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SOUTH AFRICAN VIOLA MUSIC

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ABSTRACT:

This study comprises analyses of five major South African viola works, some of their structural ideas, their technical features, idiomatic assessments, biographical information on the composers and a complete list of chamber music which incorporates the viola. It serves as an introductory compilation for violists wishing to explore the South African repertoire.

TO MY PARENTS

IN GRATITUDE

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I wish to thank the following persons and institutions for the help and co-operation rendered without which this study would not have been possible:

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INTRODUCTION

"Ich bin kein Bratscher, besitze aber Ihr Buch - Literatur für Viola - das sehr anregend ist und sicherlich eine Lücke in jeder Nachschlag Bibliothek ausfüllt." ("Although I am not a violist, I possess your book 'Literatur für Viola'; it is most stimulating and definitely fills an empty space in every reference library.")

Thus wrote Hans Adler (1904 - 1979) in a letter to Franz Zeyringer, founder of the International Viola Research Institute and author of the most comprehensive catalogue of Viola music in 1964. It was also in this letter that he mentioned Arnold van Wyk's Duo Concertante which was omitted in the first publication of the work in 1963.

Whether in fact this was the only work that to his knowledge was left out in the initial publication, or whether it was the only South African work that, according to him deserved a niche in an international catalogue of this standing, we do not know. In the subsequent new edition of 'Literatur für Viola' of 1976 the Duo Concertante was included in addition to John Joubert's Sonata for Viola and Piano, Op 6, his Concerto for Viola and Chamber Orchestra and a few short pieces for viola and piano by Walter Swanson.

This is not at all a vast contribution by South African composers when the total number of approximately 12 000 listed works is taken into account.

A glance at the compiled list of Viola music included, will prove that there has been a substantial amount of music written for the instrument in this country since the arrival of composers such as William Henry Bell (1873 - 1946), Alexander Hargreaves Ashworth (1895 - 1959) and Victor Hely-Hutchinson (1901 - 1947). However, most of these early works have been consigned to oblivion.

The principal aim of this dissertation is not only to make an assessment of these works from various compositional, stylistic and idiomatic viewpoints, but also to serve as an introductory reference work for violists wishing to explore the repertoire by South African composers.

It is important, however, before any quantative or qualitative assessments can be put forward to realize that such assessments be made against the background of geographical and cultural circumstances. South Africa has often lagged behind internationally in many respects. This has been no exception with regard to composers who devoted themselves to the cause of the viola.

Before proceeding to deal with the actual repertoire, a brief examination of the present conditions under which both composer and performer work, seems imperative.

We cannot yet refer to a South African school of Viola playing with its own definite exponents. Except for orchestral players, there are very few performers who have devoted themselves singularly to the cause of the viola. Although performers like the late Cecil Aronowitz (1916, King Williams Town - 1978, Snape, England) achieved considerable success as a soloist and recording artist, these remain mostly isolated cases. We cannot yet refer to our own Viola virtuosi and their particular performance technique as we can in the case of many other countries worldwide - eg Austria: Peter Schidlof, France: Theophile Laforge, Pierre Monteux, Henry Casadesus, England: Frederick Riddle, Italy: Aurilio Arcidiano, Belgium: Leo van Hout, Russia: Vadim Borissovsky, Israel: Oedoen Partos, - to name but a few.

Furthermore, instrument makers locally, with the exception of individuals such as JJ van de Geest, A Galea and A Bilmark, have generally ignored the many and hybrid developments that have taken place in the rest of the world as far as the actual construction of the instrument is concerned. Makers throughout the world are still attempting to solve the problem of the viola's acoustic and physical specifications.

Lionel Tertis (1876 - 1975) initiated this quest in the 1930's with the design of his $16\frac{3}{4}$ inch model, first made by Arthur Richardson. Coming to our own times, experiments by FA Saunders and Mrs Morton Hutchins have broken fresh ground with their novel approach to the acoustics of the

large viola - (body length 21 inches). Otto Erdesz's unique approach to solving this problem has also evoked considerable interest. (See appendix)

At present, violas are very difficult to obtain locally. Players have frequently had to put up with iniquitous dealers whose overriding concern has apparently been their financial gain. In addition, except for the very basic repertoire, sheet music and copies of manuscripts are virtually unobtainable.

There are at present five professional symphony orchestras in South Africa totalling approximately 40 professional violists. It is therefore rather peculiar that performances of viola works are virtually always undertaken by either a visiting concert-violist or more often a local violinist.

William Primrose (1923 -), doyen of 20th century violists, in a lecture at the Seventh International Viola Congress, held in Provo, Utah, USA, July 1979, strongly voiced his disapproval of violinists crossing over into the violist's domain. In South Africa at least, such an outlook appears debatable. Many fine violinists have performed on the viola often to a degree of excellence not altogether easily equalled by their violist colleagues. However, we must not lose sight of the fact that there are distinct differences between the performance techniques of the violin and viola. In his book Modern Viola Technique,* K Dolejsi elaborates on these differences.

* Chicago University Press, USA, 1939.

The practice of violinists performing on the viola has had many exponents in the past. Some of the earliest examples are Niccolo Paganini - who not only performed on the viola, but also commissioned one of its works which took a place in the standard repertoire, Harold in Italy, Joseph Joachim and Henri Vieuxtemps. In the present century violinists such as Jascha Heifetz, David Oistrakh, Max Rostal, Pinchas Zukerman and Yehudi Menuhin have successfully performed and recorded on the viola. However, this practice can only be supported when it does not displace the artist-violist, who is a specialist, from opportunities for performance.

'Artist Violists' are still sadly a rare phenomenon in South Africa. The situation is such that we have to be thankful for the few violinists who have performed and recorded on the viola with considerable success. They are merely fulfilling an otherwise grossly neglected function in promoting the instrument and its music, and are certainly not depriving 'artist-violists' from opportunities for performance.

If the writer has painted a somewhat grim picture of the current situation, it should be seen as attempting to give an objective viewpoint of the everpresent practical difficulties that are encountered by the South African violist and to some extent the composer for the instrument. The mentioned factors all contribute to the quantity and/or quality of the South African composers.

A dissertation entitled 'South African Viola Music' should survey all viola music written within the chamber music context. However, although considerable effort was exercised in obtaining scores and manuscripts, it was found that often listed works were either lost or incomplete. This led the writer to realize that music, impressively listed in catalogues and dictionaries, is no longer available or only one copy is extant.

These anomalies should be rectified - if they prevail to such an extent in the relatively small viola repertoire, they could exist to an even larger extent in other larger scale works.

Although most of the standard documentation centres were consulted in compiling and verifying the list of works included - (SAMRO, HSRC, Africana Library, University of Pretoria, SABC Music Library, Jagger Library, University of Cape Town, Conservatoire Library, University of Ste'lenbosch) -, the writer can make no claim on completeness, or on the existence of all the works. SAMRO has only recently adopted a policy by which composers are obliged to submit scores of their listed works.

It has been decided for the purpose of this study that the scope should be limited to five major works by five leading South African composers. The five works which have been chosen are:

1 Sonata for Viola and Piano - Priaulx Rainier

2 Duo Concertante - Arnold van Wyk

3 Sonata for Viola Solo OP 43 - Hubert du Plessis

4 Alice in Wonderland - Stefans Grovè

5 Sonata for Viola and Piano OP 6 - John Joubert

Separate chapters devoted to each of these five works, analyses of the exploitation of the viola and additional biographical detail comprise the major part of this study.

The first chapter is devoted to a general survey of the lives and works of those composers who can be regarded as the 'founding fathers'of South African music; WH Bell, AH Ashworth, V Hely-hutchinson and W Swanson. On conclusion of the central part of the study, I have in the seventh chapter, undertaken a review of all other South African Viola music which was obtainable. The conclusion attempts an assessment and brief resumé of the scope, content and quality of the South African Viola repertoire up to the present. The ninth and final chapter consists of a list of all the music for Viola written by South African composers according to the available sources, although some of the listed works appear to be no longer extant.

CHAPTER ONE

WH BELL, AH ASHWORTH, V HELY-HUTCHINSON AND WD SWANSON

WILLIAM HENRY BELL (1873 - 1946)

WH Bell was born in St Albans, Herts, England, on 20 August 1873. He received his first formal training from his father in the form of violin lessons. From 1880 he sang as a chorister in St Albans Cathedral. In 1889 he was awarded the Goss Bursary to study composition under Corder at the RAM, London. For a short period he concurrently studied counterpoint with Stanford at the Royal College of Music. On the completion of his studies in 1893 he was appointed organist in St Albans. In 1903 he was appointed professor of harmony at the RAM, a post which he held until 1912 when he left England for South Africa and was appointed to the newly founded chair of music at the University of Cape Town.

In South Africa his work continued along similar lines, but on a much larger scale. In addition to his compositional activities, Bell possibly made his biggest contribution as director of the South African College of Music (1912 - 1935). He extended its activities by the taking over of the Little Theatre for the production of ballet and opera. After his resignation in 1935 he for a short while went back to England after which he settled in Gordons Bay where he lived until his death in 1946.

WH Bell has been described as "one of the great founders of our young musical culture."* The results of his ideals are today still visible in Cape Town: The Cape Town Symphony Orchestra, Strubenholm, the Little Theatre and above all Cape Town's still flourishing musical life.

In addition to Rosa Mystica - Concerto for Viola and Orchestra and the Clarinet/Viola Sonata in d, in his catalogue Zeyringer also includes the following:

1 Sonata in e OP 15

2 An Arab love Song

3 Five Songs, OP 19 for Voice, Viola and Piano

These works could not be traced at the Jagger Library, Cape Town which is given as the source. Consequently it has to be assumed that they are no longer extant.

ROSA MYSTICA - CONCERTO FOR VIOLA AND ORCHESTRA

This first and only viola concerto written in South Africa was completed on 18 December 1916 and first performed in the Cape Town City Hall on 5 November 1917. The soloist, Mr Jan Luyt was accompanied by the Cape Town Municipal Orchestra conducted by WH Bell. In

---

* WH Bell - Enkele aspekte van sy loopbaan en sy invloed op die Suid-Afrikaanse Musieklewe deur HH van der Spuy - M Mus dissertasie, Universiteit van Port Elizabeth.

The Cape Times of 9 November 1917 the work was reviewed as follows:

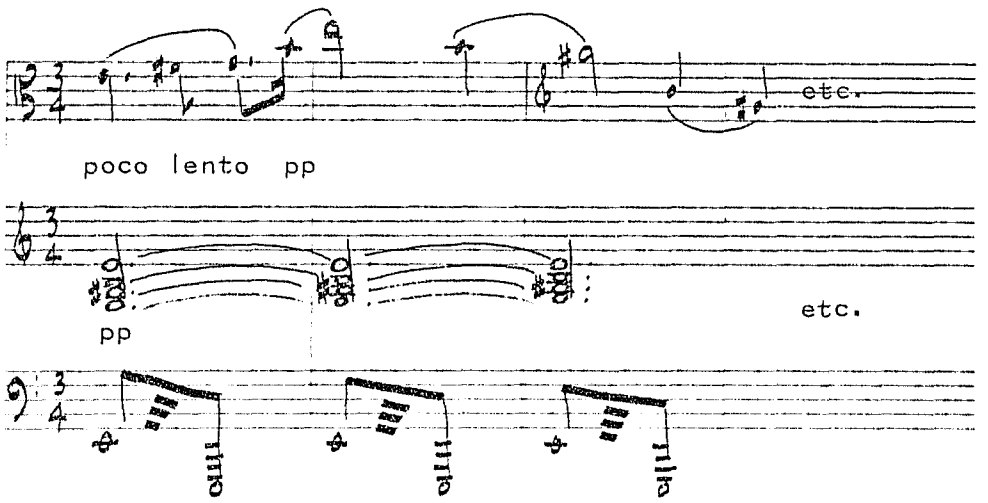
> " ... This is definitely a work possessing an arresting quality of piquancy that in a sense, amuses and certainly pleases ..."*

Unfortunately the work is no longer complete as there are only two movements extant:

1 Poco Lento - Allegro ma non troppo - Andante
2 Adagio

FIRST MOVEMENT

The slow introduction consists of 45 bars in which the viola elaborates on a lyrical melodic line based on the theme:



* The Cape Times 9 November 1917, VOL XLIII, No 12809, Page five.

In the Allegro ma non troppo after a four bar orchestral introduction the viola takes up the following theme:



After this first thematic statement, the idea is developed in scalic passages which require precision and articulation.

SECOND MOVEMENT

The second movement, Adagio has a 19 bar pp orchestral introduction after which the viola enters con sordino thus:



In reducing the texture of the orchestral accompaniment with the viola entry, Bell takes into account the limited dynamic potential of the viola con sordino in its alto register.

This concerto is of moderate difficulty although some passages require substantial double stopping facility:

In the First movement,

Octaves:

Allegro ma non troppo

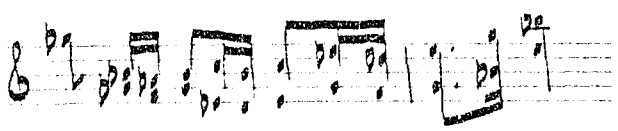


Sixths:

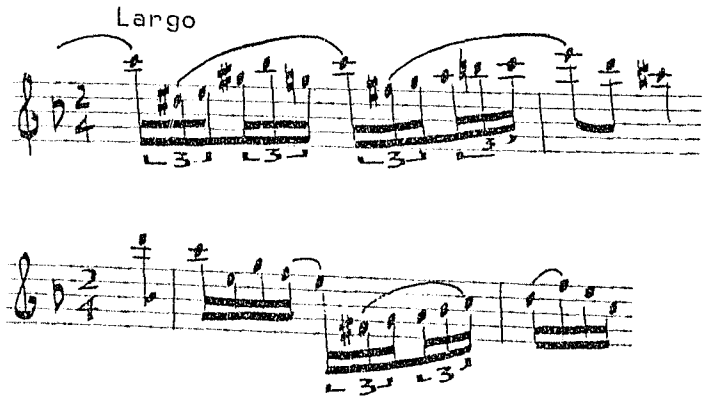


Thirds and sixths:





The second movement, largely due to the slower tempo and more lyrical nature of the viola part is, excepting the following somewhat demanding passages along the lines of the following, of no great technical difficulty:



Although the concerto employs the entire pitch range of the viola, the use of its upper register is predominant, with the result that the characteristic timbre of the viola's tenor c to middle c tessitura remains unexplored.

Nonetheless, the concerto is entirely undeserving of the treatment so far accorded it. The only South African work in this genre, it has been given but one performance, and in its obscure history since then, all but the first two movements have been lost.

Perhaps it would not be too optimistic to envisage a day when a devoted scholar will attempt to revive this work by restoring it to its complete form - there is the precedent which Tibor Serly, (albeit on a larger scale)

completed the Bartók Viola Concerto from the draft left at Bartók's death.

CLARINET/VIOLA SONATA IN D MINOR

This Sonata was completed during Christmas 1926 and is dedicated to his son Oliver M Bell. The writing of a sonata for either clarinet or viola has its origins in the two sonatas for the same alternatives by Brahms, OP 120 nos 1 and 2. In these works Brahms kept both clarinet and viola parts almost similar, the only alterations being a few octave transpositions and the inclusion of obligatory double stops in the viola part. Whether Prof Bell also presented an alternative viola part is unknown although likely. The only extant version is that for Clarinet in b flat.

The Sonata has four movements:

1 Allegro moderato

2 Moderato grazioso

3 Adagio

4 Allegro non troppo

Not only is the sonata for the same alternative mediums as those of Brahms, but even the most superficial comparison of the work with the 2nd Brahms sonata (OP 120 no 2) is a striking revelation of the degree to which Bell must have been influenced by the opening theme of the Brahms sonata:

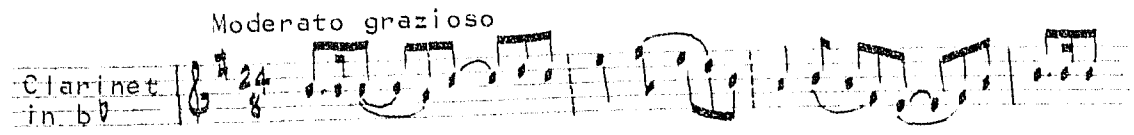
Brahms OP 120 no 2:



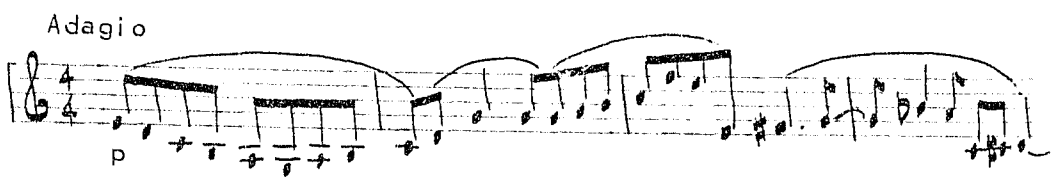
Bell - Clarinet/viola sonata in d minor:



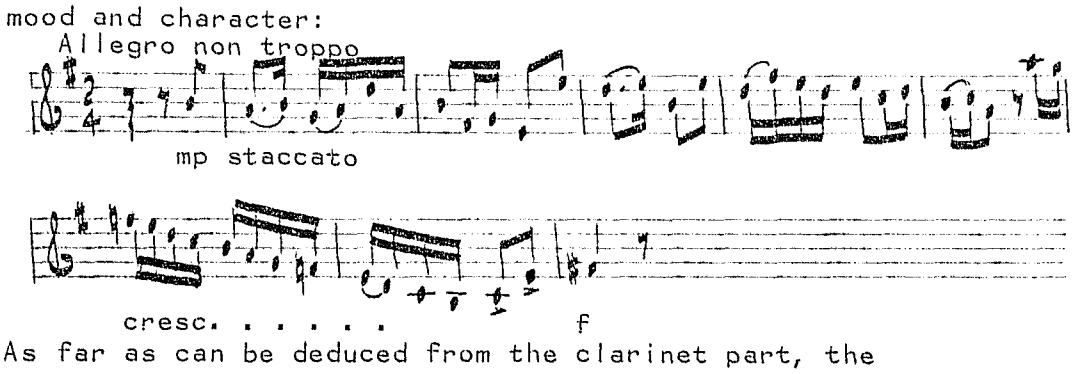
The second movement - Moderato grazioso - has the unusual time-signature of $\frac{24}{8}$ grouped 9 + 6 + 9. The mood of the opening cantabile theme permeates the entire movement, and is similar to the lyrical qualities of the first movement:



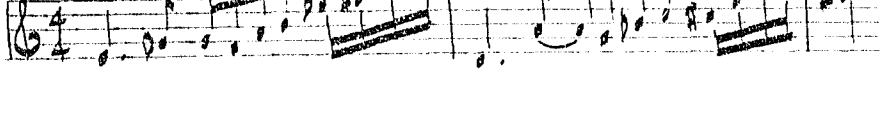
The third movement - Adagio - is also lyrical in character and has the following opening theme:

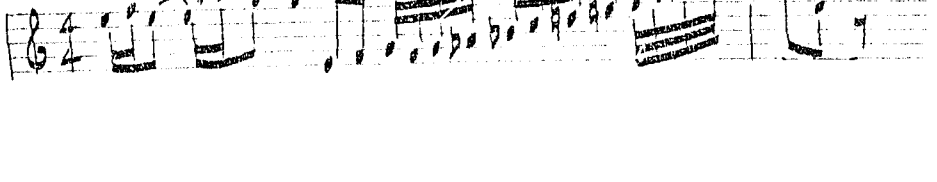


The fourth and final movement - Allegro non troppo - is bright and rhythmically energetic and provides a much needed contrast to the first three movements in mood and character:



As far as can be deduced from the clarinet part, the principal problems are musical rather than technical. The following two examples from the Adagio illustrate the maximum degree of technical facility demanded of the player:





It is difficult to assess to what degree the idiomatic characteristics of the viola were considered because only the clarinet part is extant. However, from the lyrical qualities of the monophonic clarinet part it seems feasible that the work could be well-suited to the viola's expressive qualities with some octave transpositions and the inclusion of double or/and multiple stops.

ALEXANDER HARGREAVES ASHWORTH (1895 - 1959)

AH Ashworth was born on 24 July 1895 in Leeds, Yorkshire. He was a versatile musician who at one stage enjoyed a considerable reputation in England as composer, music critic and authority on modern choral music. His family moved to South Africa in 1903 where he was educated at the Kimberley Boys' High School, Cape Province, where his father was a teacher. As result of his growing interest in music he initially failed to obtain the BA degree at the then South African College, but eventually graduated after war service in 1916 upon which he entered the Cape Education Department as a clerk.

On the strength of his compositions examined by Prof WH Bell, he was encouraged by the latter and admitted to the South African College of Music in 1918. He studied with Prof Bell for one year after which he was awarded the gold medal of the Cape Town City Council for his activities in furthering the cause of music among his fellow students. He was then appointed as student-assistant in harmony, counterpoint and history of music, and as administrative assistant to the College.

He simultaneously studied further and two years later became a licentiate of the college and obtained the Cape Music Teacher's Diploma. After a short-lived appointment as master of instrumental music at the Kimberley Boys' High School he returned to England in 1922 where he enrolled

at the Royal College of Music. He obtained the Associateship of the RCM in 1923. In 1924 he was appointed assistant librarian on the staff of the Yorkshire Post where he later became music critic in 1936.

In 1942, he returned to the educational field to become a lecturer in Music to HM Forces and eventually music master at Leeds and Barnsley Grammar Schools. He spent his last active years as lecturer at the Teachers' Training College in Staffordshire.

Ashworth was not only fairly prolific as a composer but also contributed to English musical periodicals, wrote programme notes for the Northern Philharmonic Orchestra and was awarded a Music and Letters Prize for his largest contribution in this field, a thesis on Modern Choral Music.

The two extant works for viola are:

1 Sonata for Viola and Piano C 1930

2 Lyric Movement for Viola 1935

According to the biography these works were written when he had already returned to settle in England. If this is the case it is inexplicable why they are at present being kept in the Jagger Library in Cape Town.

The Sonata for viola and piano was originally conceived and written for violin and piano and later, completely unaltered, relabled for viola and piano; this is an intrinsic limitation and restricts its inclusion.

LYRIC MOVEMENT FOR VIOLA AND PIANO

Although this work seems promising initially, it soon becomes evident that although the viola part is idiomatically conceived, numerous ambiguities occur in the clefs, notation and the somewhat erratic changes made by the composer. However, the work does possess some substance, and its full potential could perhaps be realized by careful editing.

VICTOR HELY HUTCHINSON (1901 Cape Town - 1947 London)

He was the youngest son of Sir Walter Hely-Hutchinson, the last governor of the Cape Colony. He received his formal education at Eton, Balliol College, Oxford and the Royal College of Music. In 1922 he was appointed lecturer at the South African College of Music. He returned to England in 1926 where he accepted a position at the BBC, first in London and in 1933 was appointed Midland Regional Director of Music in Birmingham.

In 1934 he succeeded Prof Bantock as professor of music at the Birmingham University. He returned to London in 1944 to become director of music to the BBC, a post he held until his death in 1947. Apart from the listed works for viola, he wrote a highly successful Carol Symphony and a set of Variations for Orchestra, published in 1927 as part of the Carnegie collection of British Music.

In Groves Dictionary* Micheal Hurd summarized Hely-Hutchinson's output as composer as follows:

"His talent was essentially that of a sophisticated administrator, and his music, having served its turn, left little lasting impression."

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* The New Grove Dictionary of Music and Musicians edited by Stanley Sadie, in twenty volumes, 1980, published by Macmillan Publishers Limited, London.

Hely-Hutchinson's chamber music works which incorporate the viola are:

THE WAYS OF LOVE

This work is scored for alto voice, two violas and two 'cellos. There are 14 bars in which the string instruments provide an accompaniment of a homophonic texture with a slow harmonic rhythm.

THE FAIRY FLUTE

This work is more substantial than the latter, and is scored for flute, mezzo soprano, two solo violins and viola solo. The most prominent parts of the unusual fabric are devoted to the flute and the mezzo soprano and along with the violins the viola fulfills a role of accompaniment.

UNKNOWN WARRIOR FOR VIOLA AND PIANO

This is a slight inconsequential work consisting of two movements; almost two thirds of the first movement has been crossed out by the composer. If one disregards the crossed-out section of the first movement the viola part is scored entirely in the treble clef; the second movement does not proceed below g of the violin. The limitation is patent.

ROMANCE FOR VIOLA AND PIANO

Compared to Unknown Warrior this work is more idiomatically written for the viola in that it employs the alto clef and makes fuller use of the viola's C string. The sombre lyrical qualities of the melodic line make the part eminently suited to the viola, and one cannot imagine that, as in the case of the former work, it was first conceived for the violin.

WALTER DONALD SWANSON (1903 London - 19)

WD Swanson was born and educated in London and won a scholarship at the Royal Academy of Music in 1919. There he studied composition under Stewart Macpherson, violin under Spencer Dyke, piano under George F Dodds and organ under Dr Reginald Steggall. He also toured England as assistant-conductor of the D'Oyle Carte opera company. In 1924 he emigrated to South Africa to become Professor of Violin at Grahamstown Training College. Later he accepted a position in the Cape Town Municipal Orchestra. Around this time he developed an interest in the music of the native and coloured races and in their continued musical development, as well as holding the position of conductor at the SABC from 1935 - 1946. Swanson adjudicated at numerous eisteddfods in South Africa and Rhodesia: indeed, for many years he was connected at almost every point with musical and theatrical life in South Africa.

He conducted the Cape Town Municipal Orchestra in the premiere of his First Symphony on 4 November 1955. His Second Symphony was completed in 1959, and first performed in Durban. After 1964 he conducted many Capab Opera performances both in Cape Town and on tour.

In 1971 his opera The Princess who Wouldn't (libretto by Archibald Wilson) won first prize in the National Otto Bach competition.

WD Swanson's output for the viola consists of the following:

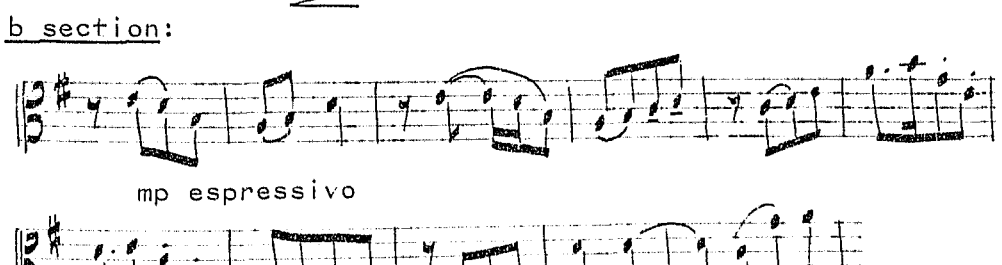
CAPRICE (for viola and piano, published by J Williams Ltd in 1935)

This light-hearted work in ternary form poses no great technical difficulties to either player. It can be considered as admirably fulfilling its role as a character piece as well as being valuable didactic material of moderate difficulty. The contrast between the a en b sections is well-marked both rhythmically and in terms of register; the a section hovers around the a and d strings and the b section around the c and g strings.

a section:



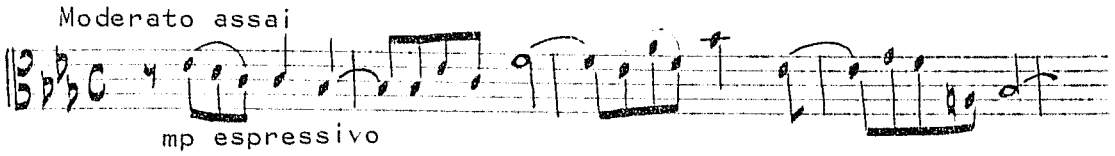
b section:



The piano part shows similar contrasts between the sections particularly with regards to texture.

CONSOLATION FOR E^{b} ALTO SAXOPHONE OR VIOLA AND PIANO

In this short character piece Swanson transposed the saxophone part directly without supplementing it with double/multiple stops. It's tempo marking is moderato assai, and is essentially lyrical; it ventures into the fourth position on the a string.



A STROLL IN THE COUNTRY

Swanson originally entitled this character piece as Strolling past the pubs. It is in ternary form and the boisterous melody is characterized by the use of certain repetitive rhythmic patterns.



AT EASE FOR VIOLA AND PIANO

It bears the tempo marking Andante Commodo, is based on simple rhythmic values and could be used as teaching material towards the development of evenness of tone

quality and intensity.



GRAVE DISCOURSE FOR VIOLA AND PIANO

In this work Swanson acknowledges his debt to Tchaikovsky. Essentially lyrical, the title reflects the serious and solemn character of the piece. Although apparently simple the viola part exhibits an intensity of feeling which demands a developed degree of musicianship.



LIEBESLIED VARIATIONS

A set of nine variations on the well-known melody, this work is scored for two violins and viola in which the viola has a few solo passages but for the main part serves as accompaniment.

****

Although all Swanson's pieces reflect a dated harmonic idiom and programmatic approach, they were all conceived idiomatically for the viola. Even though they may not be considered 'sublime works', they should all be included in the South African viola teacher's repertoire.

CHAPTER TWO

PRIAULX RAINIER (1902 -)

Priaulx Rainier grew up in Zululand, Natal and has admitted that the music indigenous to this area did much to colour the compositional technique of her maturity.

In 1913 she entered the South African College of Music, Cape Town as a violin student. In 1920 she was awarded a University of Cape Town scholarship which enabled her to further her violinistic studies at the Royal Academy in London. She subsequently settled in London and until 1935 she earned her living there as a violinist and teacher. In this year, an anonymous grant enabled her to devote herself entirely to the study of composition. In 1937 she studied with Boulanger for three months, after which she was appointed professor of composition at the RAM, a position she held from 1943 - 1961.

In 1982 she received an honarary doctorate from the University of Cape Town.

Rainier first came to the attention of a wider public after the success of her String Quartet.

On this work, Ian Kemp has commented as follows:

"A work whose originality is particularly clear in the scherzo and in the finale. Crystalline textures and short ostinato rhythms assist in the building of fast movements independent of Bartók and Stravinsky and of more conventional styles."*

In her subsequent works of the 1940's she emphasized her novel rhythmic approach, especially in the Clarinet Suite, and the well-known Barbaric Dance Suite.

In this period Rainier's use of harmony was triadic and even sometimes diatonic. Chromaticism occurring as the result of melodic inflection and bitonality. A striking characteristic of her melodic writing was the use of concise motivic segments. During the 60's her music became more intense, partly due to the writing of clusters and an emphasis on melodic semitones and minor ninths.

The works of the 70's illustrate a more relaxed idiom, although the "uncompromisingly objective sounds"** remain.

The Sonata (1945) for Viola and Piano was first performed by its dedicatee Winnifred Copperwheat, accompanied by Antony Hopkins at one of the National Gallery Concerts in London, on 18 March 1946. The work was published by Schott

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* The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie, in twenty volumes, 1980.

** Ibid

and Co Ltd (Edition 10410) London, in 1949. The manuscript is at present held by the composer.

The Sonata has three movements:

1 Allegro Ricercare
2 Andante Tranquillo
3 Presto

The first movement, written in $\frac{5}{4}$ alternated with $\frac{3}{4}$, is based on a ground bass. After a declamatory 6 bar introduction the two instruments alternate in the execution of short motivic phrases:

To Winifred Copperwheat

Sonata

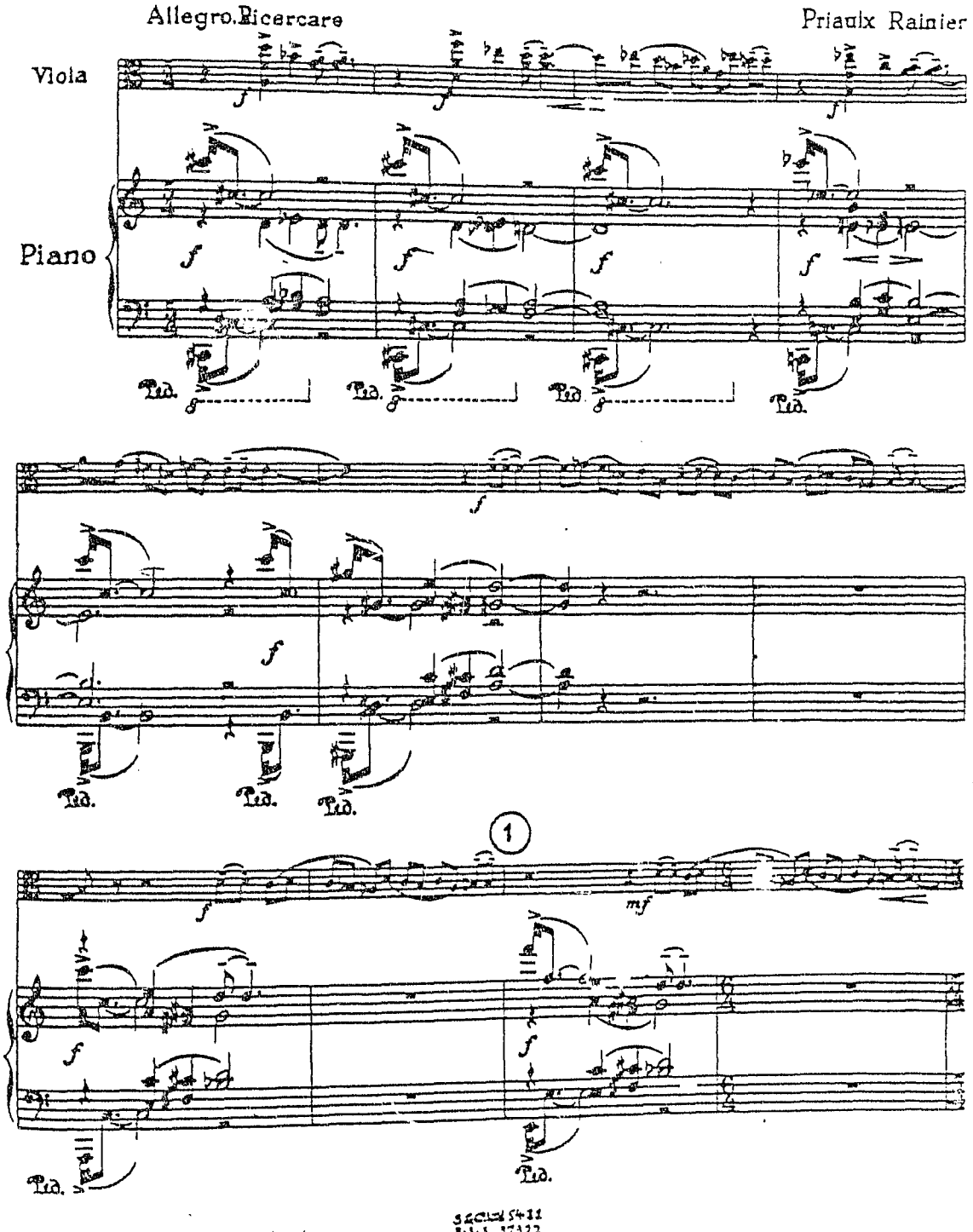
I

Allegro. Ricercare

Priaulx Rainier

Viola

Piano

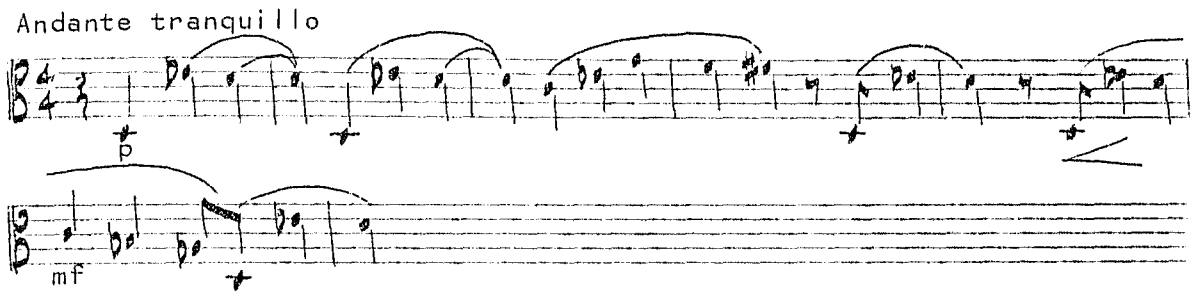


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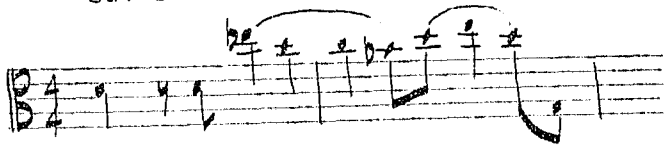
The interjections in the viola part are structured in a way that, however chromatic, they still lie within the hand.

The second movement is lyrical in character. After a 5 bar piano introduction the viola takes up the following theme:



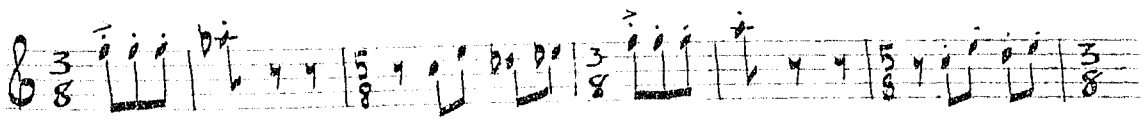
A striking characteristic of this movement is the use of high registers on low strings and the wide leaps that occur as a direct result of this:

sul D.....



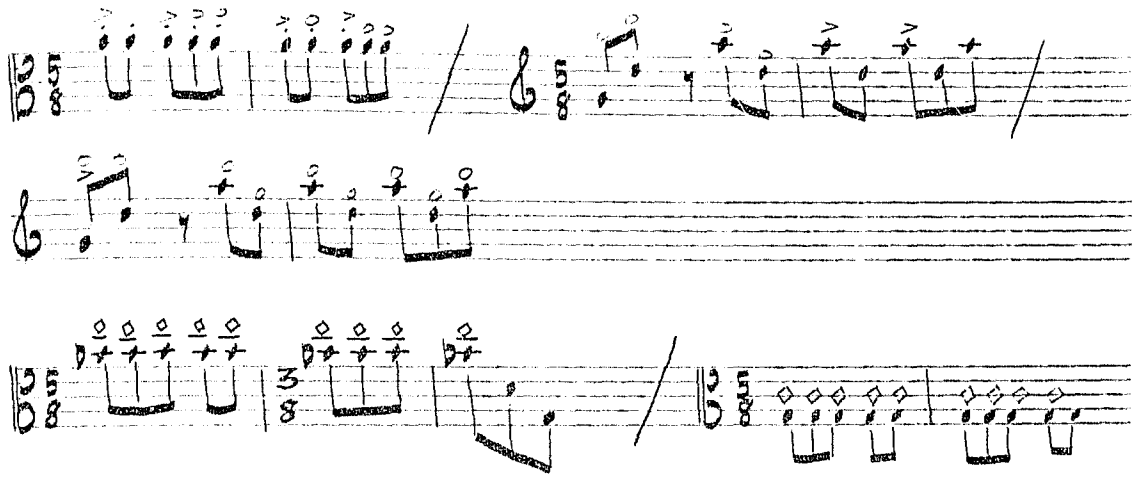
The third and technically most demanding movement is written in a basic $\frac{3}{8}$ with extensive use of interjectory $\frac{4}{8}$, $\frac{5}{8}$ and $\frac{6}{8}$ bars.

Presto

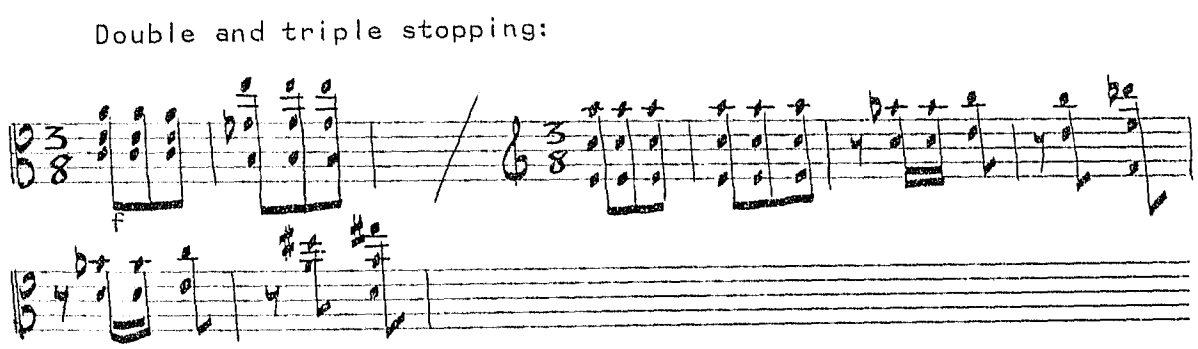


It has a predominantly rhythmic character and makes extensive use of the following devices:

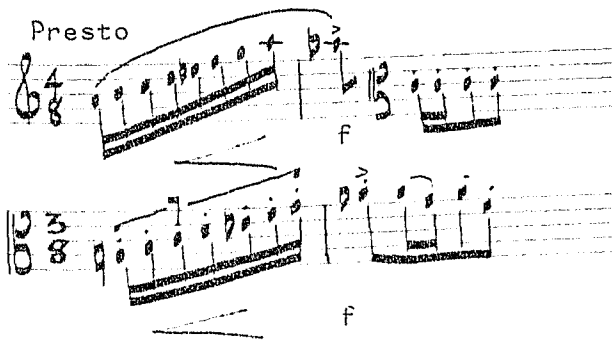
Natural and artificial harmonics:



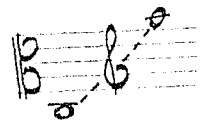
Double and triple stopping:



Rapid semiquaver passages (some which have to be bowed spiccato) :





Except for the last movement the work poses few technical difficulties. The composers is conversant with the style and technique of string instruments, and this sonata is a commendable example of idiomatic writing for the viola. Although the overall melodic and harmonic structure is highly chromatic, it was conceived to fall within specific positions. The execution of these figures lie within the hand and often certain patterns are repeated which require slight alteration in the fingering. The range employed in the work is  and substantial employment of all four strings is evident.

CHAPTER THREE

DUO CONCERTANTE - 1962 (original version) - ARNOLD VAN WYK (1916 -)

Arnold van Wyk matriculated at the Stellenbosch Boys' School in 1933 after which he spent three years working in a Cape Town insurance office. A scholarship from the Performing Rights Society enabled him to further his studies at the Royal Academy, where he studied composition under Theodore Holland and piano with Harold Craxton. During the second world war van Wyk worked in the Afrikaans section of the BBC overseas service as a composer, pianist, translator, producer of plays and newsreader. Since his return to South Africa in 1946 he has lived and worked in the Cape Province. In 1948 he undertook an extensive concert tour under the aegis of the 'Reddingsdaadbond' and later in the same year accepted an appointment as lecturer at the South African College of Music, University of Cape Town. In 1960 he was appointed in the same position at the University of Stellenbosch. In 1972 and 1981 he received Honorary Doctorates from both these universities.

His gifts as a composer were recognized in South Africa as early as 1938, when he was commissioned to write a commemorative cantata for the unveiling of the Voortrekker Monument. This work and all his other early compositions - except the song cycle Vier weemoedige Liedjies - have since been withdrawn.

During his stay in England, the two chamber works, String Quartet and Five Elegies for String Quartet and Three improvisations for Piano Duet were first performed at the wartime National Gallery Concerts in London; the Saudade for Violin and Orchestra at a Promenade concert, and the First Symphony in a broadcast conducted by Sir Henry Wood. Although later performances of his works abroad were well-received, the majority of van Wyk's music however, remains in manuscript and are little known outside South Africa.

DUO CONCERTANTE (original version 1962)

The Duo Concertante for viola and piano was commissioned in January 1962 for the SABC by Anton Hartman (1919 - 1982), then Head of Music. It was planned that the work would receive its first public performance by the internationally acclaimed Wallfisch Duo during their visit to South Africa in the same year. However, it transpired that only Ernst Wallfisch came, and the Duo Concertante was subsequently first performed in the Cape Town City Hall on 9 October 1962 with Alain Motard at the piano. Shortly prior to this event Wallfisch and Motard recorded the work for the SABC in Johannesburg.

Later executants in public performances were Pierre de Groote and the composer and Cecil Aronowitz and the composer in the Wigmore Hall, London in 1968 in an all-van Wyk programme sponsored by the Peter Stuyvesant

Foundation. The Duo Concertante's most recent public performance took place in Cape Town in 1976 when Laszlo Darida and Arnold van Wyk performed a revised version of the work. Unfortunately Darida took this version with him when he left for Toronto, Canada, shortly afterwards.

The Duo Concertante has been revised twice since 1962 and the composer, still not satisfied, is at present planning yet another revision. However, he kindly made the original version available for the purpose of the present study.

In an article which appeared in 'Die Burger' 9 October 1962, entitled "'n Nuwe werk van Arnold van Wyk"*, the composer himself wrote introductory programme notes and supplied valuable information on the actual construction principles which he had used:

"I always wanted to write a work for the viola and on two previous occasions actually started works for the instrument."**

"The viola/piano combination is for several reasons - on which I cannot further elaborate here - much more difficult and interesting than the violin/piano one."**

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* A new work by Arnold van Wyk

** Translation by the writer

"The first sketches of the Duo Concertante show that initially I considered using the themes of earlier unfinished works for the instrument. After that I consulted one of my notebooks in which I had composed themes suited for string instruments in general. Not one of these themes was used in the end. However, on the first page of the original sketches I discovered a theme that I noted down at least twelve years ago one afternoon on a bus in the Buitenkant; - a light-hearted melody which has always meant joy-to-sorrow to me." *

"I isolated this theme in my initial enthusiasm to produce a substantial work. This melody subsequently became the principal theme of the Rondo, the last movement of the Duo Concertante."*

"Incidentally, I decided on utilizing Rondo form in which recurring refrains are used, as result of being pressed for time. The first sketches prove that I also experimented with a tone row, a device which I have never used and in the end also discarded in the Duo Concertante. In my experiments with tone rows I always tried to construct a row as result of an existing theme and not vice versa." *

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* Translation by the writer

"After the character of the third movement was established, I decided that the cheerful Rondo would come into its own right to a far greater extent if preceded by something pessimistic and introspective. The viola's voice possesses a characteristic melancholy - an Elegy would therefore not seem out of place. But I had no suitable theme. Until I read in an overseas newspaper that Picasso, after his adaptations of Delacroix and Velazquez, is now working on a set of drawings based on Manet's 'Déjeuner sur l'herbe', a painting - I never knew it - which Manet in turn based on a work by Giorgione." *

"So I thought: If Picasso can do it, and before him Bach and Handel, why not I? And so, in the end I chose 'The fall of the Leafe', a small and touching tone poem by the English composer Martin Peerson (1580 - 1650)."*

"Sometimes I fear that by using other composers' themes a composer illustrates a certain inability. But more often I think these procedures are perfectly acceptable provided the artist contributes something of his own."*

"At least one musicologist, on studying the work declared that he would never have been able to detect the origins of my second movement without the acknowledgement to Peerson." *

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* Translation by the writer

"When the last two movements (Elegia and Rondo) had been completed, I had not yet started on the first. As far as I can remember, the first step taken in the creation of the first movement took place when I realized that the last two movements portrayed sharp contrasts in mood and character; sorrow, bitterness and despair in the Elegia and joy and buoyancy in the Rondo. I had already bridged these contrasts by basing both movements on similar intervals - my favourite fourths and sevenths - and by inserting the theme of the Rondo in the darkest moment of the Elegia." *

"And so I decided on yet another extreme. The first movement was to be cross, callous - almost to the point of being brutal. These are the characteristics of the introductory Toccata. Its lyrical passages link with those of the Elegia and to further ensure unity between these two movements, I ended the Toccata with the first notes of the Elegia." *

"I also found time to alter each recurring refrain in the Rondo. This resulted in a different structural approach; all recapitulatory themes used in the Duo Concertante were remoulded with each reappearance. Thus the three movements with their individual distinctive moods - cross, elegiac and joyful - are all closely interrelated." *

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* Translation by the writer

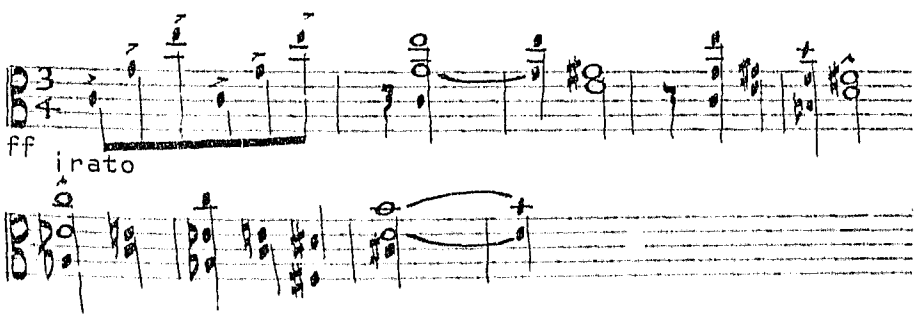
In the closing paragraph of the article the composer draws attention to the fact that without the commission, the work would probably not have come into being.

The three movements Toccata, Elegia and Rondo carry the following tempo markings:

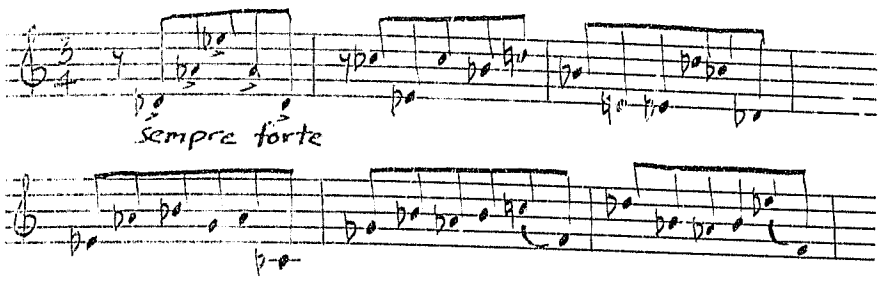
1 Toccata - Allegro giusto ♩ = c 144
2 Elegia - Larghissimo 𝅗𝅥 = c 48
3 Rondo - Allegro giusto ♩ = c 104

It is important to note that the discussion of this work is based on the original and unrevised version of 1962 and that the composer is at present planning another revision.

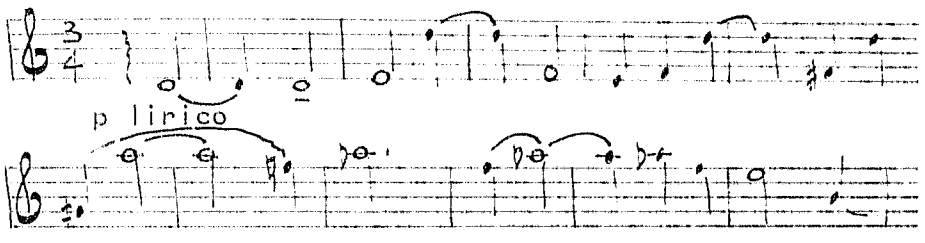
In the Toccata, after an 8 bar syncopated piano introduction the viola takes over the same figure thus:



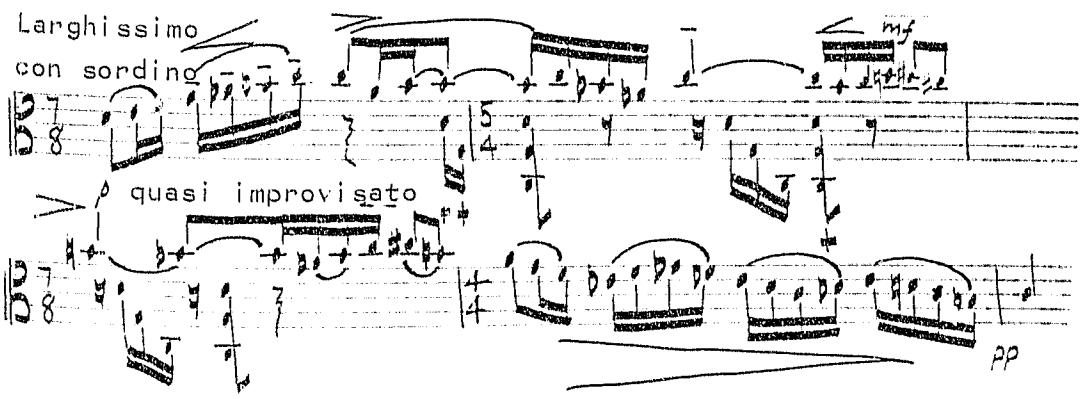
This idea permeates the entire movement. Later it is developed thus:



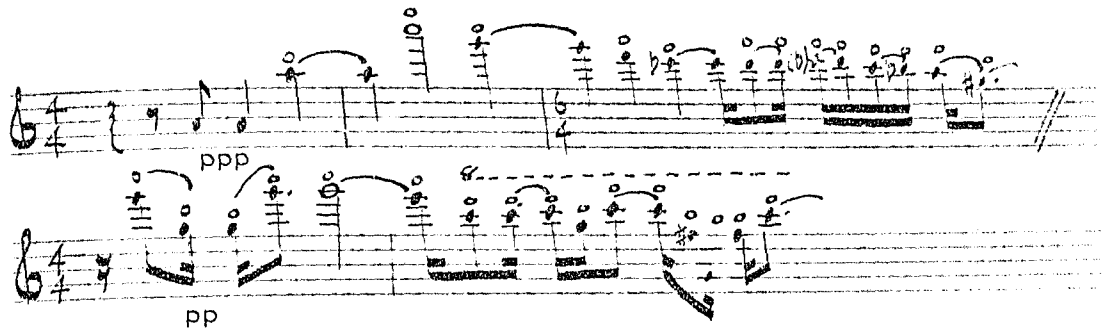
This movement employs a considerable amount of passage work and multiple stopping which require technical facility; lyrical passages such as the following provide the necessary contrast:



The second movement, Elegia starts with a 4 bar viola solo:



This movement is different to the rest of the work in that the very high register of the viola is used for protracted periods with the veritable limitations this imposes:



In the Rondo the viola commences with an accompaniment in running quavers; after fifteen bars it presents the principal theme of the movement:



The character of this melody pervades the entire movement.

Particular technical difficulties are the extensive

employment of triple and quadruple stopping which appear in rapid succession:



These passages might have sounded more effectively if they were to be executed pizzicato. Due to the viola's slower response (unlike that of the violin) it would require longer rhythmic values to make such passages eloquent.

Although the entire score demonstrates a command of compositional technique and craftsmanship, critical examination reveals a serious shortcoming particularly if one considers idiomatic exploitation.

Except for a few bars the c string of the viola is unemployed. In fact, the present work could be played on the violin with a few alterations. By the constant utilization of the viola's high register the composer imposed restrictions of range and expressive potential. However, some judicious alterations of register and multiple stopping could uplift this original work to an elevated status.

CHAPTER FOUR

SONATA FOR VIOLA SOLO OP 43 (1977) - HUBERT DU PLESSIS (1922 -)

Hubert du Plessis was born in the Malmesbury district, Cape Province on 7 June 1922. He entered the University of Stellenbosch in 1940 for a BA degree, majoring in English and Music. He at the same time studied at the Conservatoire under Prof Maria Fismer and Alan Graham. In 1943 he began to study composition under William Henry Bell, who exercised the strongest influence on him during his formative years.

After a short interlude which was spent working in the record library of the SABC, he became a senior demonstrator in the Music department at the Rhodes University College, while still pursueing his musical studies. In 1946 he graduated with a B Mus degree and was subsequently appointed lecturer in the music department there. It was during this time that he studied with Prof Friedrich Hartmann and that his songs and pianoforte works in particular began to attract attention.

An overseas bursary awarded by the Performing Rights Society enabled him to further his studies at the Royal Academy of Music under Alan Bush and Howard Ferguson. Of prime importance to the present study is that while in London, he commenced viola lessons simultaneously with

his compositional studies. The composer, reminiscing today says: "I was hopeless, really, and I practised the bare minimum. However, it definitely taught me something about the style of bowed string instruments"*

In 1954 du Plessis was named as the best composition student at the RAM. On his return to South Africa in the same year he substitued for Arnold van Wyk at the College of Music, Cape Town. Then, in 1955 he at the same time began lecturing at the University of Stellenbosch. His work at both institutions continued until 1957. Since 1958 du Plessis has been on the staff of the University of Stellenbosch, first as lecturer and later as senior lecturer, and is planning to retire at the end of 1982.

Hubert du Plessis has established himself not only as a composer and performer but has also conducted several studies in musicology including a book on the life and works of Johann Sebastian Bach as well as several articles on the early French clavecinists.

SONATA FOR VIOLA SOLO OP 43 (1977)

Hubert du Plessis's only contribution to this genre was commissioned by Mrs Maureen Rycroft in 1976 for her daughter Anne, a professional violist. The composer's reverance for JS Bach's solo works for Violin and 'Cello

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* Translated from letter to the writer dated 20 March 1982

impelled him to write an unaccompanied Viola sonata. The sonata was completed in 1977 at which time Miss Rycroft had settled in London where she had become a member of the London Symphony Orchestra. As result of 'trade union anti-South African sentiments' she was not permitted to perform the work publicly in South Africa. Subsequently the work became 'frozen' for approximately three years.

In 1980, however, Miss Rycroft gave her consent that the Sonata be premiered by Jürgen Schwietering. The work thereupon had its first public performance in the Endler Hall of the Conservatoire at the University of Stellenbosch on 28 August 1980. Shortly prior to this event Schwietering recorded it for the SABC after a few sessions with the composer.

The Sonata for Viola Solo is a strictly serial composition. In this respect du Plessis has commented as follows:

"There is no marked difference between my serial and my free compositions: In both types, melody - basically vocal - has always been to me of prime importance .... and especially so in a solo work of this nature. I dislike practically all the gimmicks to which singers and players are subjected to in umpteen 20th century compositions; accordingly there are none in this piece. I simply wrote a Sonata for the Viola, not a Sonata against the instrument."

He concludes: "I have written works infintely more taxing to my limited musicality, but this Sonata satisfies a desire I have always kept in mind, namely that my music should be accessible to both connoisseur and music lover."

On its formal construction du Plessis wrote:

"The three movements of the Sonata are closely interrelated, due to the three note rows devised by the composer. Expressed in figures: the lst movement is constructed on notes 1 2 3 4 5 6 7 8; the second on notes 5 6 7 8 9 10 11 12, and the third on notes 1 2 3 4 5 6 7 8 9 10 11 12. The finale thus combines the overlapping of the series of the first two movements into a complete 12 note series."

On his use of short tone rows he commented:

"In 1956 I became acquainted with Stravinsky's In Memoriam Dylan Thomas and immediately felt myself drawn towards the shorter series. I have never had the desire to write atonal music - I don't see the point of it - to my mind it is incompatible with the essence of music."*

The Sonata for Viola Solo consists of three well-defined movements. The first movement Andante con moto (♩ = c 72)

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* Ibid

has a slow declamatory introduction followed by an Allegro (♩ = 80). The second movement carries the marking Lento (♩ = 76) and the third Largo (♩ = 60) followed by an Allegro Moderato and other tempi.

The first and third movements have 'G' as central tonality, and the second movement is firmly based on E flat.

The rows with permutations used are:

FIRST MOVEMENT:



FIRST SKETCH OF FIRST MOVEMENT

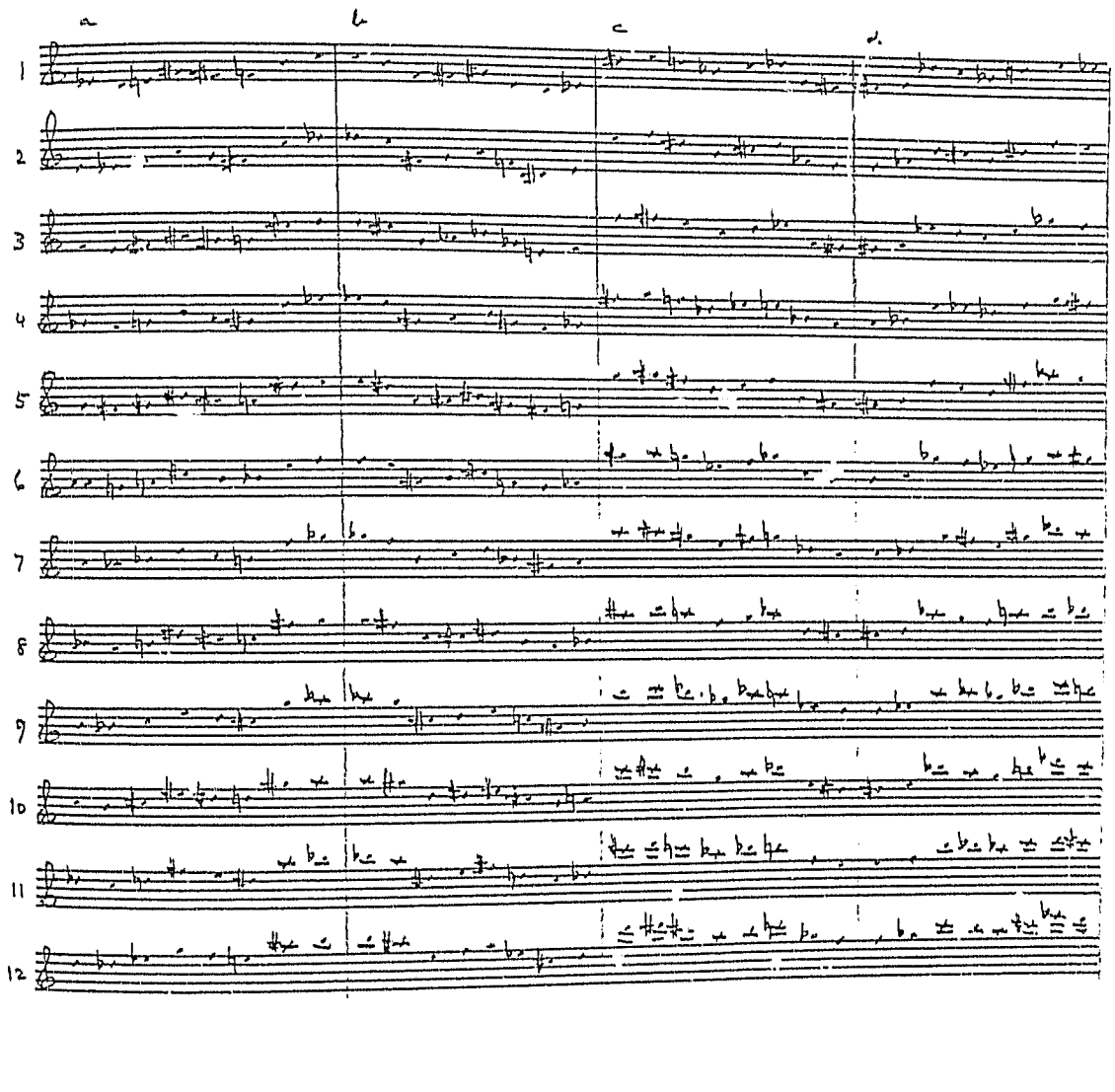


FIRST PAGE OF FIRST MOVEMENT:

1)



SECOND MOVEMENT:



FIRST SKETCH OF SECOND MOVEMENT:




arco
19 2 77
10.30 p.m.

SECOND MOVEMENT:

5) 2



(6

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mf

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Quinta Tromba I (poco buccia)

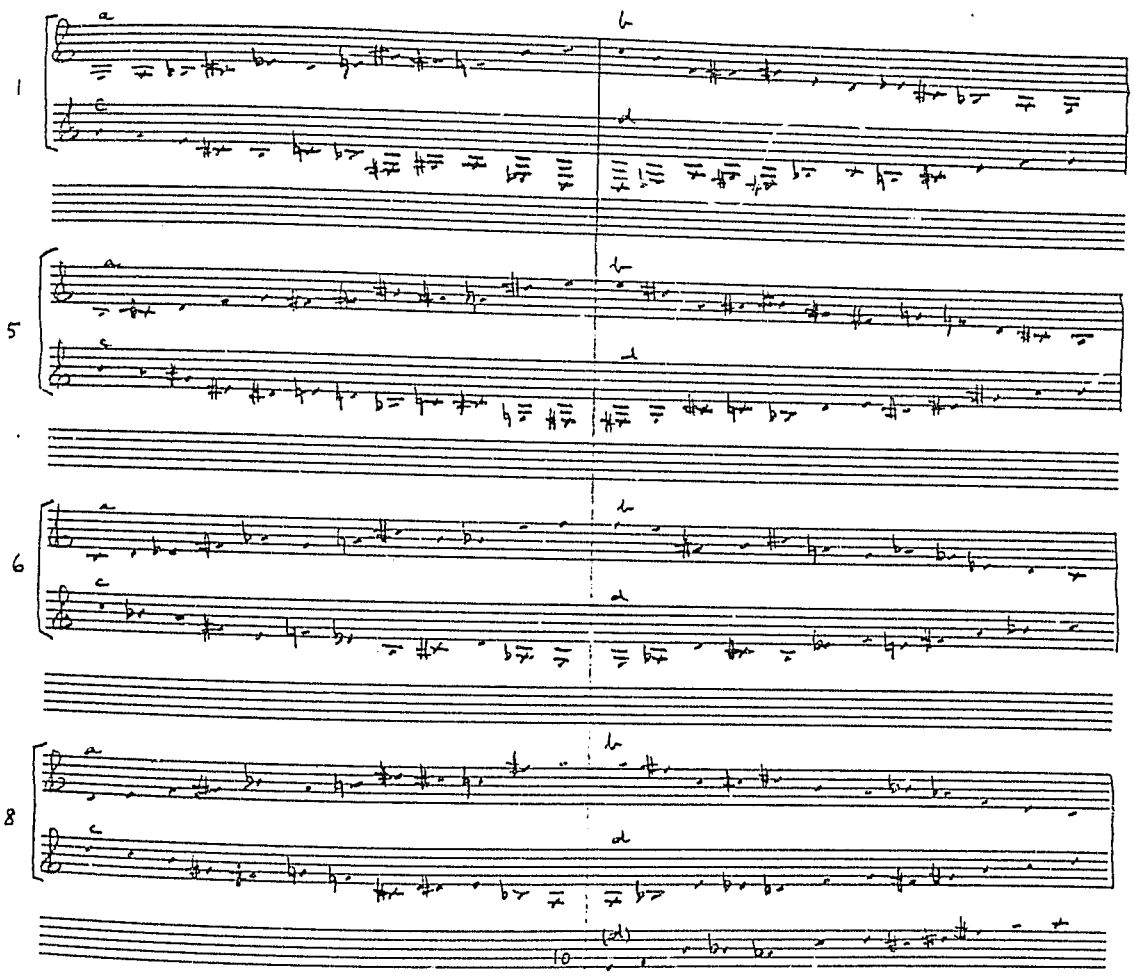
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III



FIRST SKETCH OF THIRD MOVEMENT:



FIRST TWO PAGES OF THIRD MOVEMENT:

7) 3

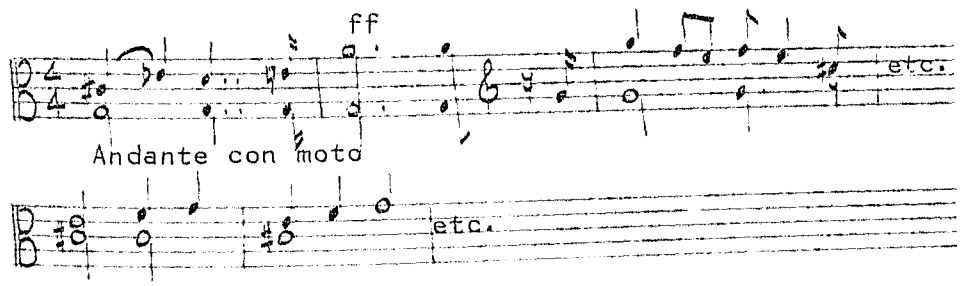


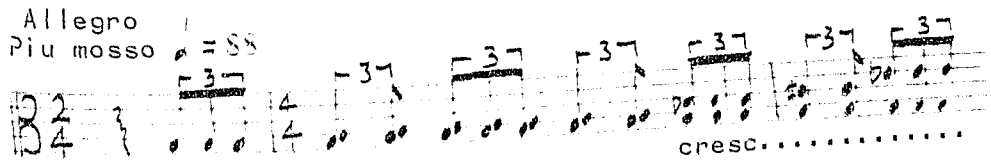

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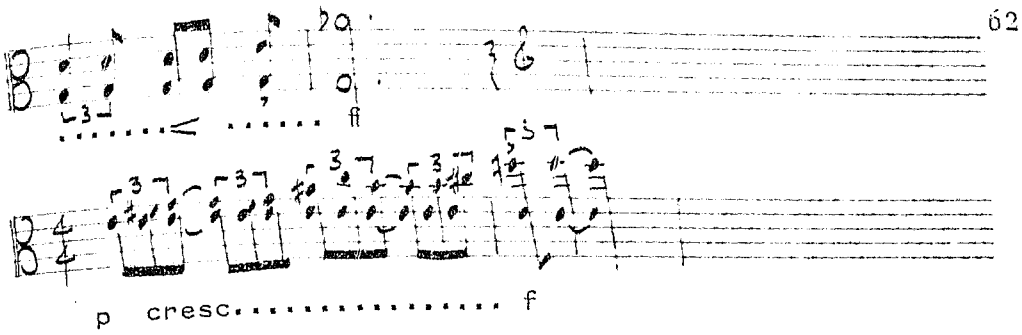
Having established the Sonata's biographical and compositional data, the work can also be examined from the idiomatic viewpoint ie to what extent are the characteristics of the viola exploited? The composer wrote: "I simply wrote a sonata <u>for</u> the instrument and not one <u>against</u> it." How exactly does he qualify this statement?

These are the critical questions that have to be considered, especially so in the case of an <u>unaccompanied</u> work of this nature in which the inherent acoustical and timbral limitations of the viola are so much more magnified.

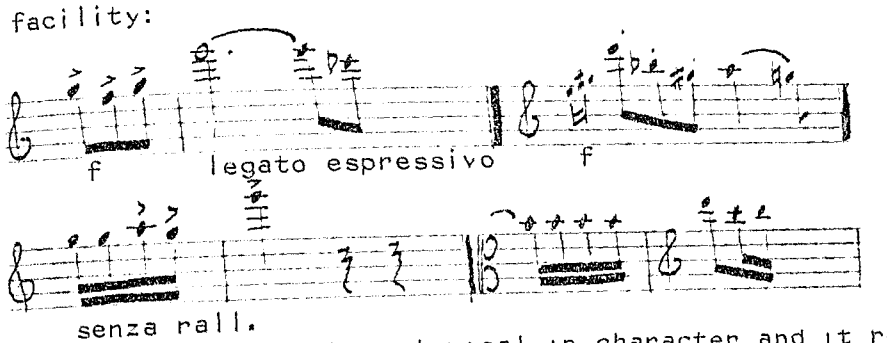
The first movement makes extensive use of double stopping. These often occur over a sustained note:







Wide leaps occur which necessitates substantial shifting facility:

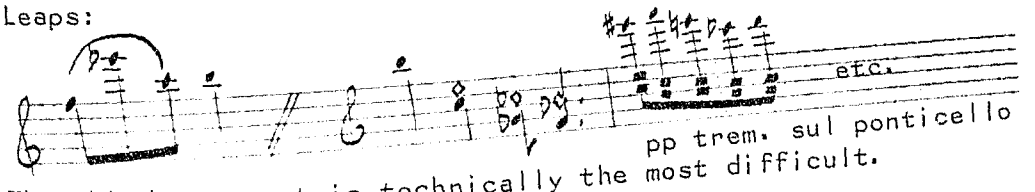


The second movement is lyrical in character and it requires a similar technical facility from the performer. However, because of the slower tempo it is not as difficult the outer two movements.

Double stops:



Leaps:



The third movement is technically the most difficult. The faster pulse rate proves to be technically demanding.

The Sonata for Viola Solo OP 43 is a substantial work

which serves the instrument to a noteworthy degree. The technical demands made on the performer are considerable and include a wide variety of bowing strokes, articulation types and an overall developed left hand technique.

CHAPTER FIVE

ALICE IN WONDERLAND - SUITE FOR VIOLA, SINGLE WOODWINDS, SINGLE BRASS AND STRINGS FOR MODERN DANCING - STEFANS GROVé
(1922 -)

Stefans Grové received his first piano lessons from his mother when he was six years old, and two years later continued his musical studies with his uncle DJ Rode. In 1945 he took composition lessons from WH Bell at Gordons Bay and concurrently studied the piano under Cameron Taylor and Erik Chisholm at the College of Music in Cape Town until 1947.

His early compositions were severely criticized by the Cape Town critic Felix Gross, but he achieved considerable success with the first public performance of his Three Inventions for Piano at the 1951 ISCM Festival. In 1953 he was awarded a Fullbright Scholarship which enabled him to continue his studies at Harvard University under Walter Piston. In this time he also studied with Aaron Copland at Tanglewood. He graduated with a M Mus degree from Bard College in 1955. In 1957 he was appointed Professor of Theory and Composition at the Peabody Conservatoire where the work in question Alice in Wonderland was commissioned in 1959. He held this position until 1972, when he was appointed senior lecturer at the South African College of Music, Cape Town. In 1973 he took up a similar position at the University of Pretoria.

He is established today, not only as a composer but also as a musicologist, critic and writer.

In his instrumental writing, Stefans Grové has always been deeply concerned with the idiomatic writing for the instruments he uses. He often favours alto instruments and/or ranges.(alto flute, viola) He employs timbre as a structural device and his textures are transparent.

ALICE IN WONDERLAND (1960) FOR VIOLA, SINGLE WOODWINDS, SINGLE BRASS, PERCUSSION AND STRINGS FOR MODERN DANCING

This work was commissioned by the Modern Dance department of the Peabody Institute, Baltimore, USA in 1959 where Grové lectured at the time. It is scored for Piccolo, Flute, Alto Flute, Clarinet in b^b, Bass Clarinet, Horn in F, Trumpet in b^b , Tenor Trombone, Bass Trombone, Snare Drum, Suspended Cymbal, Bass Drum, Woodblock, Celesta, 6 Violas (one of which solo), 4 'Cellos and 2 Double Basses.

The quoted solo passages are not comprehensive of all solo passages because the entire instrumentation of the work explores the viola section to a substantial degree. However, the selected passages illustrate the examination from an idiomatic viewpoint.

The work's eight movements have programmatic titles and carry the following tempo markings:

1 Alice enters Wonderland - Moderato ♩ =64

2 Alice gets larger and smaller - Andante ♩ c. 48

3 Pool of tears (comic lament) - Andante con moto ♩ = c. 52

4 Mad duchess - Maestoso ♩ = c. 48

5 Mad teaparty - Presto ♩ = 160 - 172

6 Alice becomes very small and enters the fairy garden - Adagio espressivo ♩ =56

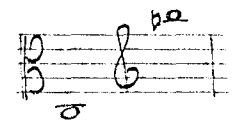
7 Rose garden scene with procession and croquet game - Moderato ♩ = c. 116

8 Court scene - Allegro con brio ♩ = c. 160

The opening solo of the work consists of 5 bars in which three different time signatures are used (C, $\frac{6}{4}$, $\frac{5}{4}$) and covers a considerable range:



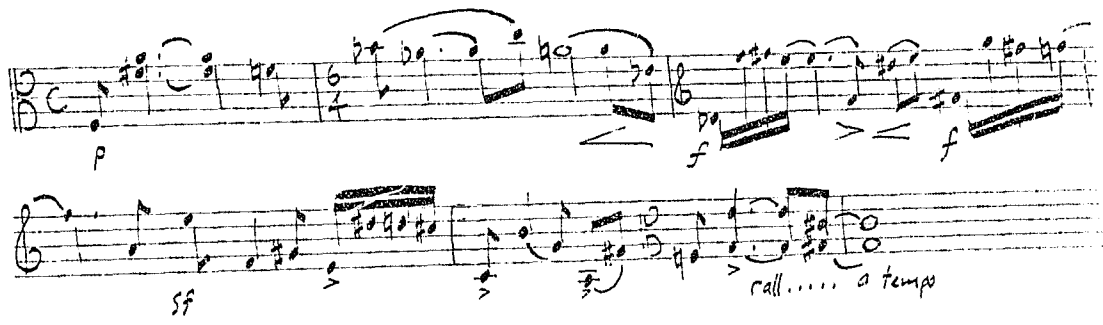
The first solo ventures into the third position on the a string, a basic range which is only extended momentarily in the fifth movement. In fact, the range of the entire work does not venture beyond:



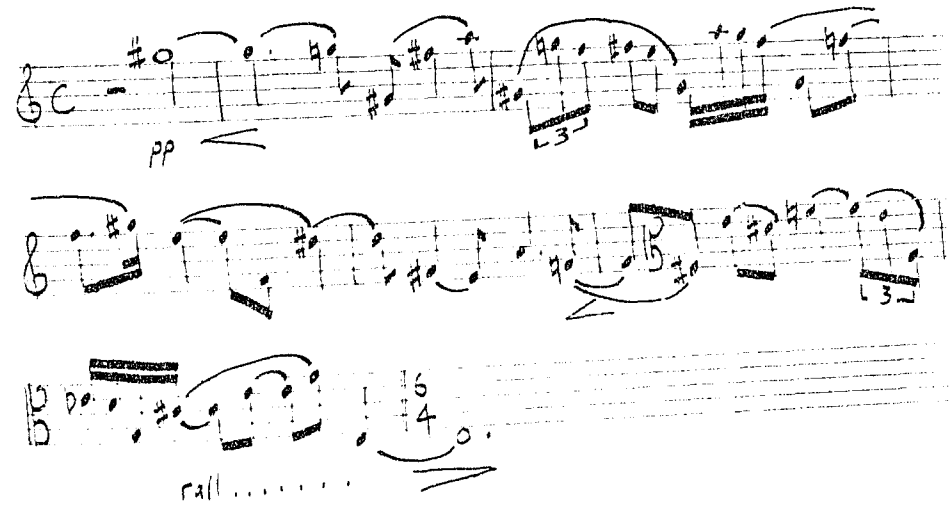
Both solos in the first movement are declamatory and lyrical and span a substantial range:

Moderato ♩ = 64

Solo:

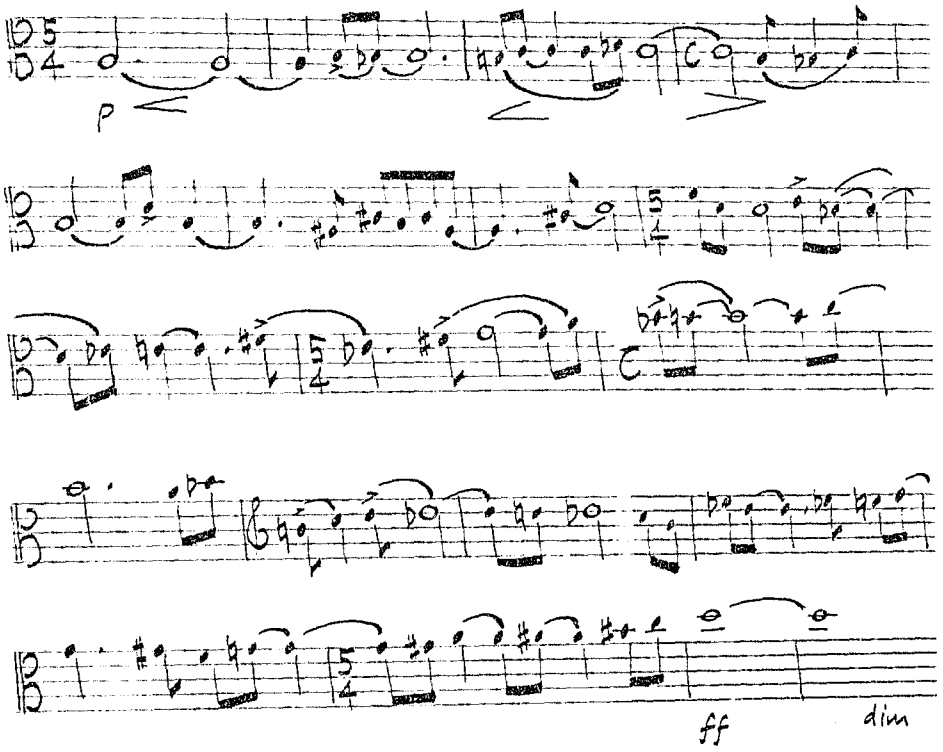


Adagio

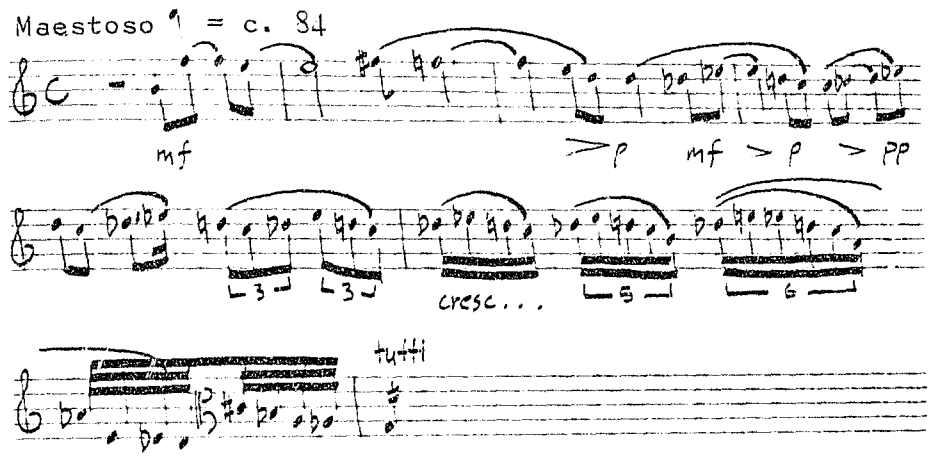


The tutti solo of the third movement which is juxtaposed with a similar line in the 'cellos demonstrates a gradual ascent in the melodic line:

Andante con moto ♩ = c. 52

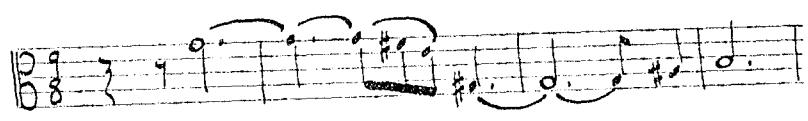


In the fourth movement the viola solo hovers around the same notes which are repeated in durational values which become gradually shorter:

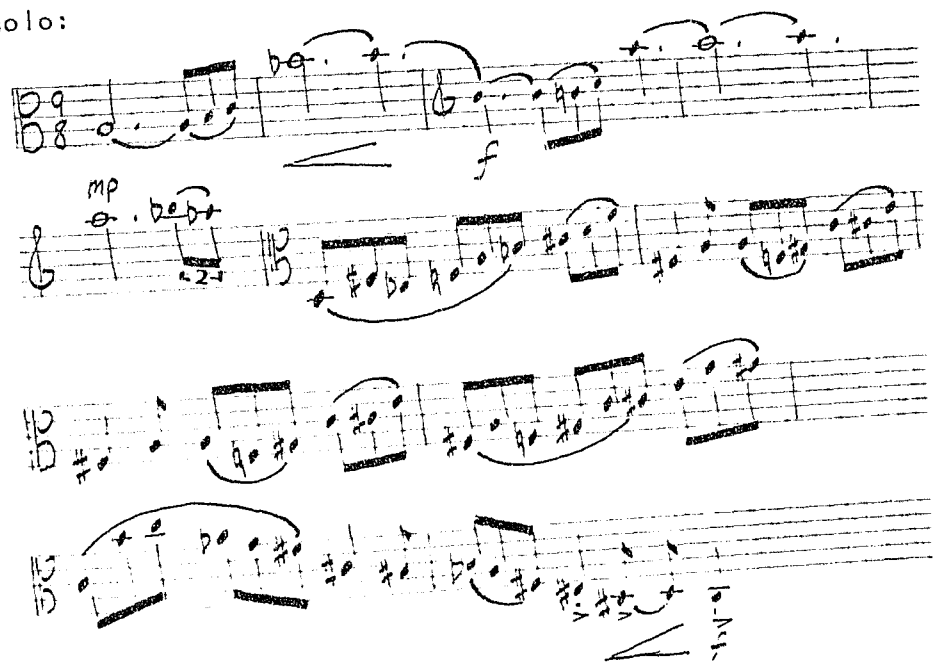


In the fifth movement, after an eight bar tutti introduction the viola has a brief solo which prefaces a more transparent texture:

Presto ♩ = 160 - 172



The tutti solo which occurs later in this movement serves as a moving accompaniment to a more static flute solo:



The following solo in the movement is accompanied by 'cellos and double basses:

Solo



A solo which consists of running quavers brings this movement to its close:

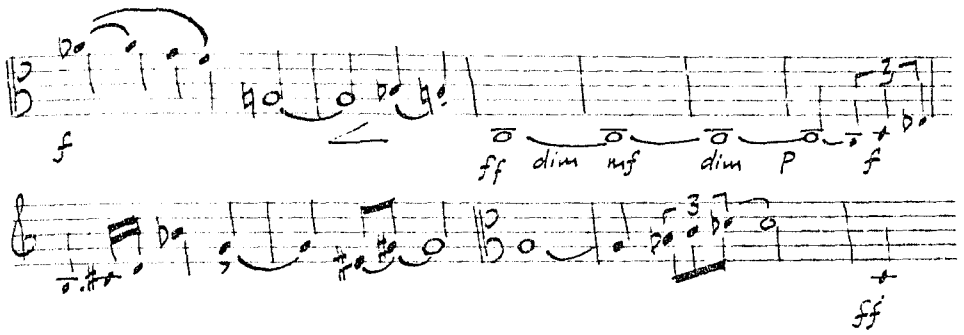


The first solo in the 7th movement is accompanied by the trombones in sustained values:

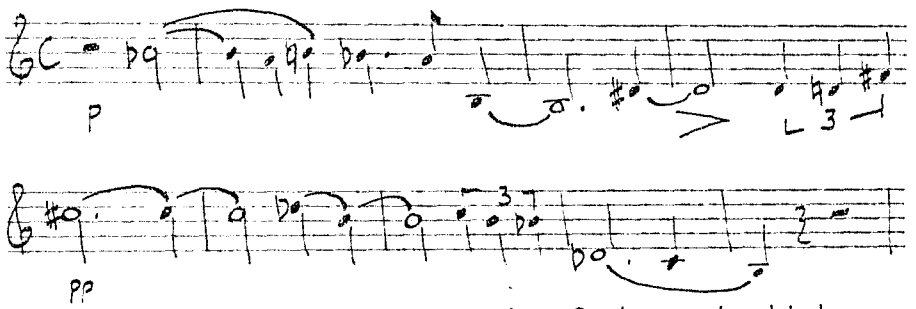
Moderato ♩ = c. 116



In the next solo of the movement the viola is accompanied by the horns and one trombone in interjectory quavers and semiquavers:



In the con sordino solo shortly hereafter the viola is accompanied by piccolo, double bass and snare drum:



The last substantial viola solo of the work which occurs at the very end of the eigth and final movement is a restatement of the viola solo which introduced the work.

In his choice of register, dynamic marking and tempo indication the composer always takes into consideration the limited dynamic output of the viola's lower register. He also compensates for this by reducing the ensemble forces. The entire work demonstrates a realistic choice of tempi which enables the viola to speak throughout. The fact that Grové had played the viola is evident in the scoring of the viola part. It lies within the hand throughout despite the complex chromaticism. The viola part demonstrates maximum musical effect with minimum technical means.

This work serves as a commendable example of soloistic

writing for the viola in the chamber ensemble context. It demonstrates that the viola can fulfill a role as a solo instrument within the chamber context if sufficient care is taken in the selection of dynamics, range and texture in the surrounding parts.

CHAPTER SIX

JOHN JOUBERT (1927 -)

John Joubert was born in Cape Town where he attended the Diocesan College, Rondebosch, before two years of study at the College of Music, Cape Town, where his composition teacher was WH Bell. In 1946 he was awarded a bursary by the Performing Rights Society which enabled him to further his studies at the Royal Academy, London, under Theodore Holland and Howard Ferguson. In the same year his Two Bucolic Pieces for Strings were performed by the Cape Town City Orchestra. He at the same time enrolled for a B Mus degree at the University of Durham which he obtained in 1950. In that year, he was appointed lecturer at Durham University where he remained until 1962 when he was appointed reader in music at the University of Birmingham.

In 1952 he won the Novello Anthem Competition with his imaginative O Lorde, the Maker of Al Thing.

In 1954, one of his early substantial works, the Violin Concerto was performed by Maria Lidka at the 1954 York Festival and was very well-received. In the same year Joubert began writing operatic works. Antigone, a piece for radio, after Sophocles was followed by In the Drought (1956), Silas Marner (1961), The Quarry (for young players 1965) and the well-known Under Western Eyes (1968). The

latter work was very well received at the Camden Festival of 1969.

In 1971 Joubert was elected Composer of the Year by the Music Teachers' Association of England.

In 1979 he lectured at the University of Otago, New Zealand, as visiting professor. Joubert has become not only a composer of formidable stature but has also proven himself as an educationist.

His Symphony No 1, commissioned by the largely amateur Hull Philharmonic Society for its 75th birthday in 1956, is an unpretentious, attractive work built on simple material in which the composer successfully handled the technical capabilities of the Philharmonic Society. In contrast to the Symphony No 1, his Symphony No 2, commissioned by the Royal Philharmonic Society in 1971, illustrates his ability in thoroughly professional writing.

Commenting on Joubert's ability to write for the occasion, Ernest Bradbury has commented as follows:

"This happy knack of gauging his writing to immediate requirements says much for Joubert's creative adaptability, and doubtless accounts for the number of commissions he has received; each work, whatever its style, sounds with his authentic voice."*

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* The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie, in twenty volumes, 1980

John Joubert's output including the viola consists of the two string quartets OP 1 and OP 10, the Wind/String Octet, OP 33, The Sonata for Viola and Piano OP 6 and the Concerto in one movement for Viola and Chamber Orchestra (Ms 1947), which was awarded the Lionel Tertis Prize of the Royal Academy, London.

On the latter work, the composer, in a letter to the writer commented as follows:

"As for my early Viola concerto I'm afraid I regard it as a piece of juvenilia which I'm not really happy to let out of my hands. For your information, however, it is a one-movement work scored for chamber orchestra of two flute, two bassoons, two horns and strings and heavily indebted to Vaughan-Williams and Sibelius!"*

The Sonata for Viola OP 6, was completed in 1951 and published by Novello in 1954. The Sonata received its first public performance in South Africa in Johannesburg at the 1952 ICSM Festival. The first European performance was given in Oslo, in 1953 at the ICSM Festival there.

The work consists of three movements:

1 A slow introduction, Largo ♩ = c 50 followed by Allegro ♩ = c 72

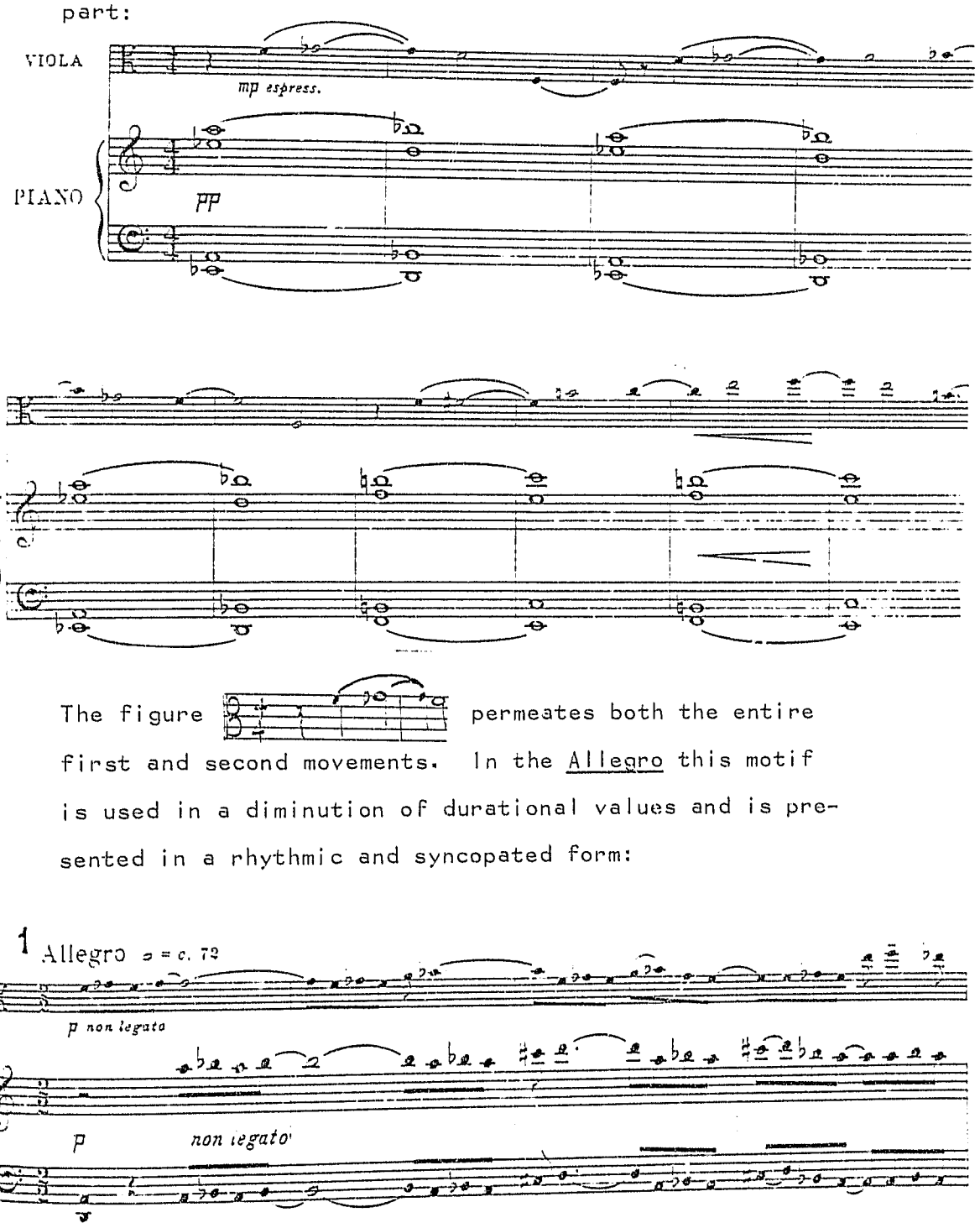
2 Molto Lento ♩ = c 50

3 Prestissimo ♩ = c 108

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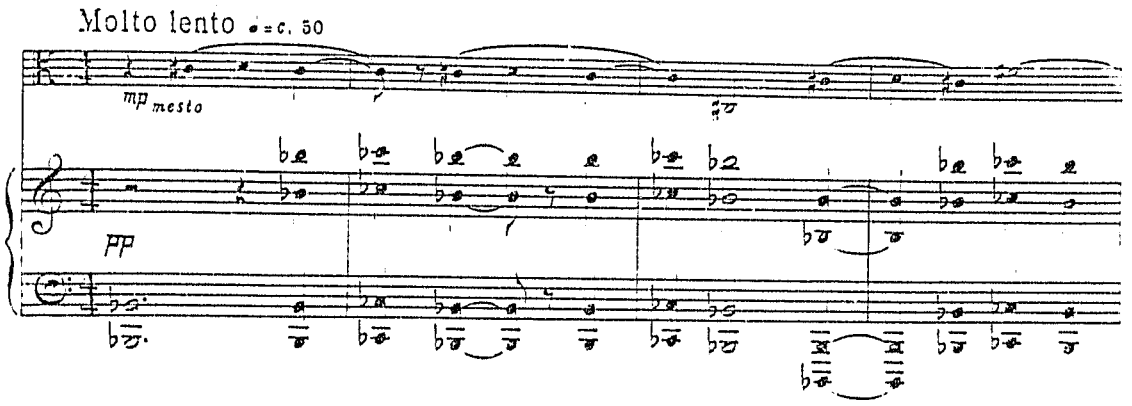
* Direct quotation from letter to the writer dated 28 March 1982

In the slow introduction the principal idea of both the first and second movements is stated in the viola part:

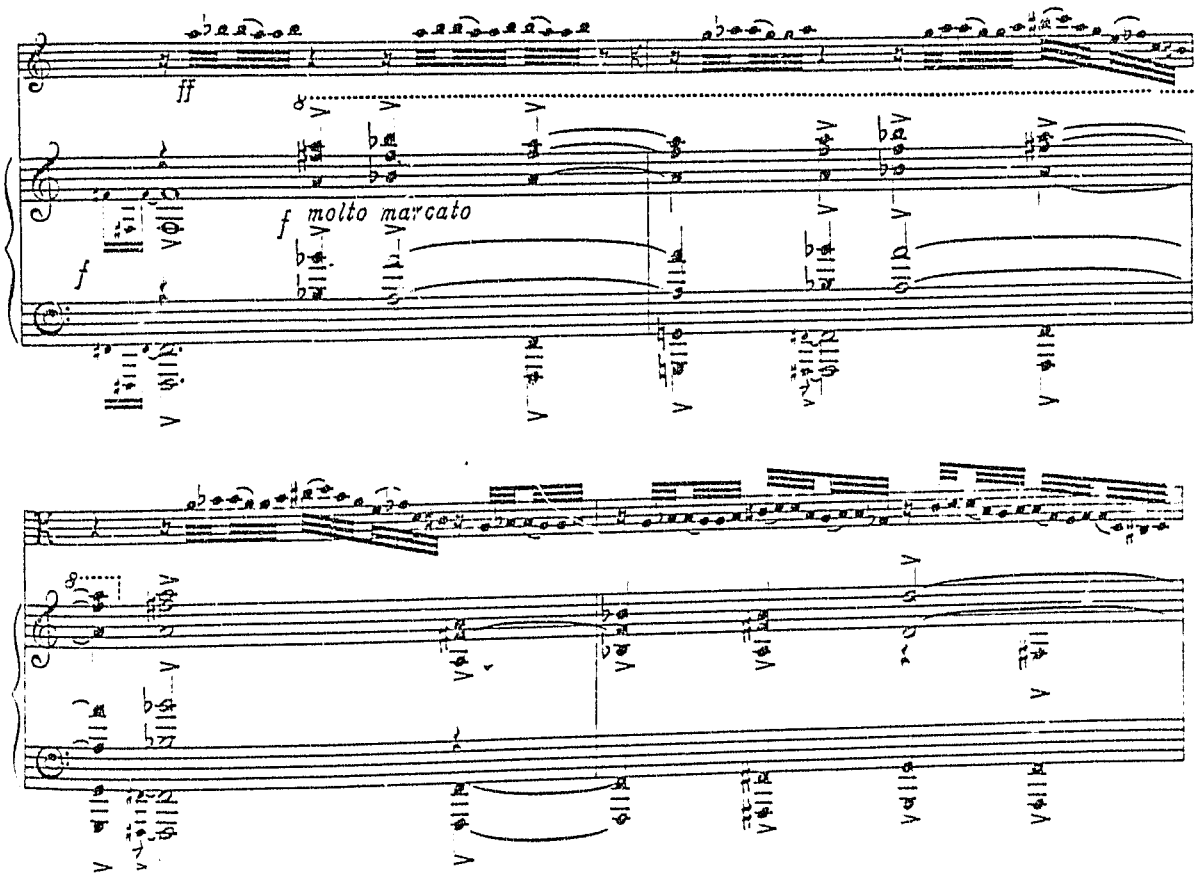


The figure permeates both the entire first and second movements. In the Allegro this motif is used in a diminution of durational values and is presented in a rhythmic and syncopated form:

The second movement is introduced by the same motif that prevailed in the slow introduction of the work:



A gradual increase in the use of rhythmic values and dynamics leads up to the climax of the movement in which the viola accompanies the basic melodic material of the opening introduction in the piano part with interjectory demisemiquavers:



The third movement opens with a concise 2 bar cell in the viola part. After a short interplay between viola and piano in which the opening idea is extended and shortened rhythmically, the composer, - as in the other movements - employs the opening motif as the principal developmental force pervading the entire movement.

The sonata is of moderate technical difficulty. Some passages such as the following require technical facility:

In the 2nd movement, the above-quoted example.

Third movement:



In his Sonata for Viola and Piano, John Joubert once again proved his "knack of writing to immediate requirements".* The work is written well within the range of the instrument, it exploits the c string's expressive potential, has realisitic tempo markings and throughout a fine balance is maintained between the two instruments.

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* The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie, in twenty volumes, 1980.

CHAPTER SEVEN

CURSORY INDEX OF ALL REMAINING SOUTH AFRICAN VIOLA/ CHAMBER WORKS WHICH COULD BE OBTAINED UP TO THE DATE OF SUBMISSION

DE VOS MALAN, JACQUES:

THE SHADOW THE SKELETON AND THE NORTH WIND OP 11

Composed for viola, 'cullo and piano, copyright by the composer, London 1978. Performing Rights assigned to SAMRO Duration c 10 minutes. The work formed part of a portfolio of compositions submitted towards the degree of M Mus, composition at the University of London Kings' College. The title of the work is a quotation from Wing-Tsit Chan - : A source book in Chinese philosophy(Princeton University Press, 1969, Page 177). The work has never been performed.

FINDLAY, STUART:

SONATINE FOR VIOLA AND PIANO

Although the score is at present held in the Africana section of the Cape Town University music library, no biographical detail could be found regarding the composer who published the work privately in 1942. It has three movements and is eminently suited to the viola.

GERSTMAN, BLANCHE:

INTRODUCIONE E ARIA FOR VIOLA SOLO

This piece was composed as a quick study for the advanced grade to be used probably at the University of Cape Town for its practical examinations. It fulfills its role admirably.

GLASSER, STANLEY:

FOUR INVENTIONS FOR VIOLIN AND VIOLA

Dedicated to Joseph Spira (for many years violin teacher resident in Johannesburg, now resident in Belgium) these four pieces carry the following tempo markings:

1 Risoluto

2 Sostenuto ed espressivo

3 Moderato

4 Allegro

The work is technically and musically demanding and the two instruments are throughout treated with equal importance.

GROVé, STEFANS:

SERENADE 1952 FOR FLUTE, OBOE, VIOLA, BASS CLARINET AND HARP

A chamber piece in which the viola is given a part which

the viola is given a part which is at once technically demanding and contributes substantially to the overall macro-structure of the work. The manuscript is obtainable from the SABC music library.

KLATZOW, PETER:

THE WORLD OF PAUL KLEE FOR FLUTE, VIOLA AND HARP

Commissioned by the Nederburg Harp Trio and completed in July 1972. As the score stands at present this work's fiendish difficulties are not only technical but also arise due to problems encountered in deciphering the notation. The work has never been performed. The manuscript is held by the composer and the members of the Nederburg Trio: Walter Mony, Lucien Grujon and Kathleen Allister.

SOLOMON, ALAN:

ELEGY - FOR VIOLA SOLO

Dedicated to the memory of Neville Richardson this work was composed on 17 August 1982. It is written in the Aeolian mode and exploits the viola's emotive potential.

TEMMINGH, ROELOF:

DRIE LIEDERE OP TEKSTE VAN TOTIUS

This work was commissioned by the SABC and completed in 1976. It is scored for Baritone, Flute, Clarinet in A, Horn in F, Viola and 'Cello. A recording exists in the transcription library of the SABC. The score is also at present held by the SABC. Throughout the work the role of the viola is essentially one of accompaniment.

VAN WYK, ARNOLD:

ELEGY NO 3 - FROM FIVE ELEGIES FOR STRING QUARTET - FOR VIOLA SOLO

Written in a free and highly declamatory style, this Elegy is the only one in the set which employs no definite time signature; however a strong sense of pulse is still evident due to the use of rhythmic cells, employing repetitive rhythmic values. The Elegy also makes extensive use of passages of exact transposition particularly at the interval of the perfect fifth. The Five Elegies for String Quartet was composed between September 1940 and June 1941 and published in 1946 by Boosey and Hawkes. It is presently out of print.

VAN ZUILENBURG, LOEB:

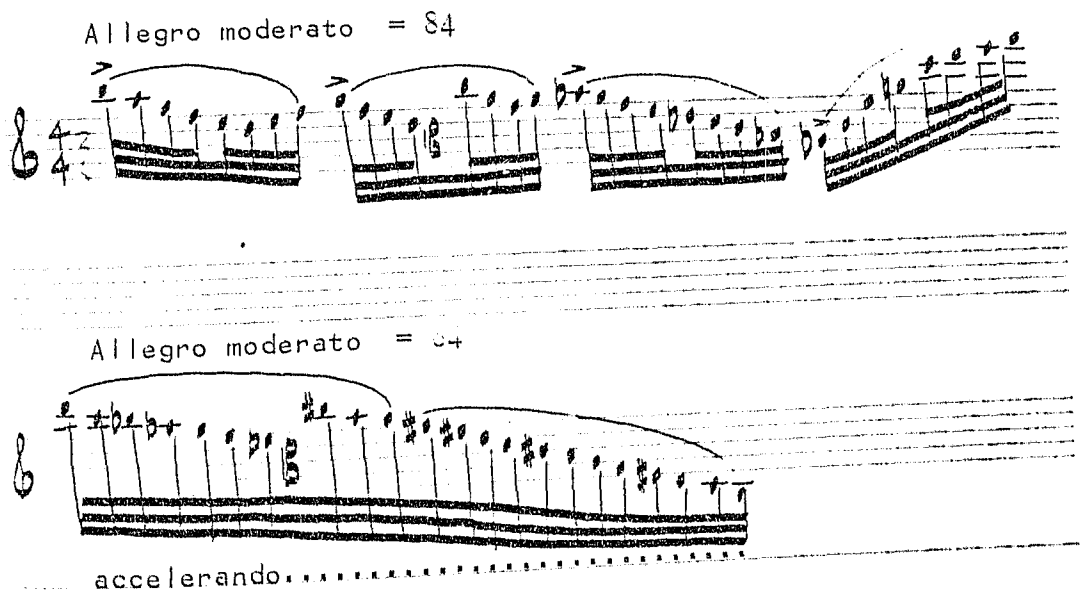
CONSONANCES FOR FLUTE, CLARINET AND VIOLA

This work formed part of a portfolio of compositions towards the degree of M Mus at the University of Pretoria and was completed in 1962. It was initially conceived as a serial work but after resistance from the examining body it was recomposed in the present form. The manuscript is presently held by the composer.

WEGELIN, ARTHUR:

FIBRE WEBS FOR PIANO, VIOLIN AND VIOLA

The work was composed in January 1972. A copy of the manuscript is at present being held by the SABC. The technical demands made by this work require virtuosic abilities. Indeed, the impossibilities demanded in certain passages forces one to the conclusion that it is the creation of certain effects and not the individual parts which are of primary importance.



CHAPTER EIGHT

CONCLUSION

South African viola music can be said to have germinated with WH Bell's concerto, an impressive beginning by any standard. The extent of the viola repertoire is substantial if one considers the range of works and the large proportion it comprises of the total output of South African chamber music. Its diversity includes Bell's concerto, various accompanied sonatas, an unaccompanied sonata, part of a string quartet, character pieces, a suite for viola solo with instrumental ensemble for modern dance and a substantial solo in Aubrey Meyer's ballet Exequy.

Two striking facts emerge from a consideration of the origins of the South African viola repertoire. Firstly, four of the five major composers of viola works (chapters two to six) studied and lived abroad for a for a time, ie Priaulx Rainier and John Joubert unfortunately for South African musical life, emigrated. Secondly, three of the five major works which comprise the major position of this study, were commissioned.

South African viola works seem to be regarded with some reserve and even scepticism by the South African musical profession despite their potential international status. There are many reasons for this as outlined in the introduction.

Until recently, most performances of viola works have been by violinists, and although these have been excellent, it should be noted that viola technique differs considerably from that of the violin and consequently few violinists achieve the characteristic viola sound.

It seems possible that the shortage of concert violists in South Africa can perhaps be attributed to the prevailing school of thought outlined so succinctly by William Primrose:

"Ce qui est trop bête pour être chanté, on le danse. Similarly, he who is too beastly on the violin, throw him a viola."*

Virtually no research has been done in South Africa concerning the structural problems of the viola - although one maker, JJ van de Geest custom built different sizes of violas on commission.

A renaissance of composers, makers and performers' attitudes towards the viola seems long overdue in South Africa and it is hoped that this will be nurtured before the turn of this century.

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* Violin and Viola, Yehudi Menuhin and William Primrose, Macdonald and Co. Ltd., Great Britain, 1976.

CHAPTER NINE

COMPILED LIST OF VIOLA MUSIC BY SOUTH AFRICAN COMPOSERS*

VIOLA SOLO

Chisholm, Erik	Sonata for Viola Solo Jagger Library - UCT 7S1.34 S0/674 - 1920 sketches S0/674 - Original Ms 1930
du Plessis, Hubert	Sonata for Viola Solo OP 43
Gerstman, Blanche	Introducione e Aria - Quick Study - Advanced Grade - Jagger Library UCT
Rainier, Priaulx	Suite for 'cello or viola solo Schott & Co Ltd - London
Solomon, Alan	Elegy
van Wyk, Arnold	Elegy no 3 from Five Elegies for String Quartet - Boosey and Hawkes, London, 1946

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* While the writer has made every effort to ensure that the list is wide-ranging and comprehensive, it cannot be guaranteed to be exhaustive due to the numerous difficulties encountered in obtaining musical material, and the scant literary material available on the subject.

VIOLA SOLO WITH ORCHESTRA

Bell, Henry	Rosa Mystica - Concerto for Viola and orchestra - Jagger Library, UCT (incomplete)
Joubert, John	Concerto in one movement for Viola and chamber orchestra (retracted)

VIOLA AND PIANO

Ashworth, Alexander Hargreaves	Lyric Movement - Jagger Library UCT
	Sonata for Viola and Piano - Jagger Library, UCT
Bell, William Henry	Cantilena - An Arab Love Song (Zeyringer)
	Sonata in d min - Viola/Clarinet and Piano - Jagger Library, UCT
	Sonata in e min for Viola and Piano, OP 15, (Zeyringer)
Findlay, Stuart	Sonatine for Viola and Piano Published 1942
Hely-Hutchinson, Victor	Romance for Viola and Piano - (SAMRO)
	Sonata for Viola and Piano -
	The unknown Warrior - Viola and Piano - Jagger Library, UCT

Joubert, John	Sonata for Viola and Piano, OP 6, 1954, Novello
Langley, Bernard Peter Francis	Entr'acte for Viola and Piano, 1961, SAMRO (3')
	Rhapsody for Viola and Piano, 1961, SAMRO (12')
Rainier, Priaulx	Sonata for Viola and Piano - Schott - 1945
Swanson, Walter Donald	Caprice - Viola and Piano, Williams, 1935
	Grave Discourse - (Ms with composer, 1'30)
	At Ease, Viola, Pianoforte, (1928)
	Consolation in E flat for E flat alto saxophone/viola
	A stroll in the country - Viola, Pianoforte
	Kaffir Lullaby 3' Viola, Pianoforte (SAMRO)
van Wyk, Arnold	Duo Concertante, Viola, Pianoforte - Composes for the Wallfisch Duo - (20')

VIOLIN AND VIOLA

Glasser, Stanley	Four Inventions for Violin and Viola (UCT) - music library

van Oostveen, Klaas — Sonata for Violin and Viola OP 55 Duet (SAMRO) - (17'35")

TRIOS WITH VIOLA

TWO VIOLINS AND VIOLA

Swanson, Walter Donald — Liebeslied Variations - 5' (composer)

PIANO, VIOLIN AND VIOLA

Wegelin, Arthur, Willem — Fibre Webs (1972) - 6'30" SAMRO

VOICE, VIOLA AND PIANO

Bell, Henry — Five Songs OP 19 for Voice, Viola and Piano Jagger Library - UCT)

VIOLIN, VIOLA AND 'CELLO

Joubert, John — Trio for Violin, Viola and 'Cello - OP 30 - (Commissioned by the Birmingham Chamber Society. First Performance: City of Birmingham Art Gallery, January, 1960, Members of the Wang String Quartet, Novello, 1960) (HSRC)

Engela, Dawid Sofius	Trio for Violin, Viola and 'Cello - (SAMRO)
Nowotny, Norbert Wilhelm	Trio für Violine, Viola, 'Cello - (1961) - 13'10' (SAMRO)
	Two Movements for String Trio: Violin, Viola and 'Cello (13') - SAMRO
Rainier, Priaulx	String Trio - (1966)
Swanson, Walter Donald	Serenata Trio - Violin, Viola and 'Cello - (5' - SAMRO)

FLUTE, VIOLA AND HARP

Klatzow, Peter	The world of Paul Klee - Commissioned by Nederburg Harp Trio
Temmingh, Henk	Trio for Flute, Viola and Harp

FLUTE, VIOLIN AND VIOLA

Bon, Gerrit	Trio for Flute and Strings - Concert Piece - 13' (SAMRO)

VIOLA, CLARINET AND PIANO

Langley, Bernard Peter Francis — Trio (1961 (25') - SAMRO

VIOLA, CLARINET AND FLUTE

van Zuilenburg, Peof Loeb — Consonances Flute, Viola and Clarinet (13') - (SAMRO)

VIOLA, FLUTE AND SPINET/HARPSICHORD

Langley, Bernard Peter Francis — Trio 1964 - (10') - (SAMRO)

VIOLA, CELLO AND PIANO

de Vos Malan, Jacques — The shadow, the skeleton and the northwind - (Comp. London 1978, duration 10')
(Ms - composer)

VOICE VIOLA AND COMBINATION OF INSTRUMENTS

Bon, Gerrit — Swaansang (Author: AG Visser, Voice, 2 Violins, Viola and 'Cello (5'30")

Hallis, Adolph	South Africa, Voice, Two Violins, Viola, 'Cello and Pianoforte - 6'30" - United Music Publishers
Hely-Hutchinson, Victor	The ways of love - Soprano, accompanied by two Violas and two 'Cellos - Jagger Library, UCT (TPA 782,3 65/523)
	The fairy flute - Mezzo Soprano, Flute, two Violins and Viola - TPA 782.41 65/524
Kennedy, Spruhan Keith	The lake isle of Innisfree (Author: Butler Yeats) - SAMRO: Mezzo Soprano, two Violins, Viola, 'Cello and Pianoforte (4'25")
Kirby, Percival Robson	Song of the Cape Fisherman (Author: Traditional) Translation: Composer Soprano, Flute, Harp, two Violins, Viola and 'Cello - SAMRO
	Two Songs from incidental music to The Tempest - play by W Shakespeare: Voice(s), two Violins, Viola and 'Cello - SAMRO
Spencer, Edward	Lark on the Wing - Voice, two Violins, Viola, 'Cello and Piano - (SAMRO) - 2'30"
Temmingh, Roelof	Drie liedere op tekste van Totius - Commissioned by SABC, for Baritone, Flute, Clarinet, Horn, Viola and 'Cello - (SABC)

PIANO QUARTETS

Oxtoby, Charles Francis	Piano Quartet - SAMRO - Violin, Viola, 'Cello and Pianoforte

VOICE, TWO VIOLINS, VIOLA, 'CELLO AND STAGE INSTRUMENTS

Kirby, Percival Robson	Song from incidental music to The Knight of the burning Pestle - (1926) - (Play by Beaumont and Fletcher) For: Voice, Two Violins, Viola, 'Cello and Stage Instruments
	Song from incidental music to Twelfth Night - Play by W Shakespeare - Voice, Two Violins, Viola and 'Cello - (SAMRO) - (2')

VIOLA IN INSTRUMENTAL QUARTET SETTING

Bon, Gerrit (Snr)	Oboe Quartet (17') (SAMRO) Oboe, Clarinet, Bassoon and Viola
Rainier, Priaulx	Quanta (1962) - Oboe and String Trio for Oboe, Violin, Viola and 'Cello
Temmingh, Henk	Suite, 1969 - (SAMRO) Flute, Viola, 'Cello and Pianoforte

Zaidel, Jeanne	Canonnetta for four - (1973) (5') (SAMRO) Trumpet, Bassoon, Viola and Vibraphone

VIOLA IN INSTRUMENTAL QUINTET SETTING

Britton, Phillip John	African Shepherd's Rhapsody (SAMRO) (3'30") For: Flute, Two Violins, Viola and 'Cello
Engela, Dawid	Quintet in three movements (SAMRO) Two Violins, Two Violas and 'Cello
Grovè, Stefans	Serenade (1952) For Flute, Oboe, Viola, Bass Clarinet and Harp
Oxtoby, Charles Francis	Larghetto OP 19 For Clarinet, Two Violins, Viola and 'Cello - (SAMRO)
van Oostveen, Klaas	Chorale Harmonization: Flute, Two Violins, Viola and 'Cello (SAMRO) (17') - Publication - Donemus

VIOLA IN COMBINATION WITH MORE THAN FIVE INSTRUMENTS

Grovè, Stefans	Alice in Wonderland (1960) Commissioned by Peabody Institute - Ms (1959) Suite for Viola, Single Woodwinds and Strings - for modern dancing

Joubert, John	Octet for Clarinet, Bassoon, Horn, String Quartet and Double Bass, OP 33, Novello 1964
Temmingh, Roelof	Sextet for Two Flutes, Two Violins, Viola and 'Cello (9') - (SAMRO)
van Wyk, Carl	Symphony for Seven (1965)

SPEAKER, TWO VIOLINS, VIOLA AND 'CELLO

van Oostveen, Klaas	Vita Christi - (Author: ?) (30') Published by Donemus

STRING QUARTETS

Bell, William Henry	String Quartet in g min (1926) - UCT
	String Quartet (undated) UCT
Bon, Gerrit (snr)	String Quartet No 1
Coulter, John	Quartet in Folk SABC
de Vos Malan, Jacques	String Quartet with chimes SABC

du Plessis, Hubert	String Quartet OP 13 in four movements - (SAMRO) - 29' - Novello, 1957
Firth, F	String Quartet in G SABC
Grovè, Stefans	String Quartet in D (1946)
	String Quartet (1955)
Hely-Hutchinson, Victor	Antony and Cleopatra Incidental music for String Quartet and Trumpet (UCT)
	Musette for String Quartet UCT
	Quartet for Strings in four movements UCT
	Scherzo for String Quartet UCT
	Theme and Variations UCT
	Three Fugal Fancies for String Quartet/String Orchestra (1932 Published Elkin Ltd, London)
Hilton-Edwards, Stewart	String Quartet No 1
	String Quartet No 2
Hirschland, Heinz	String Quartet No 1
	String Quartet No 2

	String Quartet No 3
	String Quartet No 4 12 tone work
Joubert, John	String Quartet, OP 1 Ms 1950 Novello 1953
	Miniature String Quartet OP 10, Novello 1956
	String Quartet No 2 OP 91 (1977) - Novello
Kirby, Percival Robson	String Quartet for String Quartet and Tambourine - Good Friday (SAMRO)
Klatzow, Peter	String Quartet 1965
Matthews, Hayden	String Quartet in D UCT
	Two Pieces for String Quartet UCT
	String Quartet No 1 SABC
	String Quartet No 2
	String Quartet No 3 (1950) UCT
Nxumalo, Gideon Nathan	String Quartet No 1 (SAMRO)
	String Quartet No 2 (SAMRO)
O'Reilly, Eric Stephen	String Quartet (1967) (SAMRO)

Oxtoby, Charles	Reflections on a poem by Ben Jonson for String Quartet (SAMRO)
Rainier, Priaulx	Quartet for Strings March 1939
Rajna, Thomas	String Quartet UCT
Richfield, Sydney	String Quartet Pretoria University
Solomon, Neil	String Quartet, 1948
Stam, Johannes Theodorus	Functionele muzieken voor Strijkkwartet: Periode I - 5 (SAMRO)
Swanson, Walter Donald	Death of a Poet: Pereira Theme, Contemplative theme, Death theme (SAMRO)
	Elegy (SAMRO)
	Lost Horizon: Incidental music - Agitato theme, Supernatural theme, Resignation theme, Engima theme (SAMRO)
	Three miniatures for String Quartet: Dance Gracieuse, Quasi Minuetto, Marcietto
	Caprice
	Three contrasted pieces for String Quartet

Temmingh, Henk	String Quartet - (SAMRO) 1969
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CORRESPONDENCE

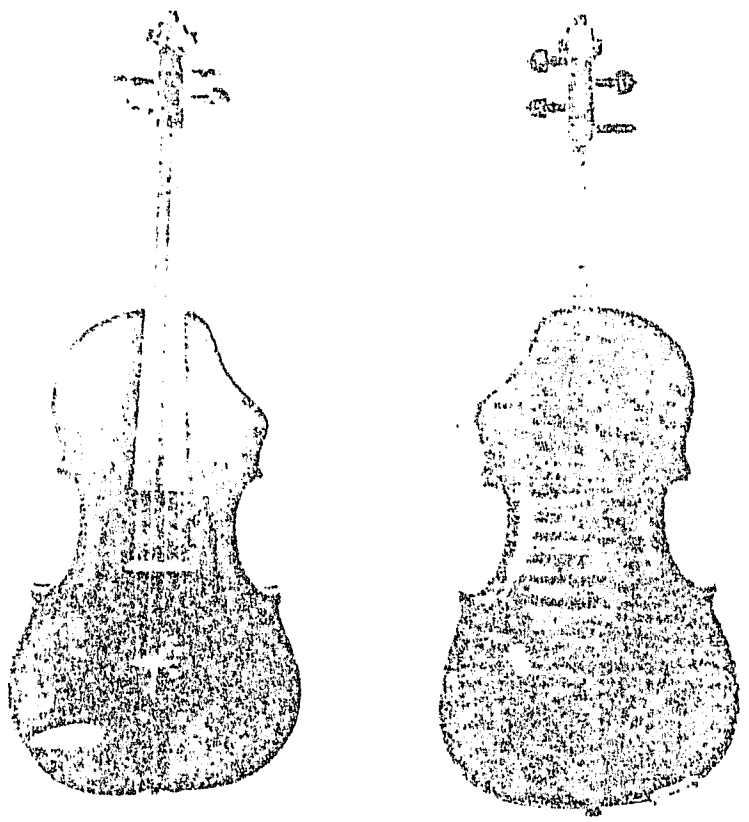
du Plessis, Hubert
Letter to the writer dated 20 March 1982

Joubert, John
Letter to the writer dated 28 March 1982

van Wyl, Arnold
Letter to the writer dated 13 March 1982

APPENDIX:

Illustration of Erdesz design:



Otto Erdesz' Viola Model to Facilitate Playing in Higher Positions

Author Smith M
Name of thesis South African Viola Music Smith M 1982

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