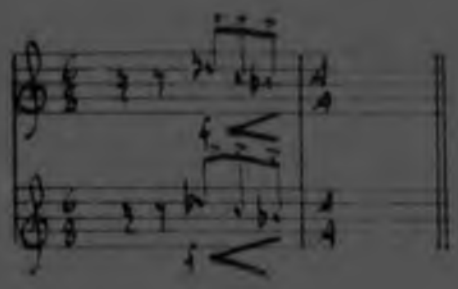
Motif ii is repeated a third time in bar 35, but then alters in the second part where only the first three notes are used in augmentation. The original second part was written at the very high octave pitch but is now brought down to actual notation (loco). This augmented three-note figure of the second 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 bar where polymeter occurs not only between orchestra and piano, but also between the Wind and Bass Sections. The Strings and Wind use metre and the piano and Bass 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.



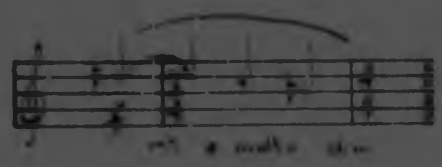
Bar 36

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

[illegible] bars 16-21)

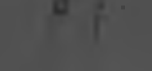
The Recapitulation section is 16 bars long, reintroducing the Exposition's main ideas briefly and precisely.

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 [illegible], approximating closely the rhythmical distance between the Interludes (i).

Motif 1 enters in the fifth bar with the same anticipating material [illegible]. The Recapitulation therefore, actually [illegible] from bar 11. The second interlude, which was played [illegible], was only four bars long and was also in the original key, C minor.

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

The [illegible] concerns bar 46, which can be compared with bar 20. The [illegible] in bar 20 ends with a dotted crotchet



[illegible] bar 46 maintains the minim value.

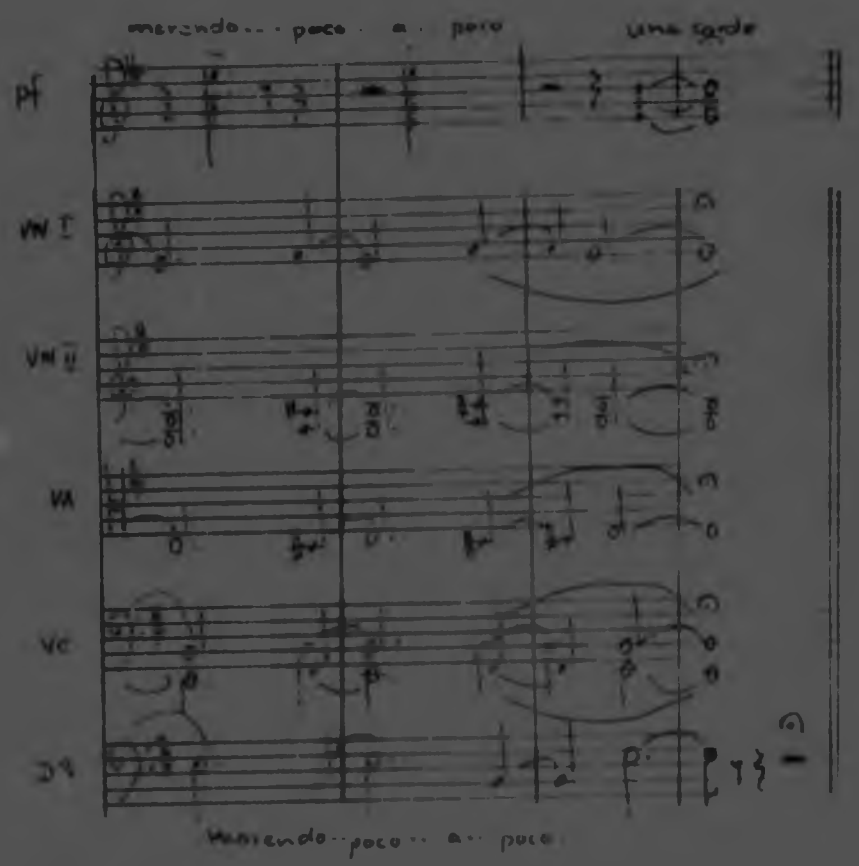
The sharp accent (^) of before are now replaced by tenuto signs and [illegible] pitch is now maintained instead of a change to the actual notational pitch.

The string accompaniment continues as before without any radical [illegible] marks have replaced sharp accent [illegible] and the dynamic has now dropped to a lower level, with the [illegible] 'do' indicating that it must fade still further now.

[illegible]

[illegible] repeated motif i with alternating tonic [illegible] the Strings and with an e minor chord [illegible]. The distance of the repetition is now [illegible] first distance, the second a minor third, and a [illegible] 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.



Tne 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 iii													
BRASS																	
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.

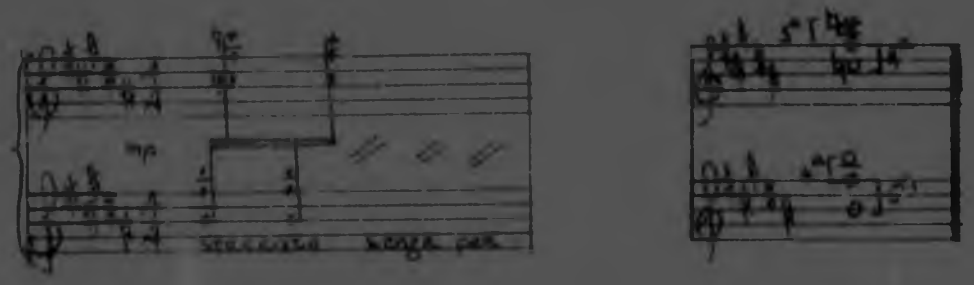
The march is divided into three parts. The first part is the shortest, and the third part, the varied Recapitulation with Coda, the longest.

The formal construction is illustrated diagrammatically as follows:

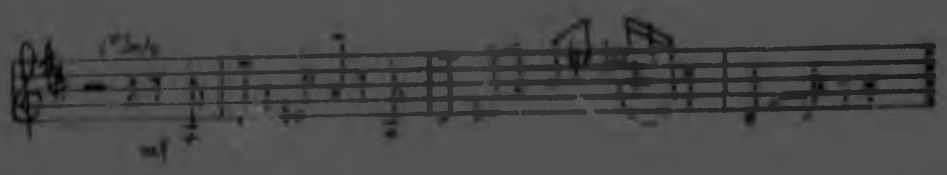
	Second Movement			Ternary Form			March	
Bars	Part one	Key	Bars	Part two	Key	Bars	Part three	Key
56-63	Subject in Tonic	B major	70-77	New Subject	B major	86-93	Repetition of:	B major
64-69	Part Develop= ment	F♯ min.	78-85	Brief Develop= ment			Subject in Tonic	
69-84	Episode (new) I	F♯ minor				94-95	Brief develop= ment	F♯ minor
						96-99	New Episode II	E 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 th purpo 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.

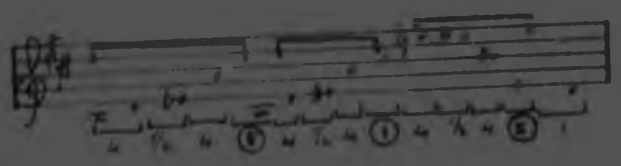


The Clarinet in A enters with the subject in the tonic of b minor. The subject is only two bars long, starts with an anacrusis and is stated twice. Fagan succeeds to capture a happy bright mood for this subject and one can picture the horse trotting happily along. The subject has most of the requirements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



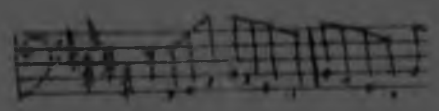
One criticism is that, in terms of 18th century counterpoint, disjunct movement enjoys prime priority, even at the cost of conjunct movement. The result is a very jumpy subject, with a span reaching more than an octave in one direction. In mitigation it can, however, be argued that the subject does

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

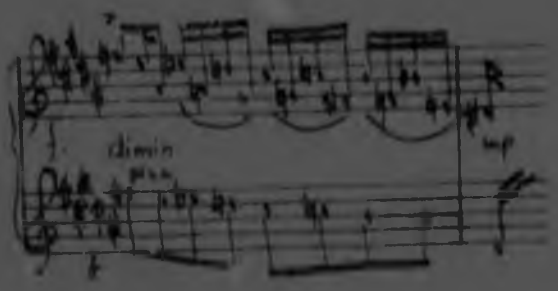


One basic pattern, consisting of dissonant intervals, is used three times to form the construction the subject. The four-note pattern comprises the consistent variation of a 4th, a semi-tone, and again a 4th. The last (fourth) interval of the pattern is changed with every repetition. The first interval 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,



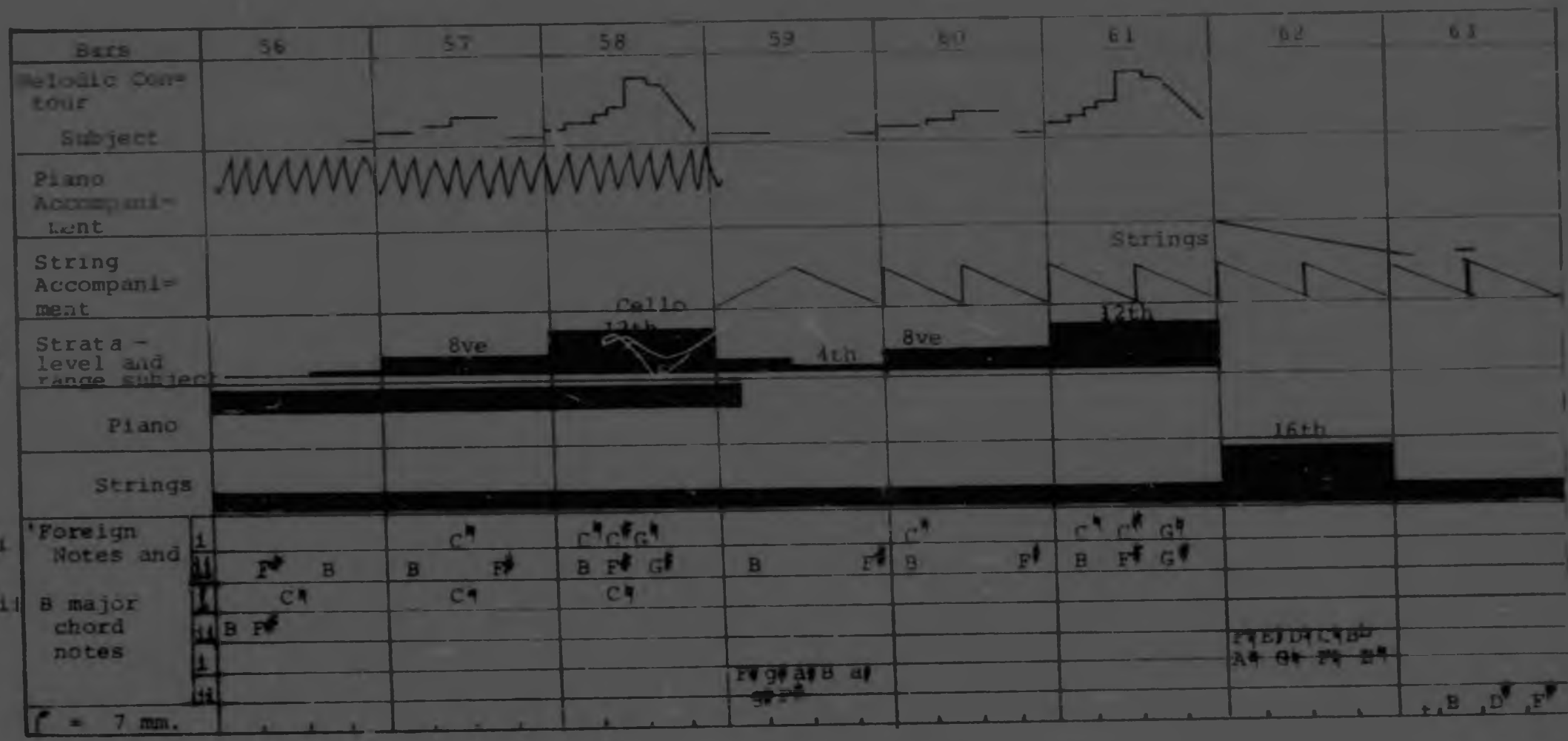
and the violins enter three bars later with a descending, semi-quaver line using intervals of diminished fifths and augmented fourths and chromatism per quaver beat. Again Fagan uses dissonant intervals.



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= temprrary 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

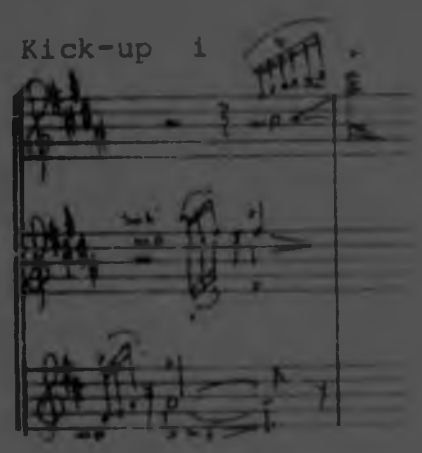
Brief Development

Bars 64 to 67 introduce material that capture the mood of the horse prancing and running away, i.e. Fagan uses elements and figures which are related to the movement and habits of the horse. The music is therefore very programmatic, suggesting 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.

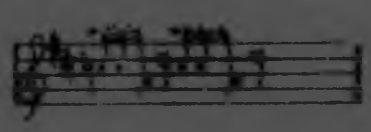
The following two figures can well be imagined as the kicking-up of the horse, 'Prince'.

Kick-up i



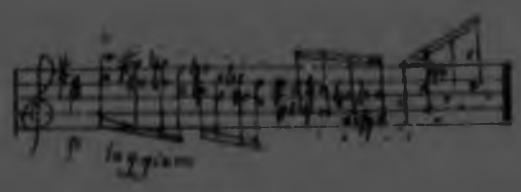
Bar 63

kick-up ii



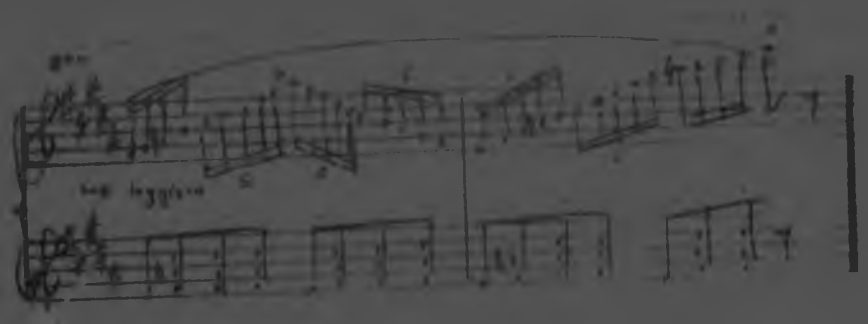
Bar 64

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 continuation of the earlier material. The only difference is that all the instruments play their different figures in an ascending way. Instead of the mere repetition of a figure on the same pitch, the 'prancing' figure it is, e.g., now used sequentially and is also doubled by other instruments. The delicate lengthening 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 instruments.

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.

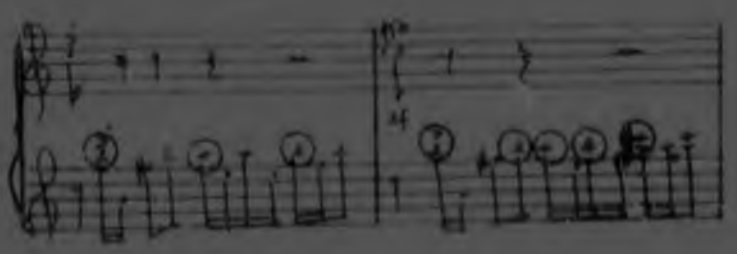
New subject ○ 

Decorative chord tones (×)

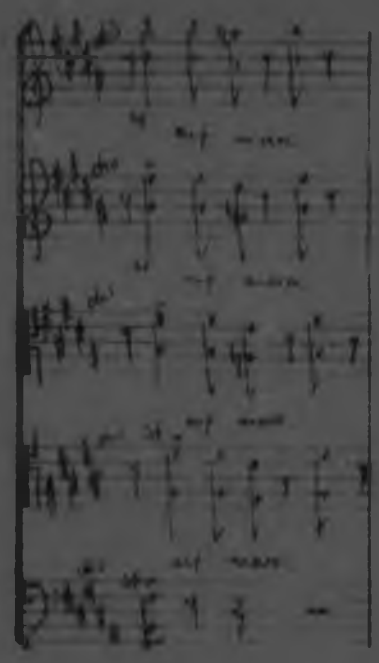
The Strings harmonise the new subject without any decorative unaccented tones. Each String division group has a different top note: the violins I play the subject in octaves, starting on note B, violins II play F♯ at the top with an interval of a 6th below, the violas double the violins II, the top note 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

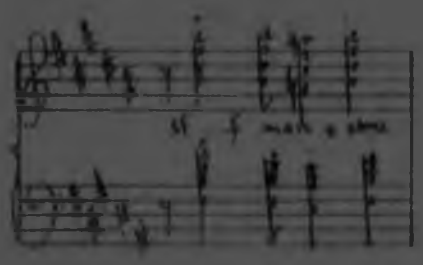


etc.

Bar 70

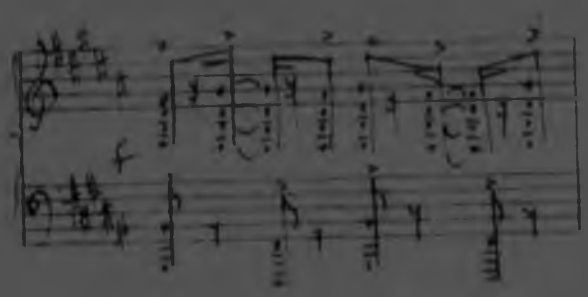
The piano enters in bar 74 with the new subject played in parallel motion and in full chord structure. The left hand basically plays in second inversion all the time, which is in contrast with the root-position of the right hand. It is the first time in this concerto that the bass clef is used for the 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 juxtapositioning 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 rhythmically 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

Bars	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85
Fl	S				R	P						Scale figure				
Ob		S	S													
Clar	S	S	S													
Bn	S	S	S													
Hn	S	S	S													
Trpts	S	S	S						Subject Part One			Subject Part One				
Timp &	S	S	S													S
Xylo	New subject : single notes							2nd part, Subject One				2nd part Subject One				
Pf				New subject similar to Strings			'Prancing' figure					New subject; xylophone approach				
Strings	New subject chords			Accompaniment material based on new subject			Ostinato pattern of Part One					Ost note pattern descending figure of bar 81				

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.

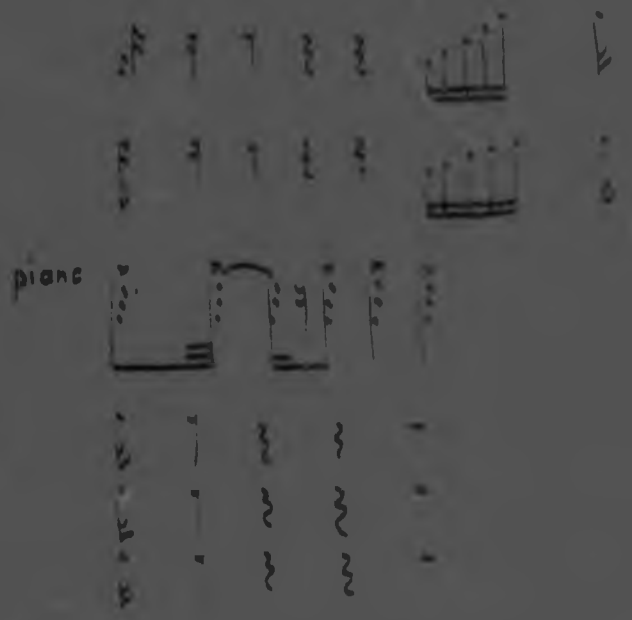
Division ii (bars 94-95)

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 repeats 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 artistry 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)

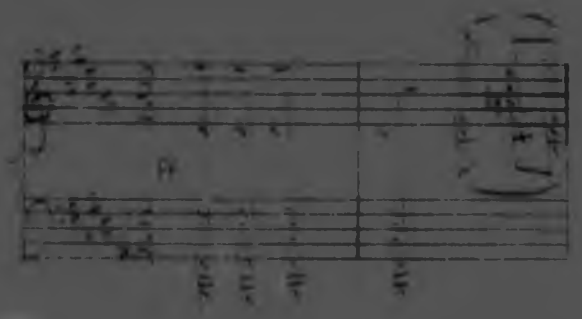
Section One of the Lament can be divided into four parts of more or less the same length. Part A is 13 bars long, Part B 8 bars, Part C 10 bars and Part D 8 bars long. The subjects used in the four parts differ not only in style, character and length, but also in instrumentation, texture and orchestration.

Part A^1 (bars 111 to 123)

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, repetitive 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 movement and in contrary motion.

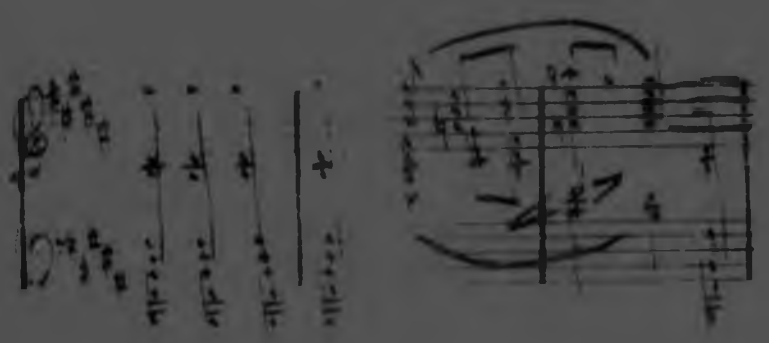


static active

"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.

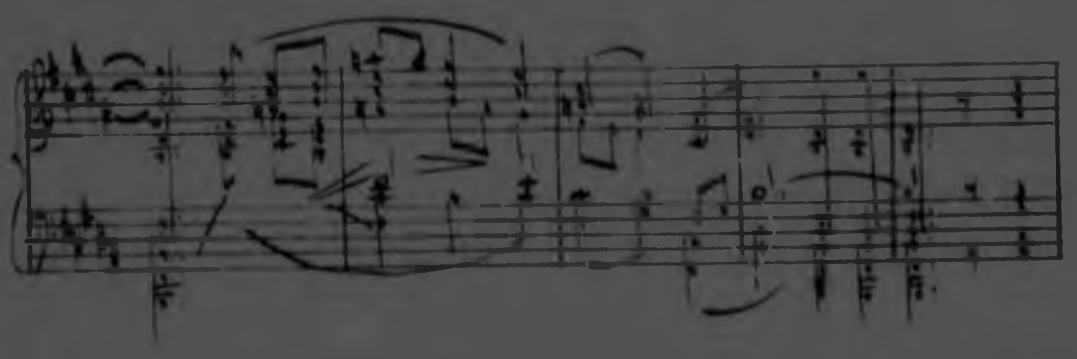


static active

"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.

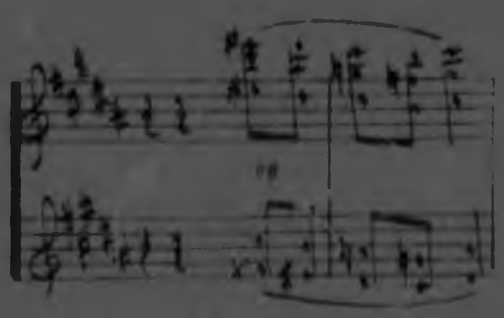


The Strings in 'divisi' repeat the lyrical part of subject I after the piano has introduced the four repetitive chords in bars 119 and 120. The tonality of the subject remains in the original key, that of B major, with a modulation to E major, beginning with the quaver notes, the lyrical part of the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

Part B^1 (bars 124 to 131)

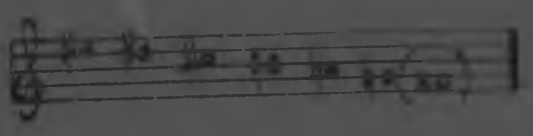
Part B^1 has the same setting as Part A^1, with the subject stated in the piano part and the orchestra responding to it.

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.

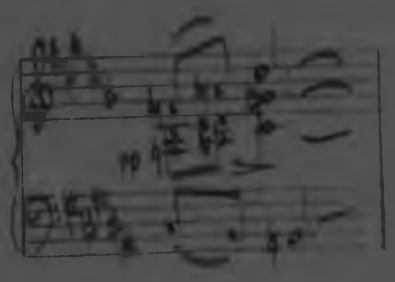


Bars 124 to 125

The whole tone scale is thus E♯ D



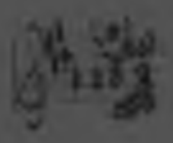
The Strings play an accompaniment in parallel diminished , in contrary motion and modulating to A major while the piano plays subject II.



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

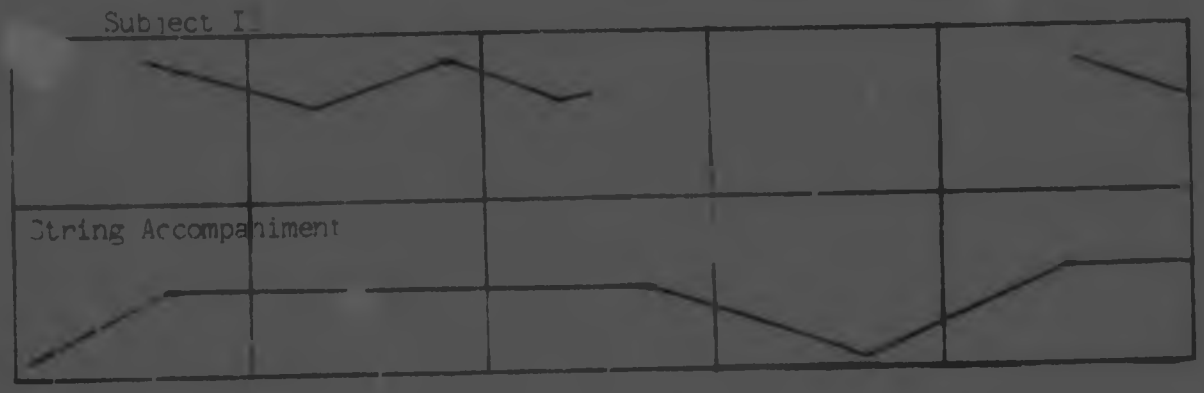
Part B ends after the piano has stated subject II twice, this time in a triple soft dynamic (ppp). The orchestral accompaniment is unchanged although the tonality has now shifted to tonal centre E♯ and not to a specific tonality. The notes of the Strings above tonal centre E♯ are G and B, while the piano plays a whole-tone scale of E♯ . Bar 131 is used as a pivotal 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.





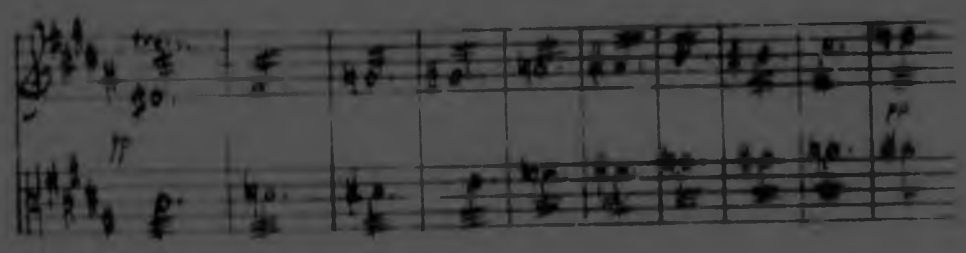
Bar 131

Subject II is rather limited in range, while the accompaniment 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 accompany subject III with dotted minim tremolos with a distance of major third apart, moving up chromatically per bar from F♯, to D♯².



The Oboe enters in bar 132 with subject III in the dominant of F♯ 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.



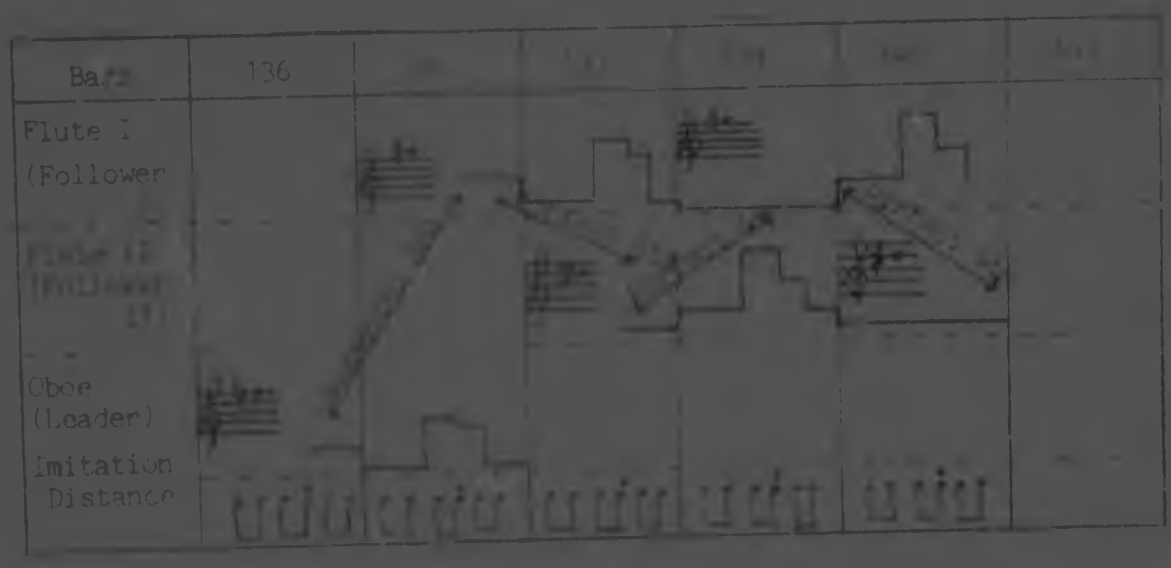
Bars 132 to 134

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 imitation is found in three voices, after which the canonic imitation 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 imitation between the three instruments, Oboe, Flute I and Flute II.



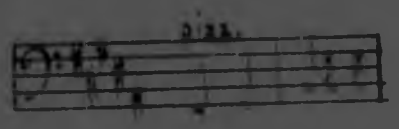
The tonality of subject II and the canonic imitation are as follows:

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.

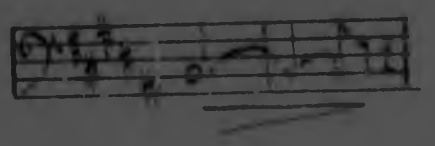
Part D^1 (bars 141 to 148)

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:

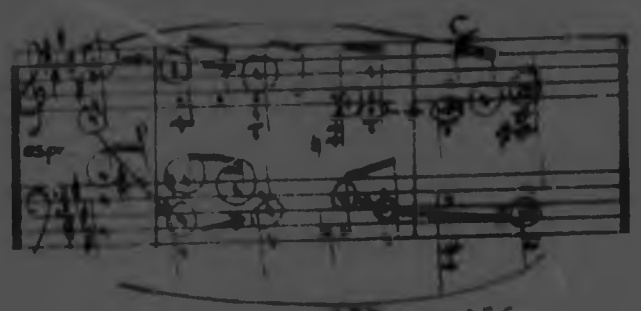
Subject I

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



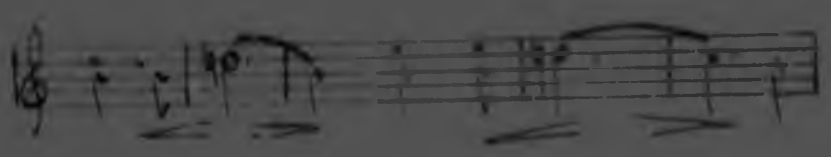
Bars 155 to 156

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.



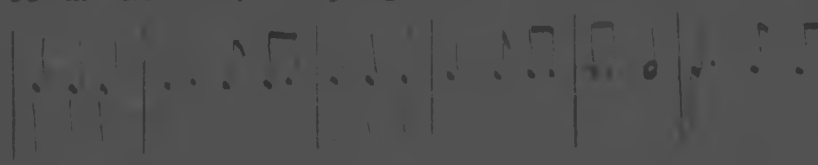
Bars 162 to 166

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

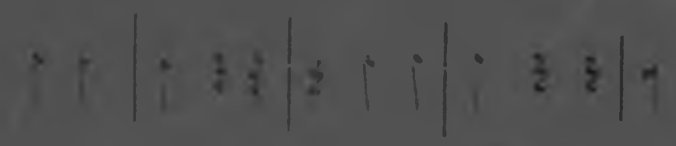
A single note Oboe part with an 'upl fting' melodic curve, two bars long.



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.



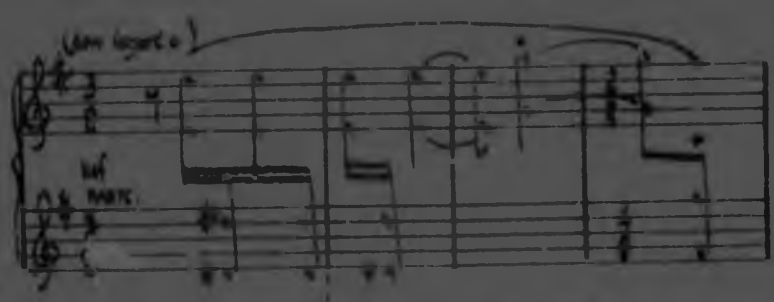
This movement would be valuable to every music teacher wishing to develop the child's imagination and creativity. This music can be used with great success with little children whose creativity can be stimulated by their drawing of pictures, and by their composition of pieces based on one of the four 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 'humble' simplicity which Fagan has used in the different subjects and accompaniments.

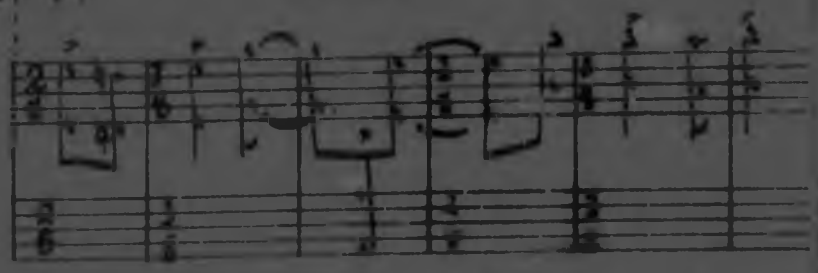
THE FOURTH MOVEMENT SCHERZO-'ALE (Memories of fun and games) (bars 176 to 5

The Scherzo-Finale holds, as ... 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.

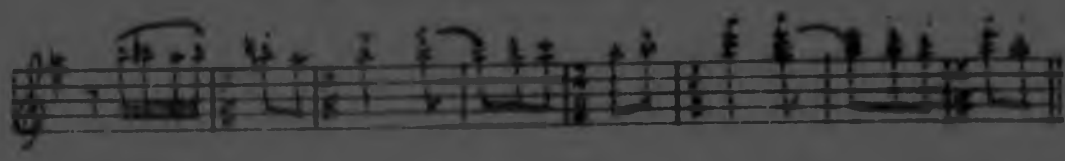
Subject I



Subject I - extension



Subject II



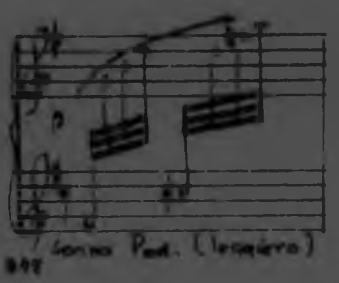
Subject II - development



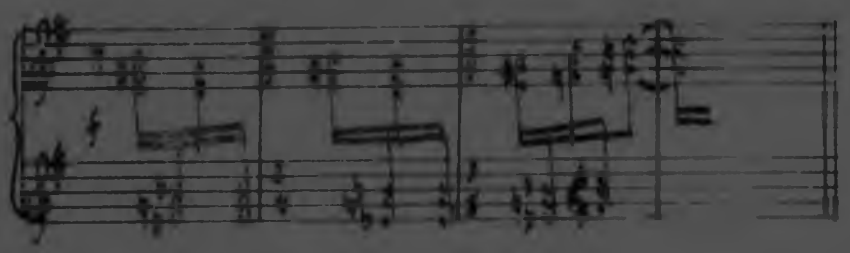
Subject III



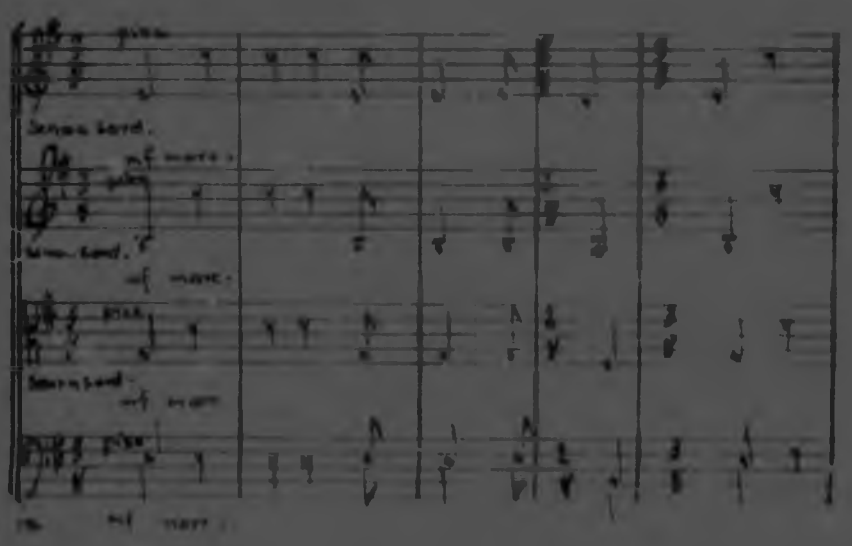
Piano Arpeggios figure



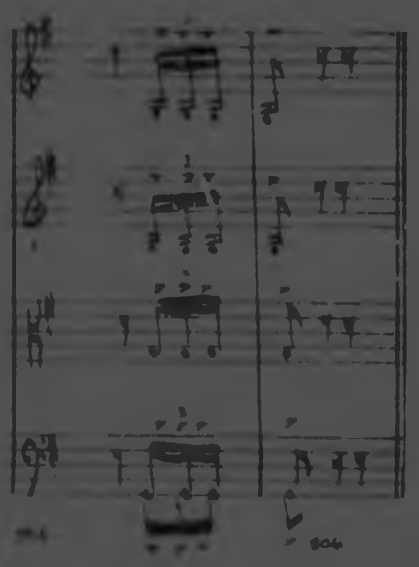
Link



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	Instrument	Accompaniment	Instrument	Tonality	Metre
176-183	Subject I is repeated (8 bars long)	Piano	Pizzicato playing quavers and crotchets	Strings	a minor	alteration between 3/8 & 2/8
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	"	"	"	a 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	3/8 & 2/8
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	3/8 & 2/8
260-267	Link I in semi-quaver figures	Piano	Strings occasionally play pizzicato	Strings	E major/ A major	3/8 & 2/8

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 I in piano	Wind, flute clarine	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, chromatically	Horns	Strings play pizz. accompaniment 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 B Gb Bb D	Strings				

SECTION II (continued)

Bars	Principal Material	Instrument	Accompaniment	Instrument	Tonality	Metre
357-358	Link of bar 340	Piano	Echoes Fractions of quaver figures of the link.	Low Wind Section	E^b major	3 on 4 by
359-365	Piano echoes bar 344 in repetitive 4 $\frac{1}{2}$ figure	Flutes			"	
366-382	Subject III in varied forms and link	Piano	Ascending line in chromatic triplets	Brass Wind	"	"
383-392	Subject III (varied) doubled by strings	pf & Strings	Ascending in chromatic triplets	"	A^b major	"
393-399	Subject III (varied) doubled by winds	pf & Wind	Strings in 3 quaver ascending line	Strings	D^b major	"
380-386	Fragment of Subject II is played by Wind, Brass and Strings.	Orchestra	Quintolet whole tone passages	Piano	dissonante	
387-395	Link, based on subject II material	Strings Trombones Horns	Repetitive semi-quaver	Piano	A^b-F-B^b (V) to V to E (V)	"

SECTION III

405-436	Recapitulation of Subject I	Piano	Pizzicato accompaniment and occasional triangle and trumpet on first beat.	Strings, Triangle, 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 juxposition 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
498-499	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	Sepetitive triplet figure on note 'g'	"			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 completely 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 recognisable 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 conducting 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 Competition (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 Company, 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 pandiatonism, and the intervening of two or more tonalities in one chord. Rorke also tries to write more atonally, and experiments 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[illegible]	d: d: I $\frac{5}{2}$ feeling to E major 7th.
56-69	2nd Motif C	Solo: Lyrical with ideas of A in augmented $\frac{2}{1}$	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

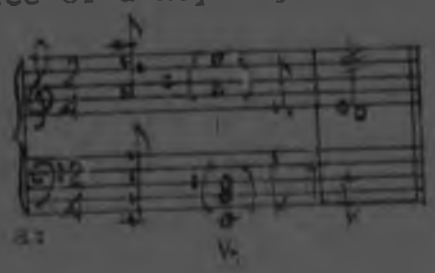
89[2] - 93	Introduction	Orchestra (An in=version idea which overlaps with Solo A.	C - 'a' key in character.
90[2] -117	1st Motif A	Solo (original) to Orchestr= (Modified)	C - 'a' key develops.

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 major - '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 7th + '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 4th and 5th, the tonal usage of Pandiatonism, a superimposition of 'a' minor (I) and its dominant 7th (V_7). We may also regard it as chord III_7 and VI in C major because of the absence of a key signature.



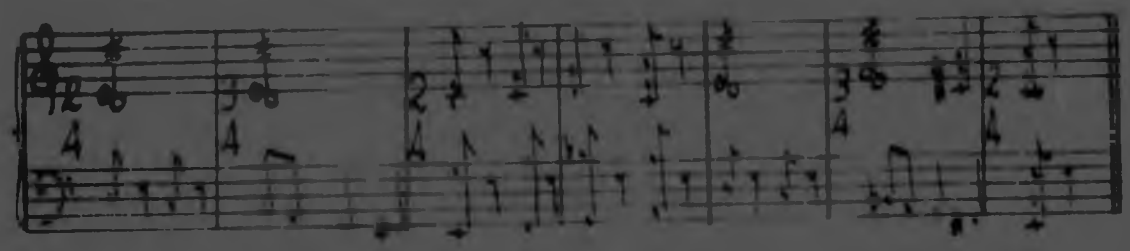
The tonal centre is note 'a' and the secondary notes in the opening section are 'd' and 'e',which may be regarded as the 2nd and 3rd notes of "C" major of a dominant 9th on "C"



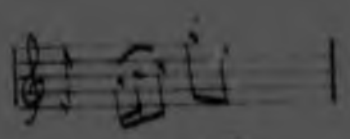
The bass melody starts with disjunct movement, intervals of a 4th and 5th, and continues from bars 3 + 4 (note 'g') onwards with conjuncted descending movement to the note 'e', which is suggestive of an e minor (V) in the $\frac{3}{4}$ bar. Subsequent development is towards tonic (e minor) $\frac{2}{4}$ 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.

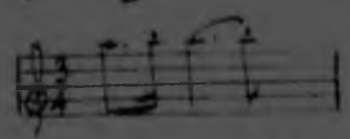
Bars 5 + 6 are the same as bars 9 - 10, except for a B^b in the bass and the extra chord (II in e:) in the treble and the tremolo on 'f' and 'e'.

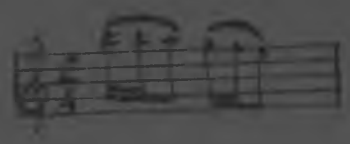
etc...



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 D major scale passage to C major, going through D^b, $C\sharp$, E, B^b, G, 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 [illegible]

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

C_1 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, outlines up from a low pitch (B^b) in a sequential pattern to a chromatic ascending pattern to where

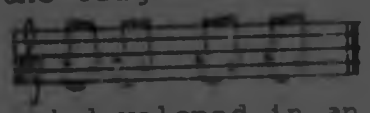
the Motif C enters on top B♭ in 'forte' in E major (tonic). This Motif is lyrical in style and lends itself to development. The irregularity here lies in the fact that the Motif C starts with three bars of the final phrases of the Motif before the whole motif enters. Against it, one gets an orchestral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

A_2= With this metre change from the original $\frac{2}{4}$ Rorke introduces 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♭ 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 introduced, in bar 113. One may regards it as (beginning in B♭ major 7th, 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 or 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 A^{b} major to E^{b}. Before the Orchestra plays the full Motif, the soliost enters in F - B^{b} major with imitation at the 5th.

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 E^{b} major tonal feeling.

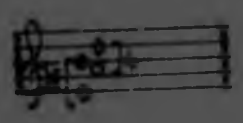
The Coda uses material of A^{1} in a sequential way, ascending and descending to the introduction material of the Lyrical Motif and to Motif A_{1} (augmented). The movement ends with a reference to the Lyrical Motif (13 bars). The last two bars end with chords built on C major 7th and on a d minor feeling. The very last note, C, is played in unison and is the longest note value played by everyone together.

Melody

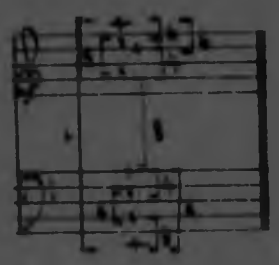
The opening chord which immediately introduces the style of writing which can be expected throughout the work, is built

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

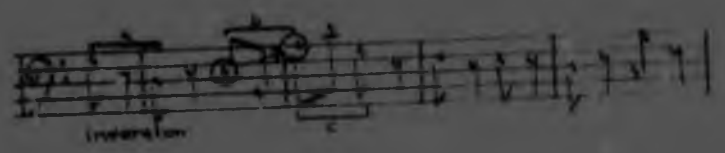
example 1



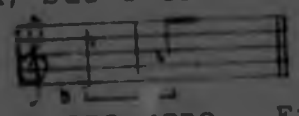
example 2

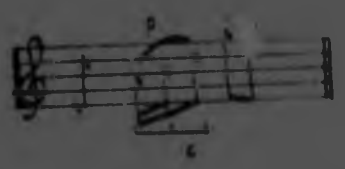


The whole, or at least parts of the last 4 bars of the bass melody that follows the opening chord, and which occurs as accompaniment to the first Motif A throughout the work, serves to anticipate the material of Motif ? and also introduces the intervals and notes of the first motif.

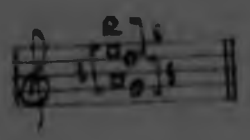


The 'a' figuration is an inversion of the idea of the anacrusis the strong beat of Motif A; but 1 tone lower.

In 'b' the real inversion  of the motif occurs but with a non-chord escape tone. Figure C show: the basic outline of the first bar of Motif A. Moti' 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



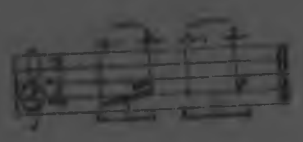
opening chord.

Motif A. (first part)

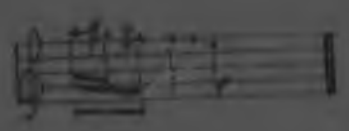
It uses a rhythmic idea to give shape and form to motif A



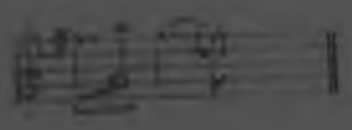
The second unit or idea of Motif A is much more static in pitch, rhythm and tempo.



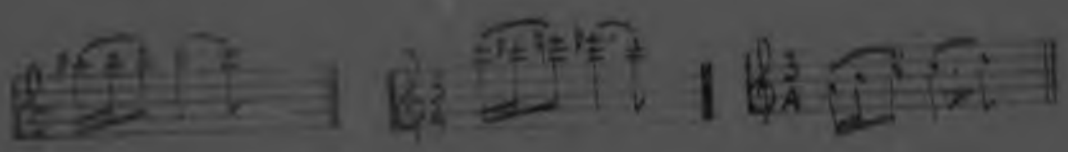
Rorke makes very little use of the last phrase of this second idea and only really develops it in bar 10, which is, with the exception of its equal note values, similar to bar 6 in respect of rhythmic structure and metre. It is, of course, also a second unit of the afterphrase. Bar 10 differs only in 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.



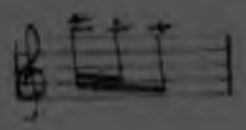
bar 42 bar 82 bar 108

Bars 74 and 81 use only the last phrase  development section bars 142 and 156 are similar, as are bars 6, 96 and 161 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 instead 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.

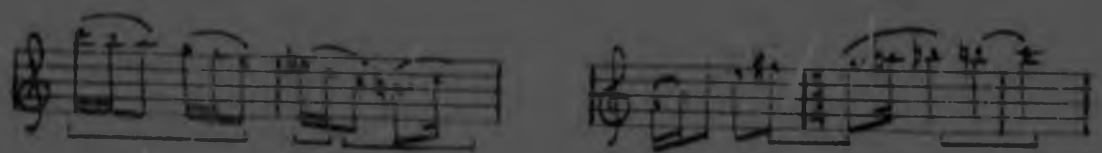
bar 7

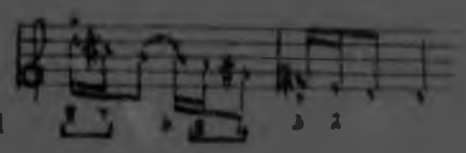
Rhythmically, it is of course derived from the first unit of Motif A; unit three is basically a descending 'a' minor with added passing notes and consists only of conjunct movement, which lends itself either to forward movement, reiteration or relaxation.

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 excitement 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

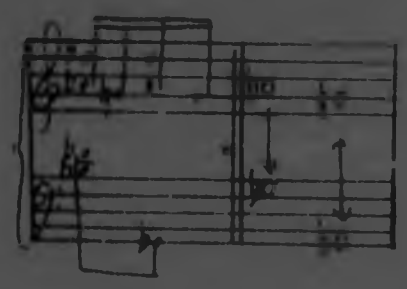
Bar 105-106.

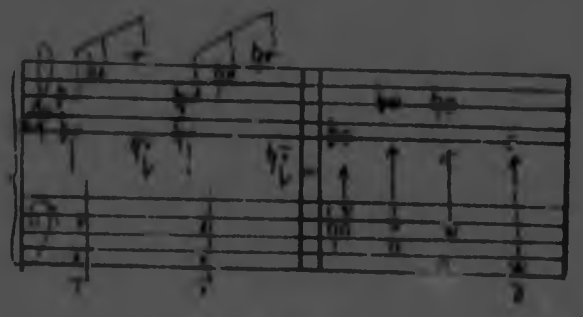
Whenever Rorke uses chords, they are very similar to the opening chord. His melodic intervals again are basically 4^{ths} and 5^{ths} as he spaced them. An example of this usage occurs in the connecting episode of the development, which, in fact, is 2 imposed minor chords, i.e. the use of pandia= tonism.



Bar 118

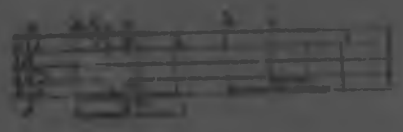
He also makes use of dissonances, especially where two notes occur a second apart. This is a rather strong and charac= teristic feature of his work. He favours the following dis= sonance, a common feature of his episodes:



and bar 54 

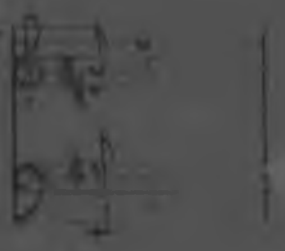
Motif C, the lyrical motif, consists of three different melodic ideas which are built on diatonic intervals either in the major or the minor. The repetitive figure which he

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

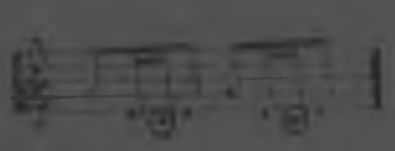


Bar 56

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



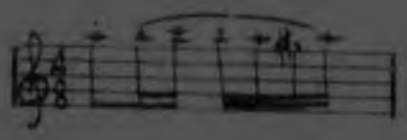
This first idea has also been altered. Instead of moving downwards in scale, he uses a lower auxiliary in the second semiquaver. In so doing, he changes the notes, but keeps his rhythmic l ea, although the varied idea will still be a distinct...



This first idea is mainly conjunct movement, except for the skip of a minor 3rd from first to the second notes. Although this figuration appears frequently in the developed section and the recapitulation it always appears with the second motif (C) or material based on C, and never alone. It may precede the original motive, but can follow, occur directly as an extension of the motive - see bars 125 to 151 and the passage from bar 207 to the end of the work.

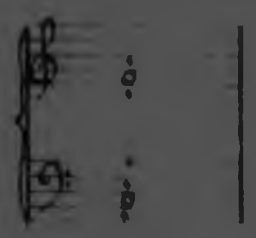
It hardly ever appears in isolation, but rather in sequences to function as a repetitive echo.

The original motif is basically in $\frac{6}{8}$ time, interspersed with recurring $\frac{4}{4}$ 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.

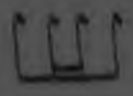
The connecting episodes of the Lyrical Motif have only con= junct movement which adds to the lyrical, flowing movement. Throughout the work this first connecting idea appears only between the two first ideas of the Lyrical motif:



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 $\frac{1}{8}$ 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 figu[illegible] from what he has used before. This consists of two bar[illegible] 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 Chorale Preludes.

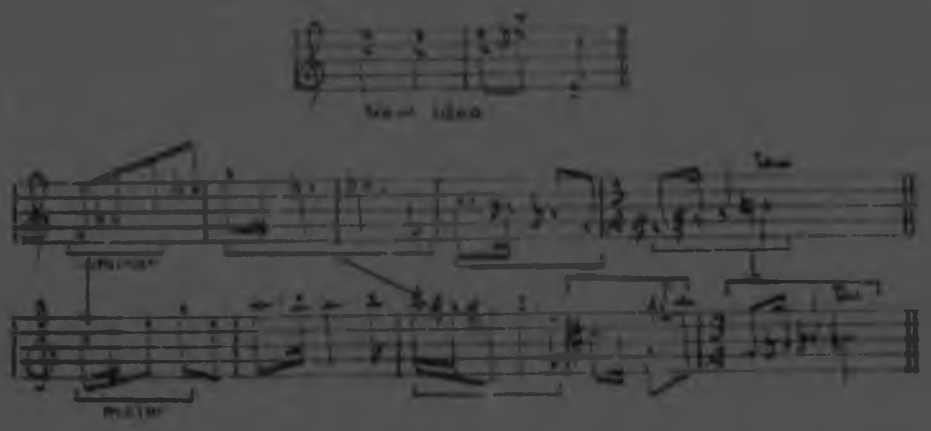
Also used are . One can traces this rhythmic pattern back to the Mozart Sonata in A major KV 331 (300i) The rhythmic and even the melodic material of this episode can be traced back to the Coda material of Verdi's opera arias. Thus no exciting new rhythm appears and Rorke may be classed as rather ordinary 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 $\frac{3}{4}$, especially in his Exposition, (motif A) and between $\frac{6}{8}$ 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 $\frac{6}{8}$ bar and one $\frac{4}{8}$ bar alternation occurs 5 times over:

$\frac{4}{8}\ \frac{6}{8}\quad \frac{4}{8}\ \frac{6}{8}\quad \frac{4}{8}\ \frac{6}{8}\quad \frac{4}{8}\ \frac{6}{8}\quad \frac{4}{8}\ \frac{6}{8}$ continues for 6 bars (133-138) at which point a metre change occurs between a bar of $\frac{4}{8}$ and $\frac{4}{8}$. $\frac{4}{8}$ (139) $\frac{4}{8}$ (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; $\frac{2}{4}$ time is used for one bar, and then changes to $\frac{3}{4}$ 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 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	3/4 A 1	3/4
2/4 A Solo 3	4/8 C 3		
3/4 A Solo 1	4/8 C	3/4 A	
Solo to A Orchestra 3	6/8 C 7	A+A_1 11	2/4 3
3/4 A Orchestra 1	2/4 2	3/4 1	
2/4 A Orchestra 3	3/4 do		
3/4 A Orchestra 1	2/4 A_2 to Coda 10		
Bars 20-45 (25 bars)			
2/4 B+A 10	3/4 A_2 to Coda	2/4 A_1 to B 7	2/4 A + B 11
3/4 A	2/4 do 2	6/8 C 3	3/4 B 1
2/4 A 1		4/8 C	2/4 A_1 5
3/4 A 1			
2/4 A 3			3/4 1
i) 13 metre changes in the Exposi= tion of Motif A+A.	i) 9 metre changes in Ex= position of Motif C+A_2	4/8 and Develop= ment of	2/4 Coda (A_1) 6
			3/4
			2/4 A_1 9
		6/8 C 1	3/4
		4/8 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.		
iii) 2nd Section: 26 bars and 5 tempo changes.	iii) 2nd Section: 20 bars and 5 tempo changes.	C+ Coda	
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		1st Motif (A) = 19 bars long	9
Second Section A_1 = 26 bars long	5	Second Section Motif A_1 = 15 bars long			
Connecting Episode (B) = 13 bars long	None	Connecting Episode (B) = 3 bars long	None	Connecting Episode (B) = 9 bars long	
2nd Motif C = 23 bars long		2nd Motif (C) = 33 bars long	25	Motif A_1 = 6	
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 7th, 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 accompany 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 (C).

Harmony

Rorke's melodies are a well balanced integration of melodic and rhythmic ideas to form a good construct melodic and rhythmic sentence. These aspects are, at times, used singly, to create an independent motif, but a combination of the two suggests an easy, instinctive melodic line. The natural [illegible] 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 accompaniment 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, dissonant 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.

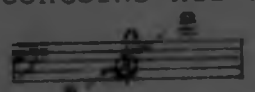
Silence

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 togetner, 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^1 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
C = neo-Riemannian
⊗ = climax

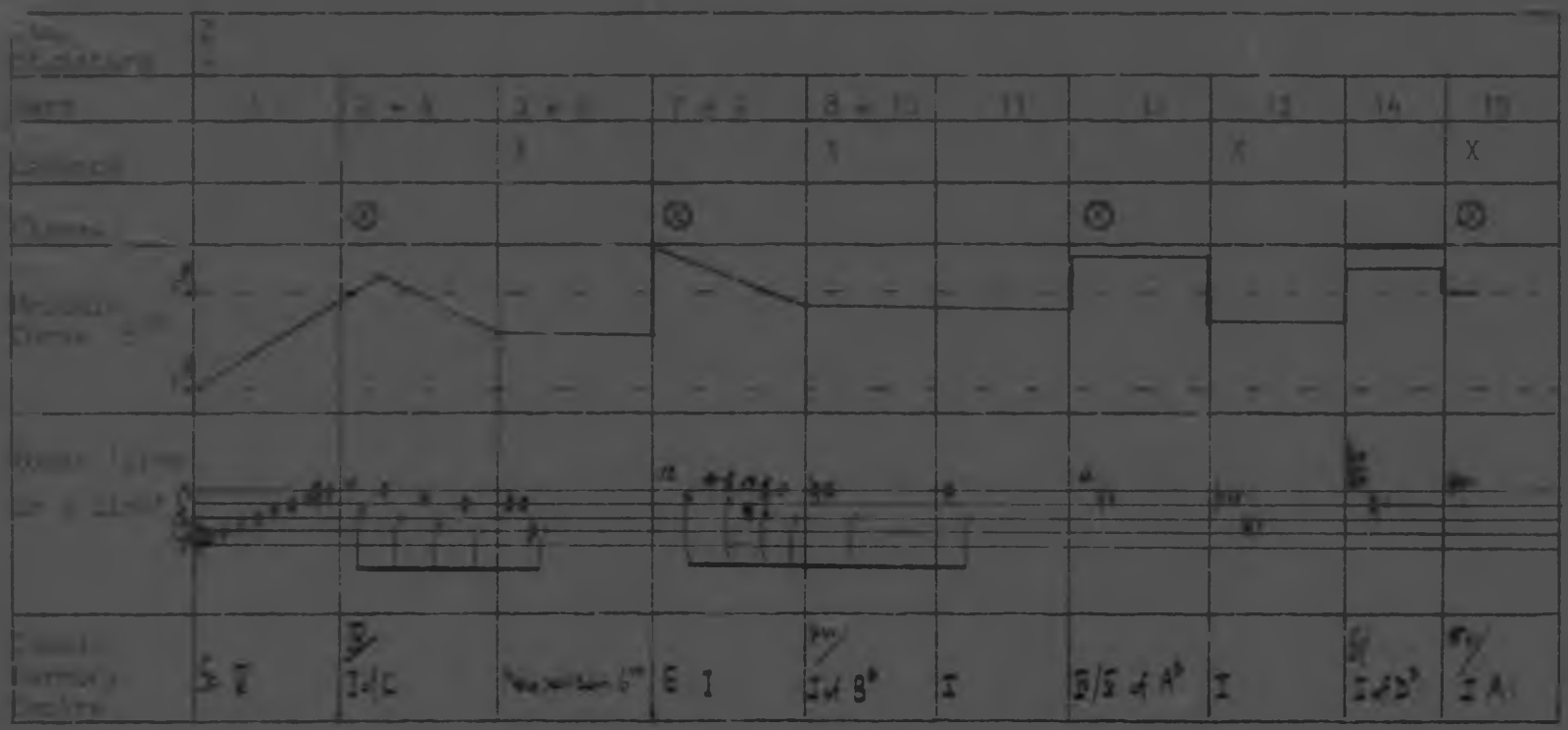
	UNIT 3							
Final elaboration	1	3	2			4	5	
Bars	1	2	3	4	5	6	7	8
Cadence		X		X		X		X
Climax point			⊗				⊗	
Melodic Curve								
Basic Plan in 4 Lines								
Tonal/Harmonic Centre	a: I IV	I	I	bVI–V	I/V or VII/V:	I	IV of II/A: → V	I

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

Motif C

Metre	5/8	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 gyre (Cirri)	A											
	A											
Basic 'line in a line'												
Centre of Tonal/ Harmony	A: I major	i	v	I	v	I	V	IV	IV			V & C

I = minor
I = major
X = cadence
Ⓧ = climax



I = major
X = cadence
⊗ = climax

Episode 4 (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 Tonality							
Tonality (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 'Concertino 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 [illegible]

Comparison Diagram

Metric	Motif A	Motif C	Episode B (Recap)	
	Simple time change 5 times	Compound to Simple time change 5 times	Simple Time 1 metre No change	Simple Time 2 method Change once
Bars	8	11	15	10
Contour	4	4(5)	4	3
Climax points	2	2	2	3
Melodic Curve	Is "A" curve/ definite strong ascending and descending line	[illegible]	2 Short descending curves to two block high pitch curves	2 average descending curves to one ascending sharp curve to high pitch
Line or Line	Smooth conjunct scale-like 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	10 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

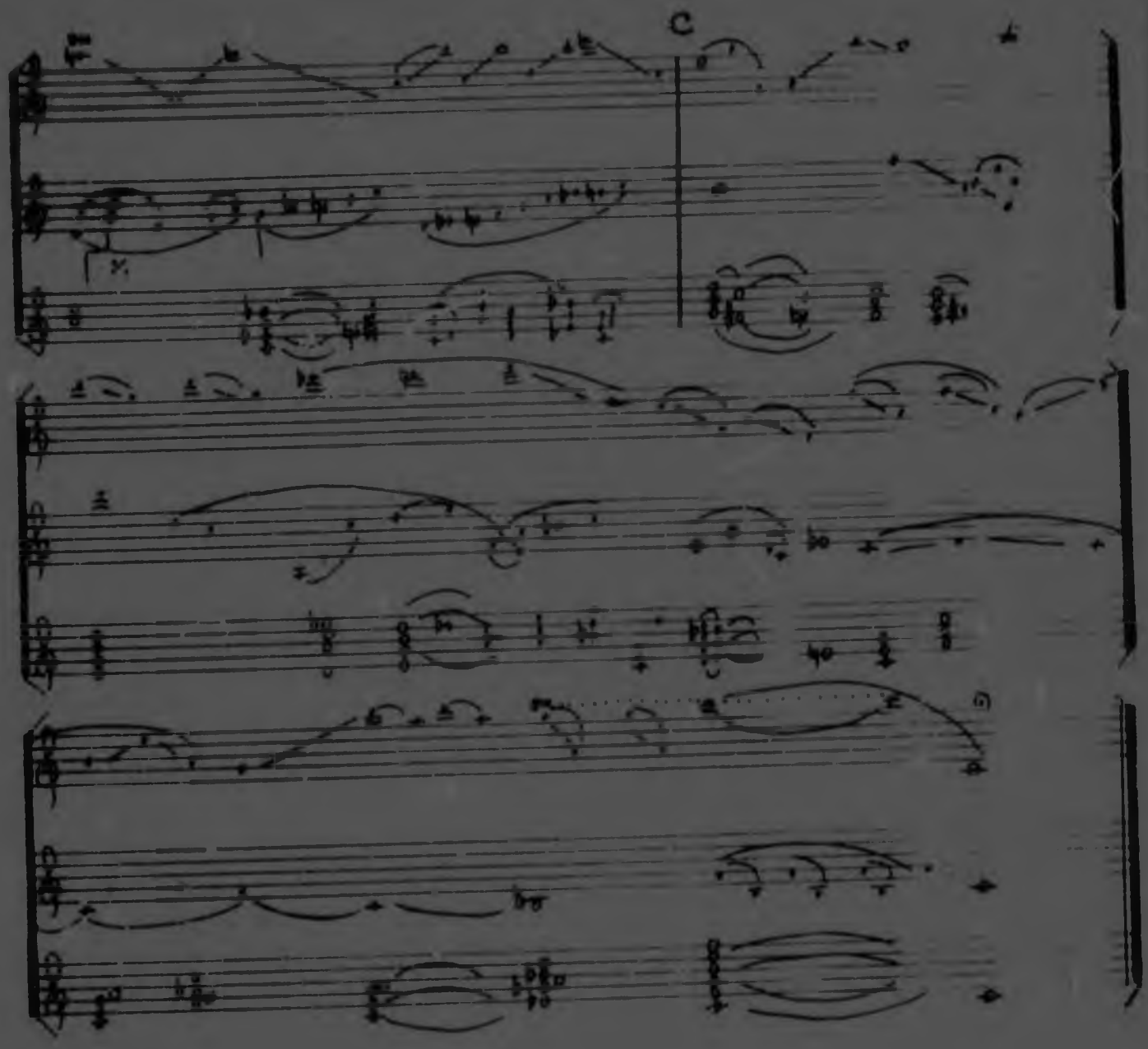
A2

CODA

Dev.

CODA

Recap


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 traditional 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 outsider. 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 orchestration 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 shifts 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
respectively. 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 relatively 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, "volksw sies", 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).

Arrangement of the Indian tone system

0	1 2 3 4	5 6 7	8 9	10 11 12 13	14 15 16 17	18 19 20	21 22	
Svaras	C sha (4)	D ri (3)	E ga (2)	F ma (4)	G pa (4)	A dha (3)	B ni (2)	C sha
limbs	soul	head	arms	chest	throat	hips	feet	
Animals	Peacock	Shatoka	Beating Sheep	Heron	Kokija (Indian Cuckoo)	Frog Croa=king (rainy season)	Elephant (Trumpet)	
	1.Sad,pathe=tic 2.Tender, peaceful 3.Loving,calm 4.Enterpri=sing	Anxious, weak Strong & confi=dent Loving & passio=nate	Calm & pleasing Awake & lively	Moonlight Uncertainty Activity	Inexpressive Sunlight/Joy Tenderness Deep Sorrow	Uncertain Restless=ness Active	Helpness Yearning Depres=sion	

i) Sha ri etc. of India is the do-re-mi of Western system. A modal scale has much to do with personality. It describes different parts of the character - i.e. different svaras have different characteristics.

ii) the method of defining intervals between the svaras is associated with the cries of animals.

iii) the Indian system can sharpen the main tones, e.g. C can have 4 positions; D can have 3. Therefore different positions give different expressions, such as sad, loving, anxious etc.

iv) Indian musicians select tones for any expression they want and this melody type is called a RAGA - or tone row. Indian music always expresses one emotion at a time: an ascending tone will have active motion, descending tone suggests passive motion.

The RAGA

Although the Raga is a melody type which varies continuously, only approximately 100 ragas have been used. It can be associated with colour, mood, a deity, signs of the Zodiac, days of the week, seasons, the ages of man, parts of the human body, and other ideas or emotions such as 1) Love 2) Tenderness 3) Humour 4) Heroism 5) Terror 6) Anger 7) Disgust 8) Surprise 9) Tranquility. These 9 emotions are the basis of all Indian Dramatic ART:

The Descending forms of the raga are different:

There are 6 male or principal ragas, with 6 female **raginis**, and 6 children - not necessarily derivative - ragas. i.e. 72 parent scales of ragas.

The six main ragas are: Days - 1) Early morning
2) Late morning
3) Noon and afternoon
4) Evening
5) Early night
6) Late night, midnight

Season ragas
1) Spring
2) Rainy season
3) Autumn
4) Winter

Complex Indian Music

The rhythmic aspect is of great importance:

1) One beat in a bar gives us many divisions which form a complicated unit;
Two beats in a bar give us many divisions eg.
- (a b)
(4 + 7 divisions)

2) They use figurative or progressive times: 1+2+3+4 or 5.

3) Appearance of cross rhythms:
i) Proportional links of times
ii) Proportional links of silence

4) They have no regular metre:
1 2 / 1 2 3 4 / 1 2 3 / 1 2 / etc.

5) Tala: Is a rhythmic pattern: a body which has often great subtlety and complexity.

6) Alapa: is an introduction (first exposition of the theme of raga)

7) The elements of the Three Tala beats are -
a) sama: initial beat, the downbeat
b) tali: other beat
c) khali: empty beats = rests

8) Theka marks the particular accent and division of a tala.

9) Matra is the beat of a rhythmic unit: $\frac{4}{4}$ will have 4 beats.

Like Chisholm, Stockhausen and Messiaen were also strongly influenced by Indian Music.

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