

https://dspace.org/

The keyboard concertos of South African composers, 1940-1960

Rudolph, Johanna Elizabeth

2015-09-09
http://hdl.handle.net/10539/18588

Downloaded from a DSpace repository. https://dspace.org/

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

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

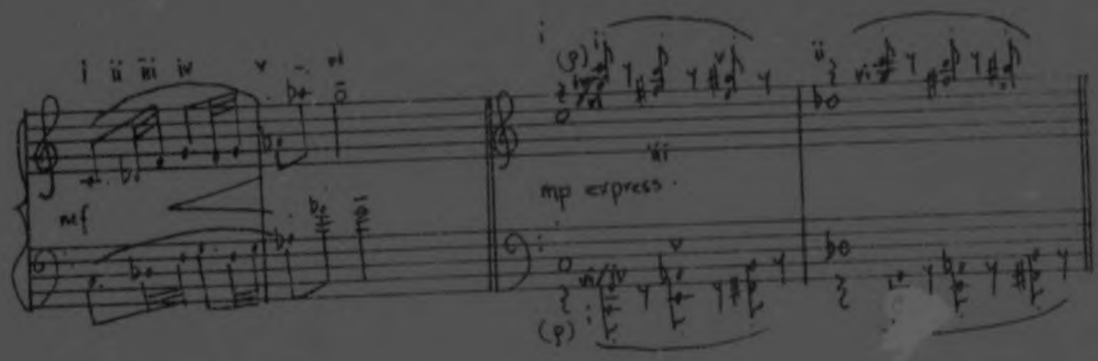
SECOND MOVEMENT

Tema con Variazioni: Andante ♩ = 84

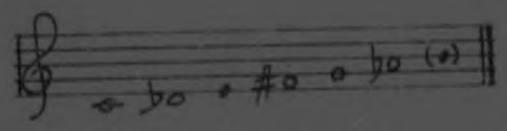
The theme and variation movement is the shortest of the three movements of the concerto and consists of 199 bars. The theme, which is thirteen bars long, is used in seven different variation forms, which are all basically very short. The shortest variation is variation II which is ten bars long; the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

Theme: Solo ♩ = 84

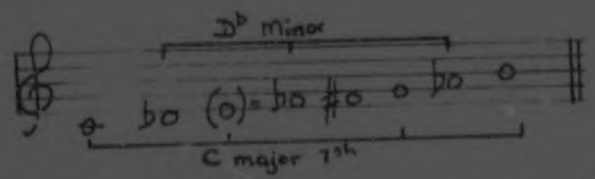
Similar to the introduction of the first movement, the theme starts with a piano solo part of thirteen bars (the first movement has seven bars solo). As with the first movement, it also starts in octaves on the note 'C'



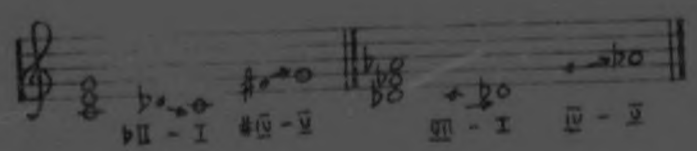
and is built on tone-row I, but with slight variations. Instead of f♮, a sharp has been inserted and notes 'e' and the added b♮ are more prominent.



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.

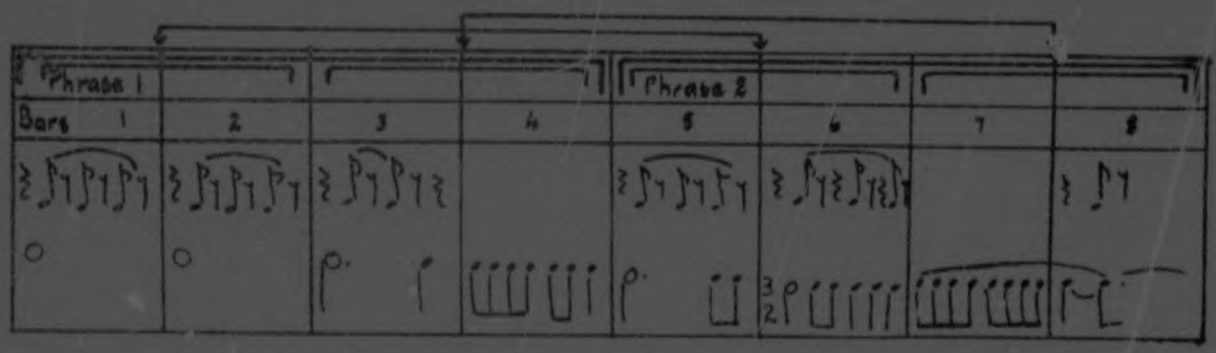


Form

The theme consists of two sections of different lengths.

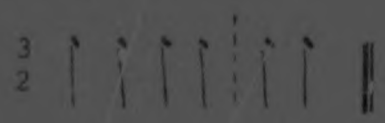
Section A

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.
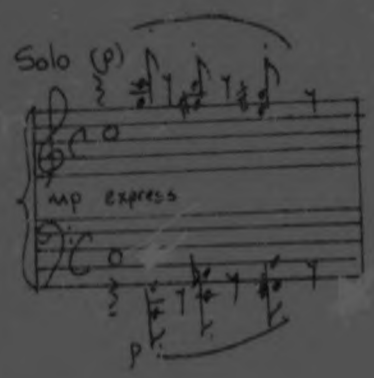


Bars four and seven correspond, as do bars three and eight. Bar 3 should have come after bar four or bar eight before bar seven to make it a symmetrical whole as regards rhythm and harmony.

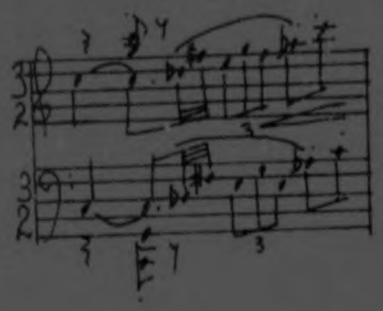
Although phrase two of Section A is two beats shorter than phrase one, the regular and traditional four-bar phrases can be identified here.

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.

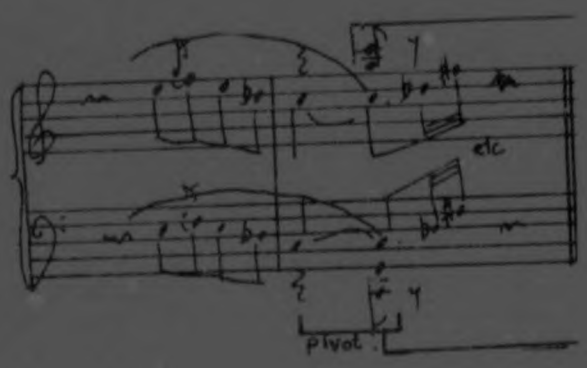


Bar 1



Bar 8

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



Bar 7

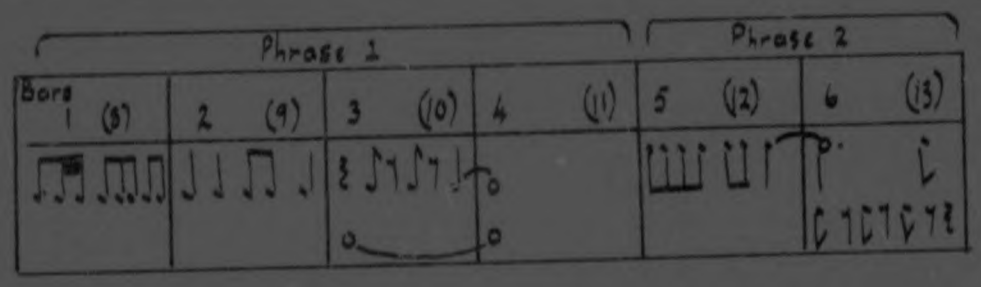
In bar eight the different rhythmical and tonal material refers back to the opening theme of the first movement which is the main Hindustani theme of the concerto. Although it is not rhythmically exact throughout, the tonal reference, which is based on the first tone-row, is so strong that it dominates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

First movement
bar 1



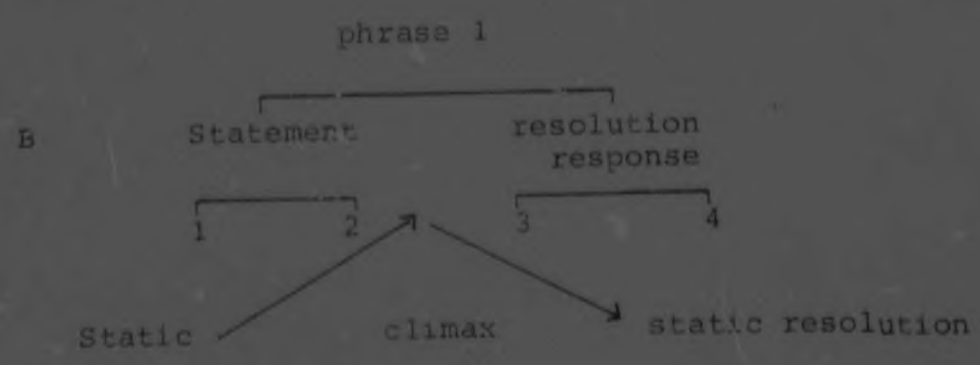
Second movement
bar 8

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. Sec= tion B, on the other hand, re-establishes the theme in a con= trasting 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 con= sists 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.

Bars

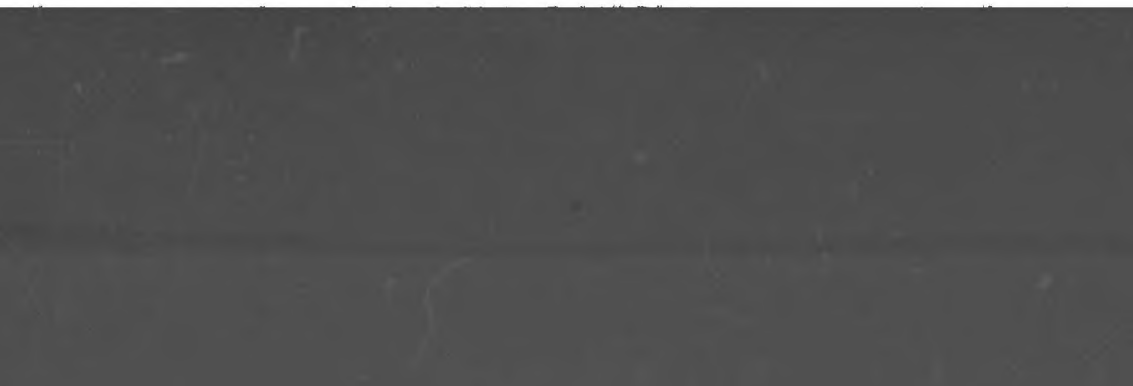
1	2	3	4	5	6				
3	6		7	10		11			
8	9		12						
	13	13							

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.

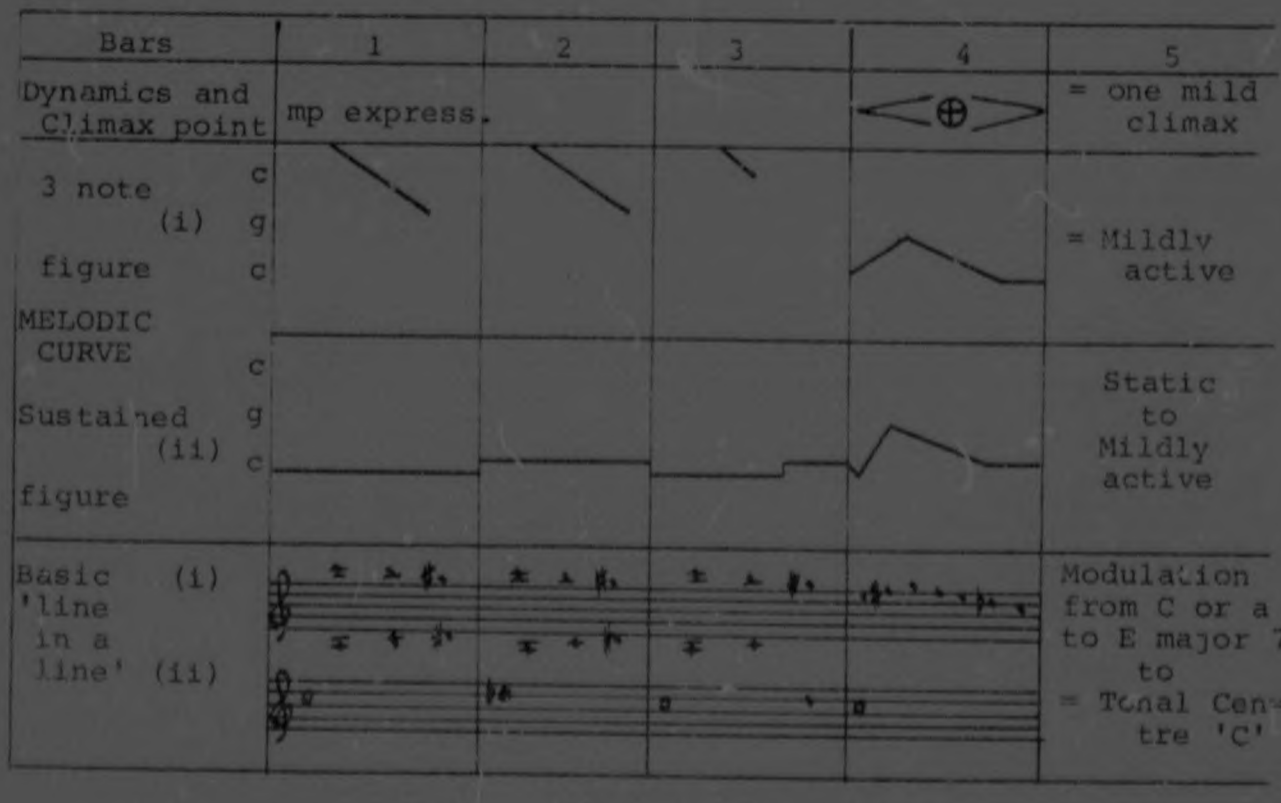
The first phrase in particular, resting on tonic 'C', is basically very static in movement, especially in the long sustained notes. If it does change it is only to an interval of a semitone above and back. The end of phrase one, which integrates the two construction figures, uses conjunct movement to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



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 move= ment 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 compari= son 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

Bars	5	6	7	8	
Dynamics and Climax point		<⊕>	<⊕>		2 mild climax points
3 note figure (i)	c / g / c				= Static to Mildly active
MELODIC CURVE					
Sustained figure (ii)	c / g / c				= Static to active
Basic 'line in a line' (i) (ii)					Tonality: C, a and G in character Tonal Centre

Section B

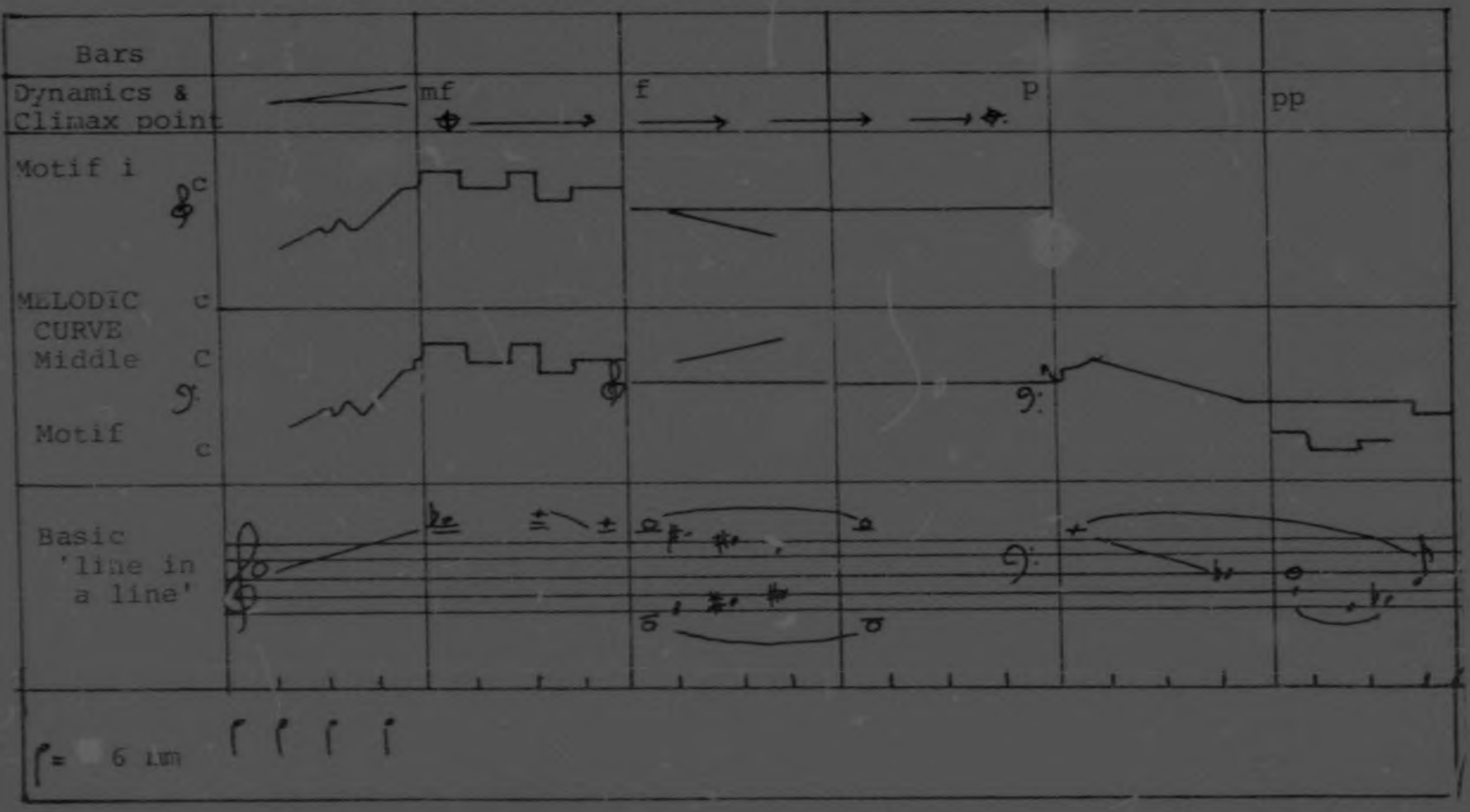
Motifs i and ii are integrated in Section B to form the finale of the theme. The integration takes the form of parallel movement, two octaves to one octave apart, and therefore creates the strongest climax of the theme, stressed over two to three bars. Another reason for the strong climax bars is the 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 represen= ting Section A to observe the construction of the theme.

SECTION B Phrase One and Two



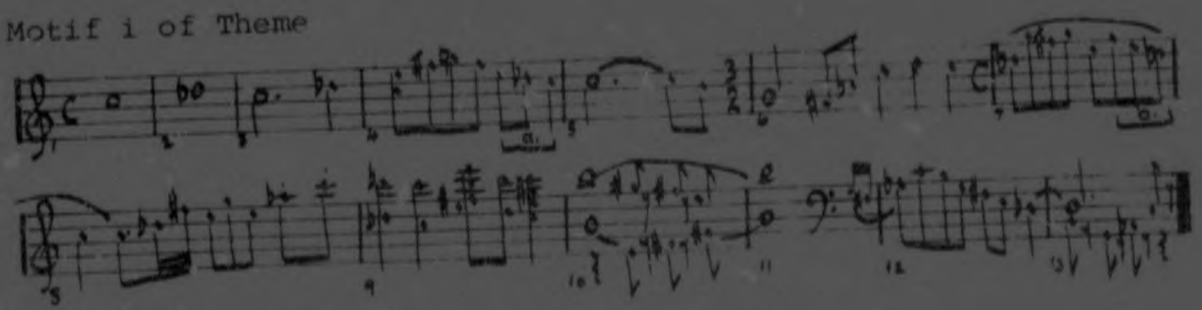
VARIATION I (♩ = 84) (bars 14-24)

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.

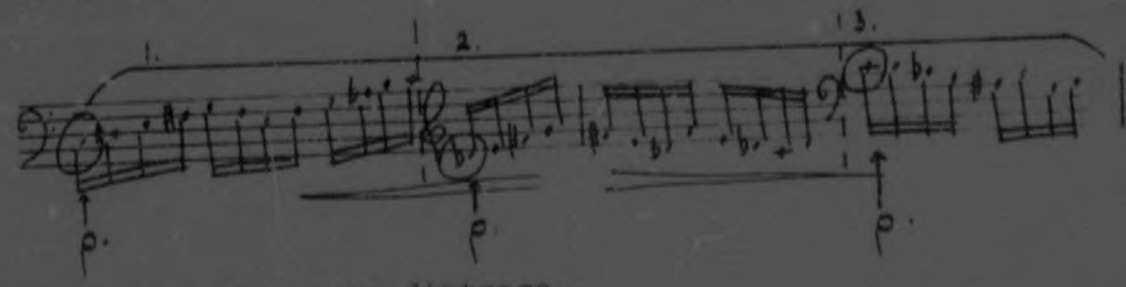
But the further the motif develops, the shorter the spacing between the motivic notes.

Motif i of Theme

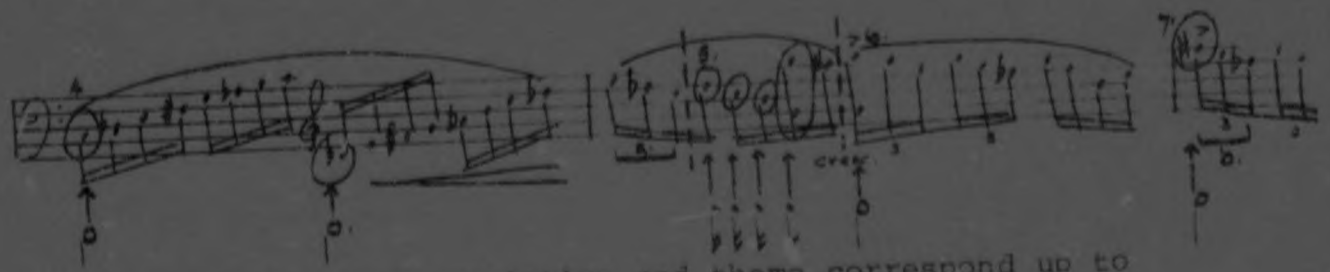


Dotted minim distance.

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



Minim to semi-quaver distance.
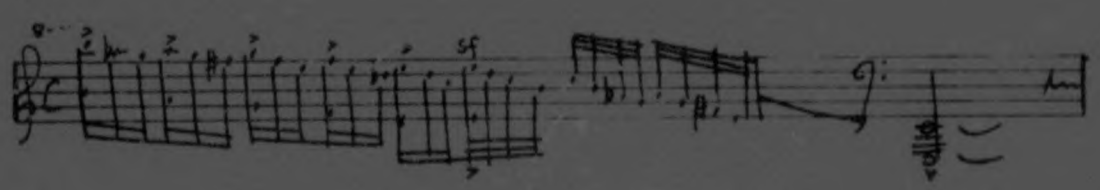


The bars of the first variation and theme correspond up to bar seven of the theme but only to bar five of the variation.
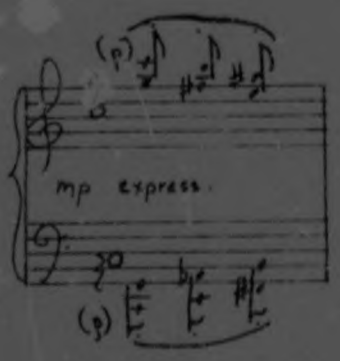
The material of variation I that follows, develops in a freer way, making use of triplet figures which become shorter in value until three bars before the end where it changes in demi-semi-quaver running passages  to chords and to single notes

This free material serves as accompaniment to the orchestra, which now continues with motif i.
(bar 19 or the 6th bar of Variation I)
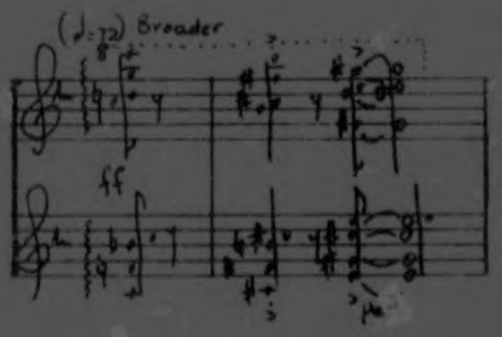
The piano part thus has Cadenza-type material which runs in a descending scale-like manner and comes to rest on tonal centre E for four bars (up to the end).



In Bar 21 there is a change of tempo, which requires a broader tempo. The strummed 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.

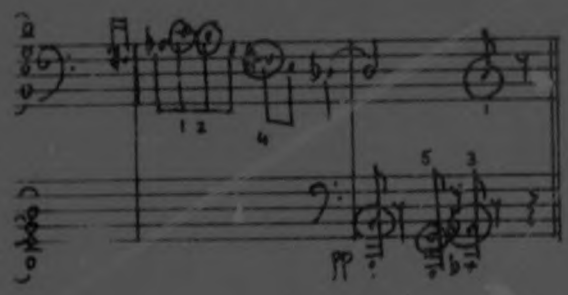


bar 1

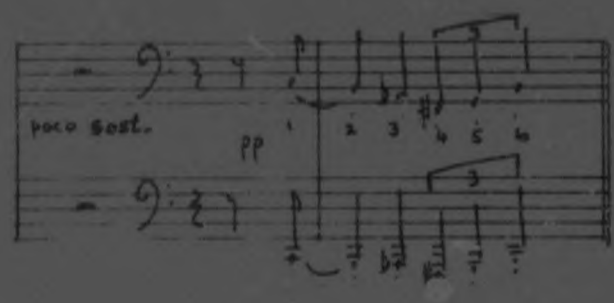


Bars 21 and 22

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.
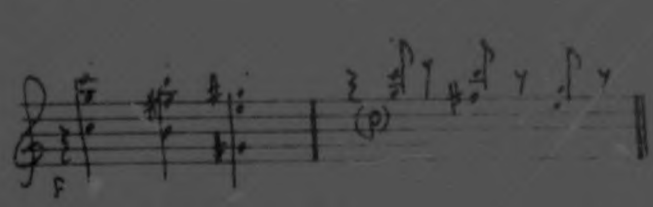


Bars 12 and 13



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.



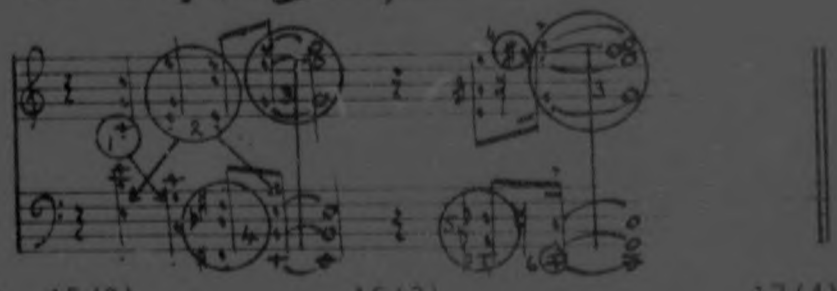
Variation I bar 1

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.

Bar 8





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

A is the only foreign note.
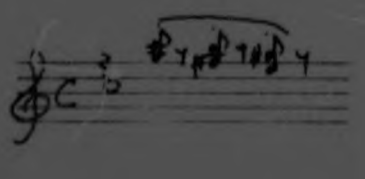
After the first phrase, which uses motif ii material, the orchestral part continues with motif i, but the con= tinuation is taken over from the piano part which uses free and new material after the first four bars. The orchestral part does not change immediately,but first announces motif ii, close in 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.

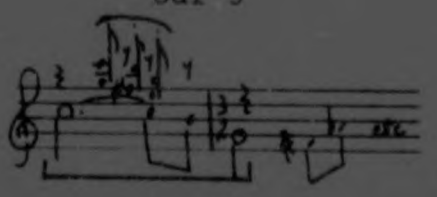
Bars 6 and 18 are actually derived from motif ii, the 3-note figure, because the notes and the contrary motion effect are the same.

Derivation of Motif ii

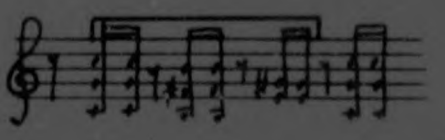
Bar 1



Bar 5
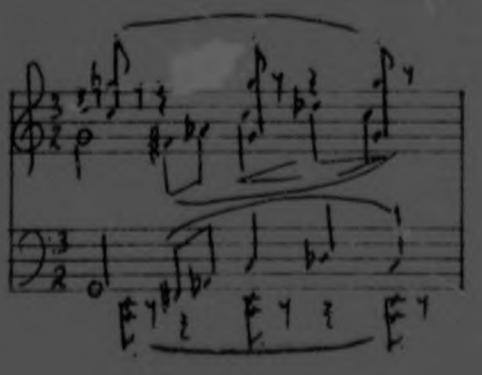


Bar 18

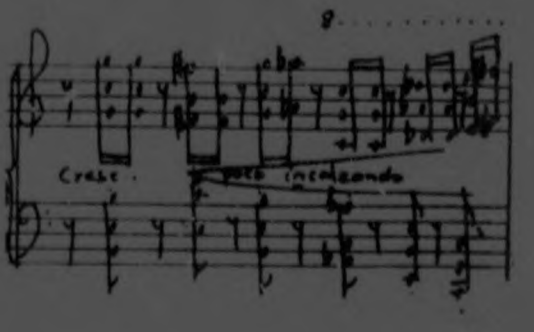


Bar 19, similar to bar 6 in which the metre changes from quadruple to triple time, continues with motif i in a broken block chord style for one bar.

Bar 6

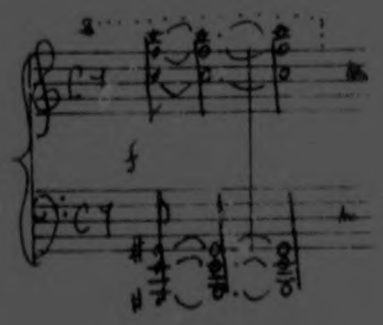


Bar 19



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.

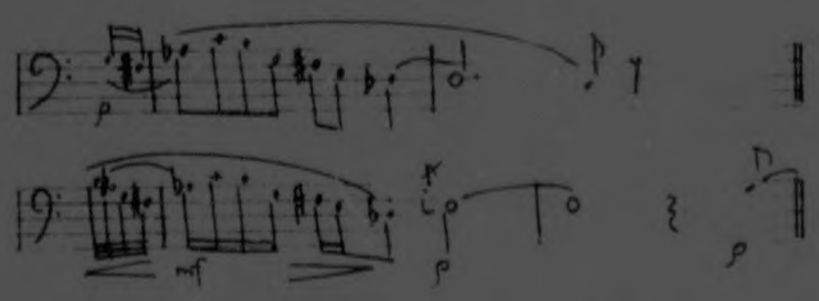


F minor (the piano part esta=
(blishes the minor form
(with an A flat.

E major

Bars 21^4 to 22 again introduce motif ii in its original form, but with a broader and thicker texture. The texture is even thicker because the piano part doubles the orchestral part.

The descending passage of bar 12 is now repeated in bar 23 in shorter values and with one note 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 theme, 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.

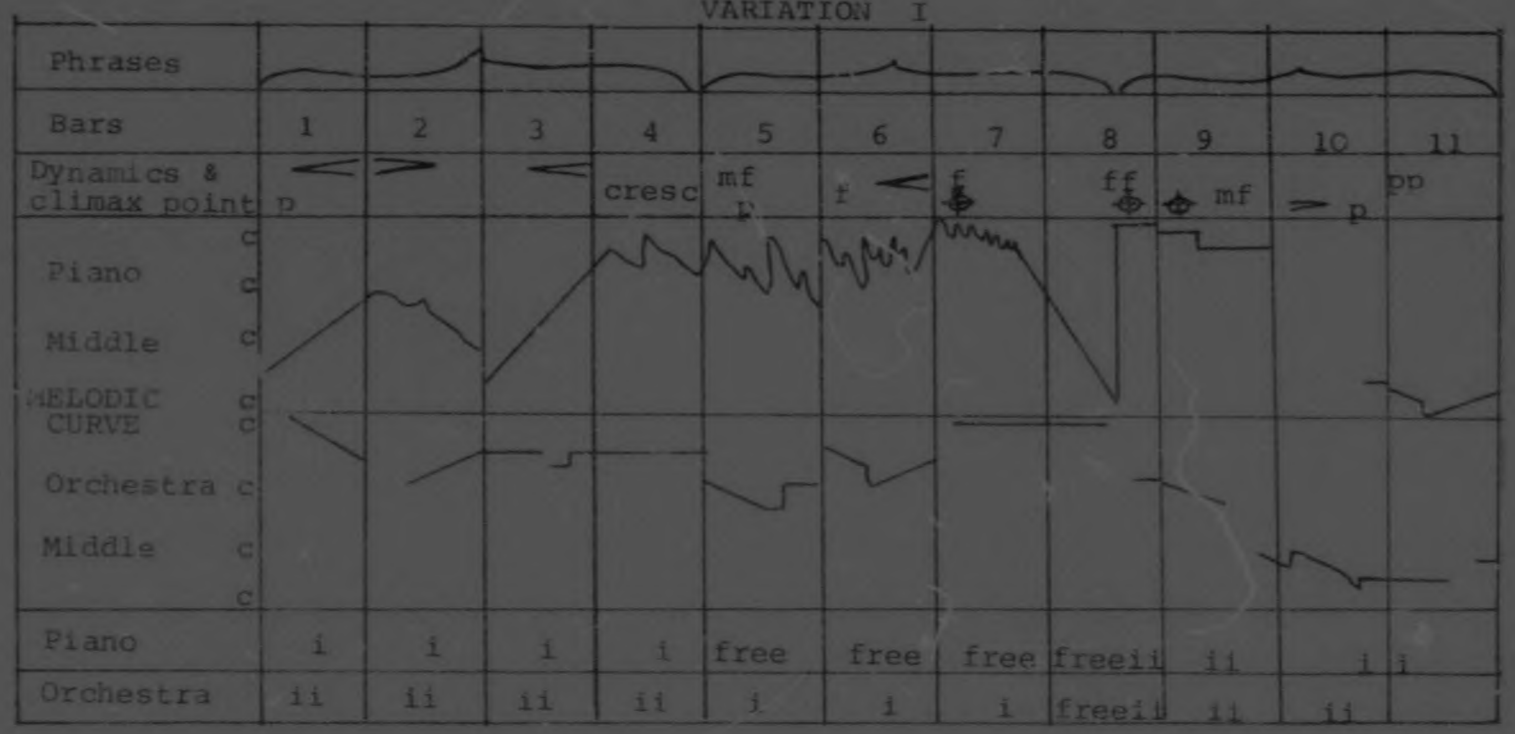
The second phrase starts when both parts change to different material. The piano part then has free accompanying material and the orchestral part continues with the material of motif i.

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 move= ment 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 = i
Motif ii = ii

VARIATION II Poco più Andante (♩ = 70) (bars 25-34)

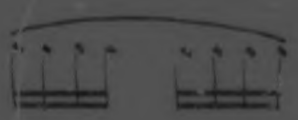
This 10 bar variation is very similar to variation I in construction. It is also based on the altered tone-row I of the theme. Running semi-quaver figures from motif i are allocated to the piano part and the chord-structure form of motif ii to the orchestral part. As in variation I, the last three bars 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
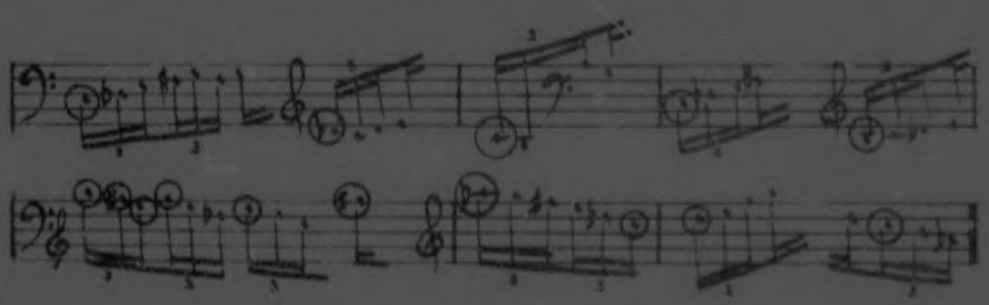
Variation II makes use of triplet semi-quaver running figures instead of a four semi-quaver grouping.



instead of



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



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

Motif ii Motif two (the lower voice)
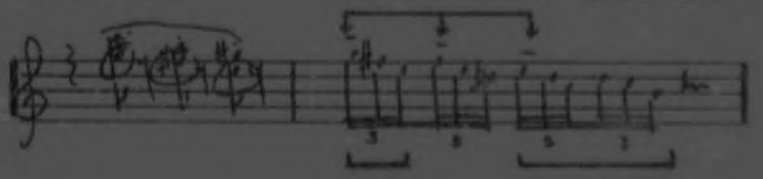


fig.a fig.b i & ii

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 (𝅘𝅥𝅯 to 𝅘𝅥𝅰) 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.
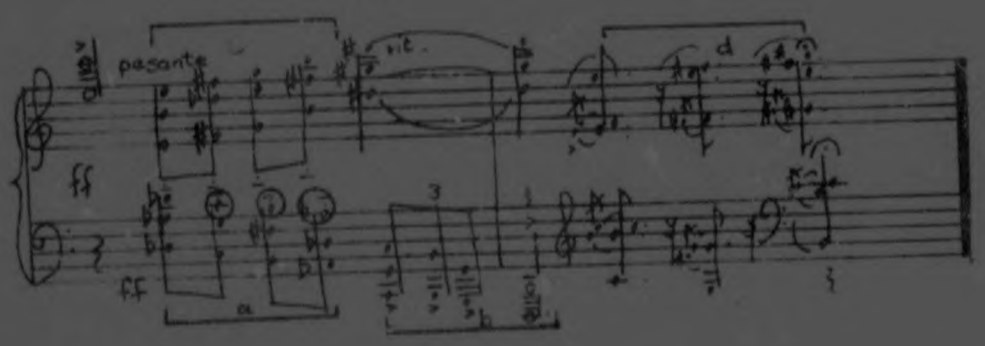


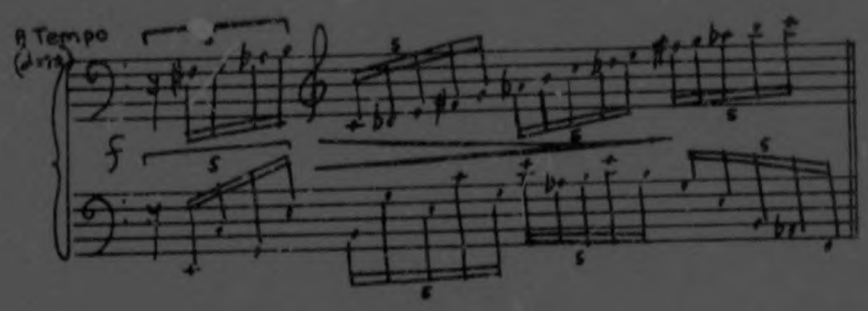
Figure a is motif ii with an enharmonic 'a' flat instead of g sharp.

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.

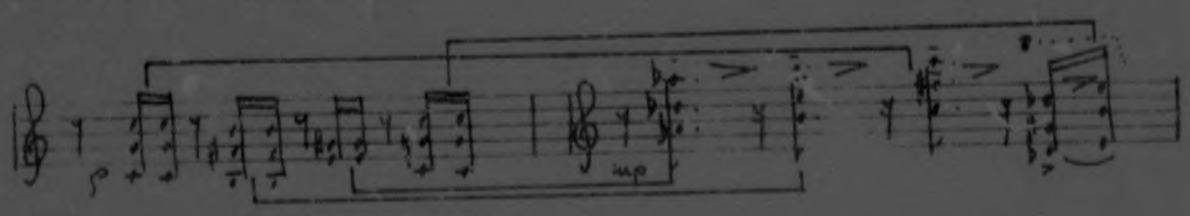


The Orchestral part

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.

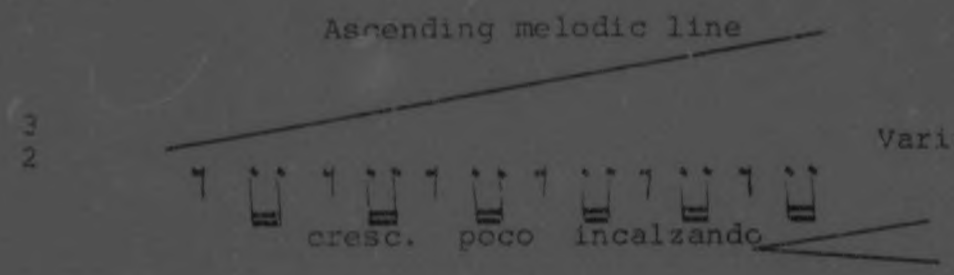
Variation I as reference.

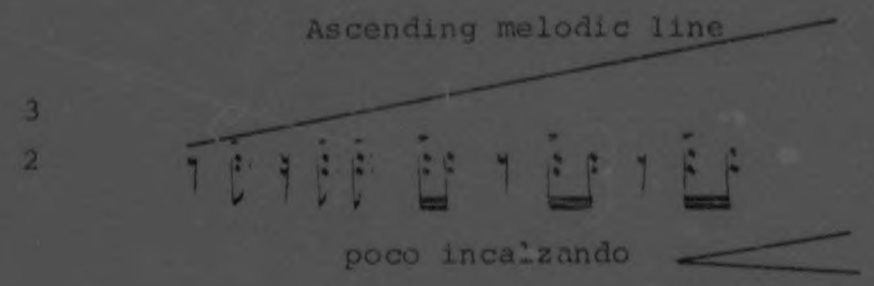
Bar 29 of variation II uses motif ii in inversion with one enharmonic change: a^{b} instead of g. Bar 18 uses motif ii in the original form. It is also preceded by the metre change as at bar 29. Both variations use this motif in the orchestral top register.



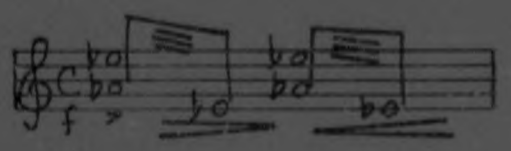
The two $\frac{3}{2}$ bars of each variation use the same expression and dynamic marks with an ascending line in the top register.

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.
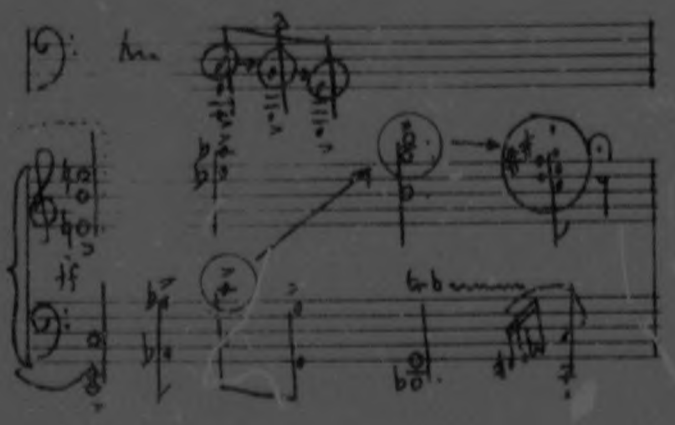




Bars 31 and 20 both have a pedal point. In contrast with variation I, bar 31 has a pedal point formed by a tremolo between two notes. The 3rd of the tremelo to form a chord is also omitted.



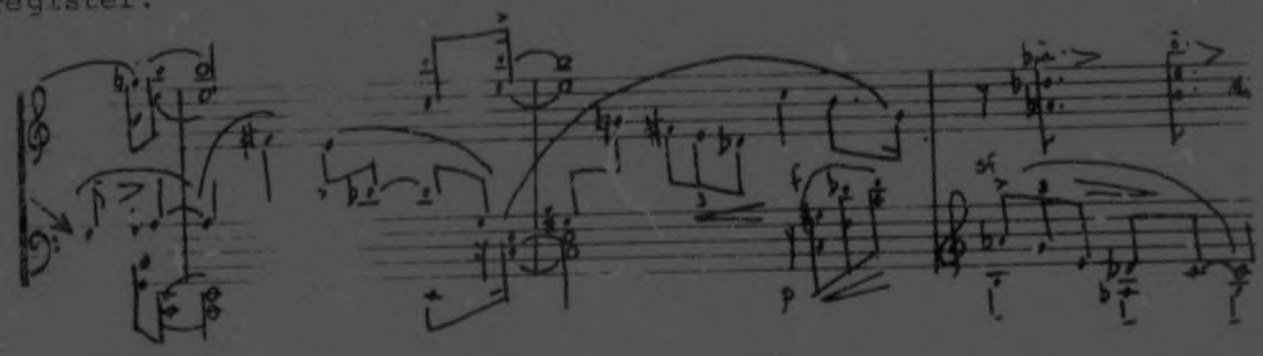
The bar after the tremolo also has motif ii as material although the parts have been changed. The bass of the piano anticipates the motif in triplets while the other parts enter with the first note of the motif.



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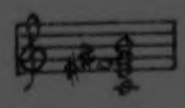
After two bars of variation on motif ii, a new melody enters in the tenor in bar 26^4 while material based on motif ii con= tinues in the other voices. The new melody is based on the altered tone-row I with added passing notes which are used very sparingly and economically.

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.
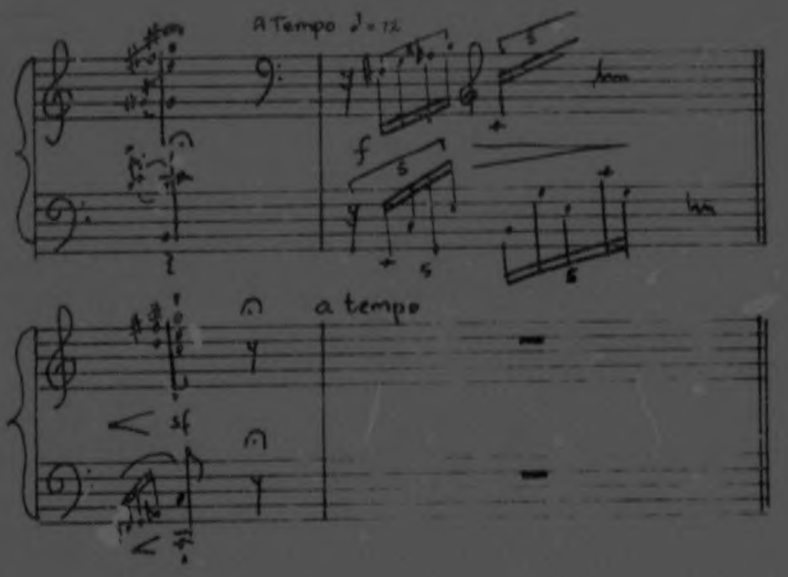


Bars 26 27 28 29

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

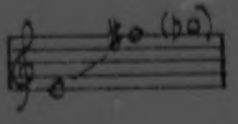
Part one consists of four bars and can be regarded as an introduction to part two because the material used only introduces motifs i and ii without any active development and is therefore basically very static.

Piano part

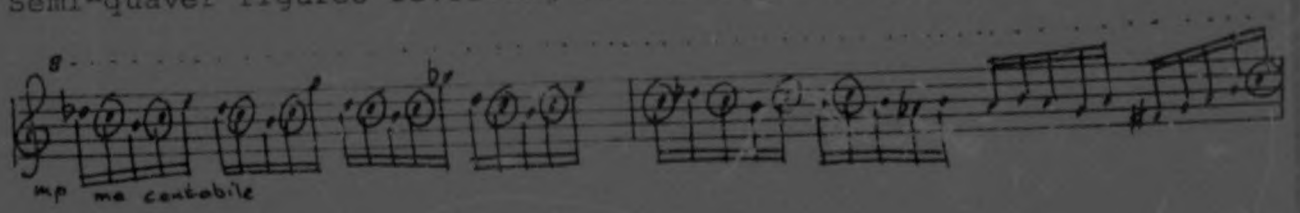
The piano part uses two types of musical ideas. The one idea is a repetition of semi-quaver figures, grouped in fives, revolving around tonal centre C, the first note of motif i, and using the altered tone-row I.

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.

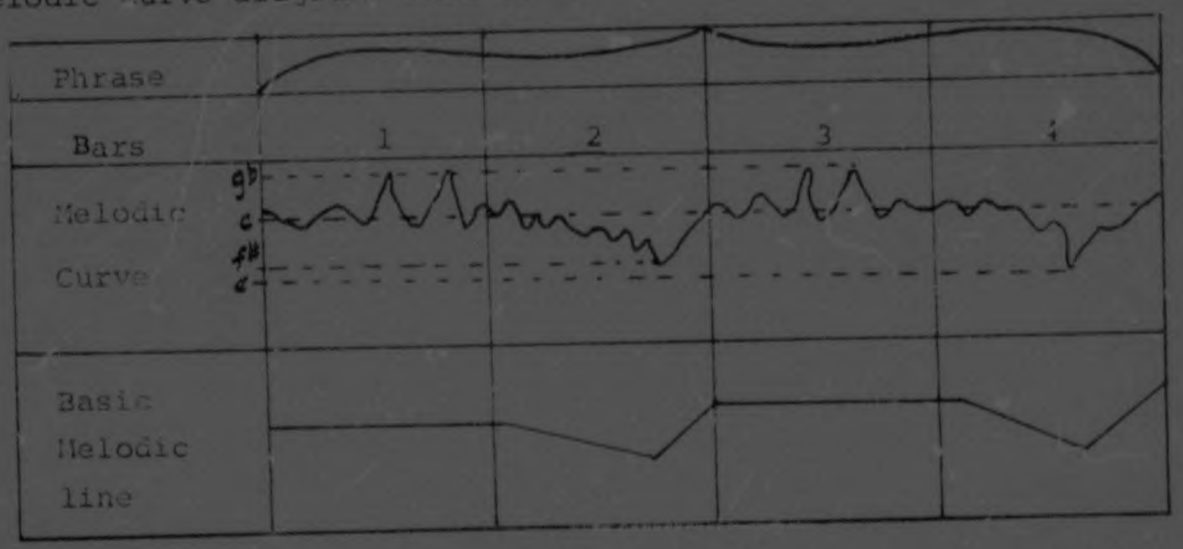
Range:



Semi-quaver figures revolving around tonal centre C.



Melodic curve diagram: bars 35-38

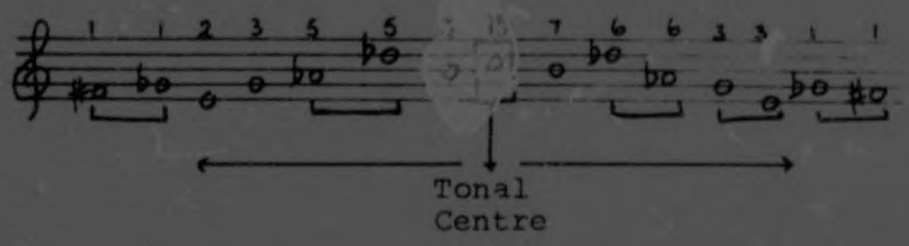


In evaluating primary and secondary notes, the importance of the number of appearances of each note in a four bar phrase must be taken into consideration.

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		Appearance	
c	appears 13 times(s).		appears 13 times(s)	
b	8		7	
d^{b}	5		6	
a^{b}	5		6	
g	3		3	
e	2		3	
g^{b}	1		1	
f#	1		1	

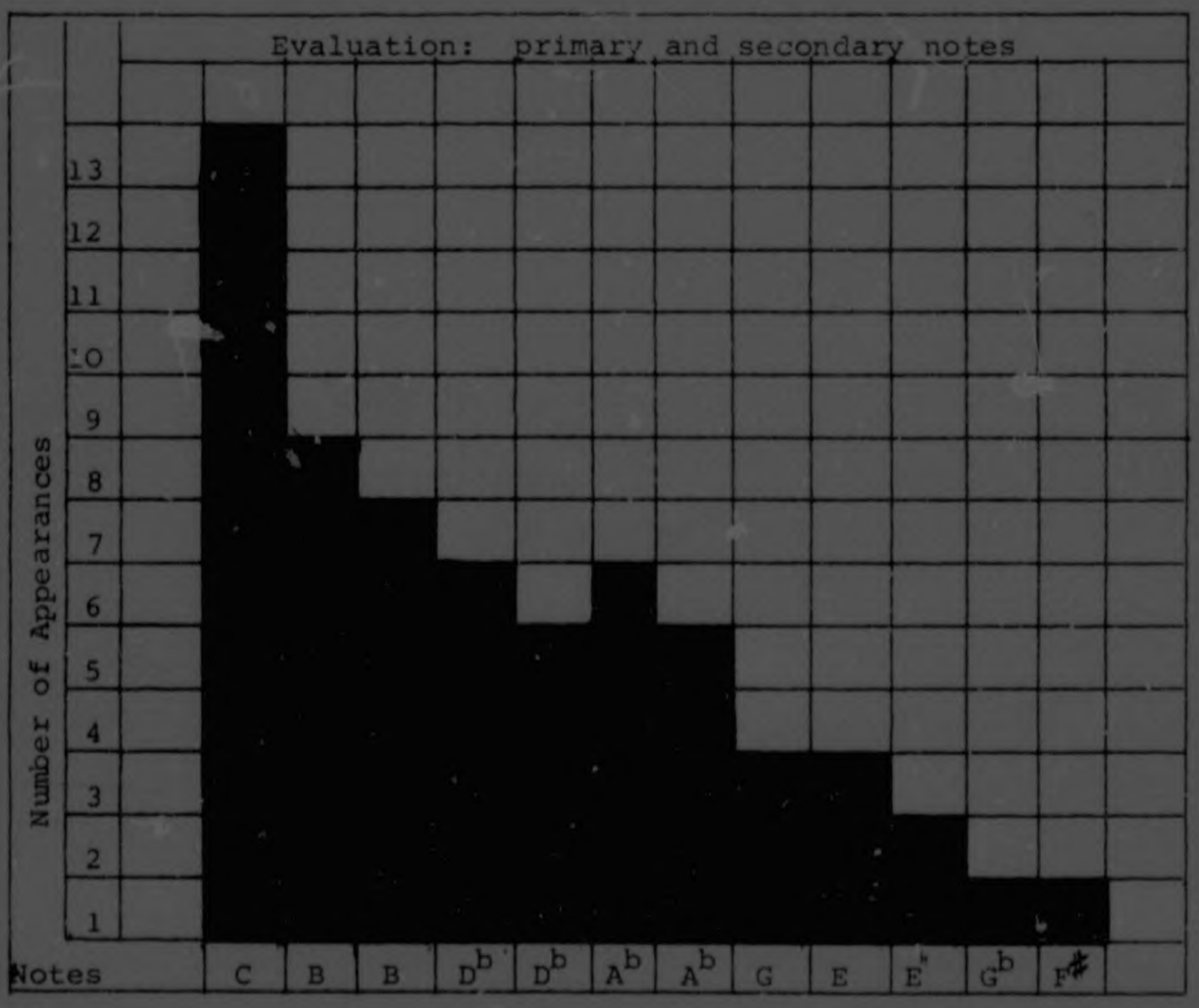


Appearance of impor= tance

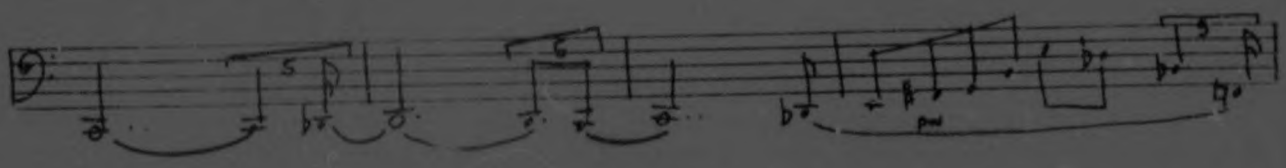
Appearance of impor= tance

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

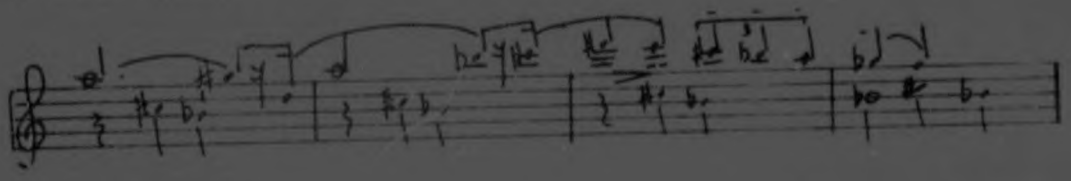
Graph: Degree of primary to secondary notes.



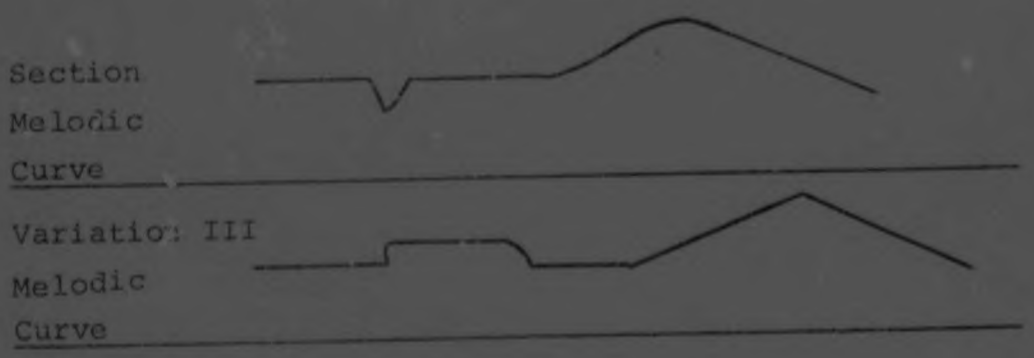
The second musical idea or figure of the piano part is a long sustained pedal on C with a slight change to D^b and back to C. In the fourth bar, after the sustained pedal, it moves up one octave in an ascending scale,broken-chord manner.



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.
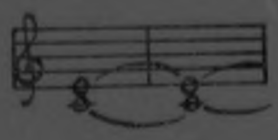


Bar 112

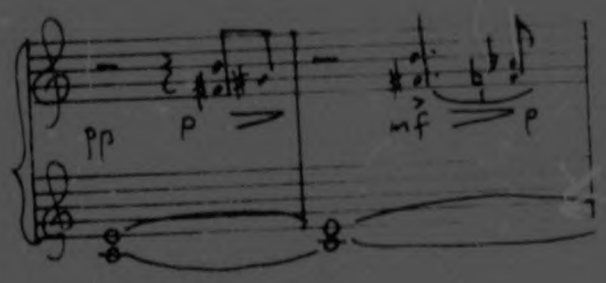


The orchestral part

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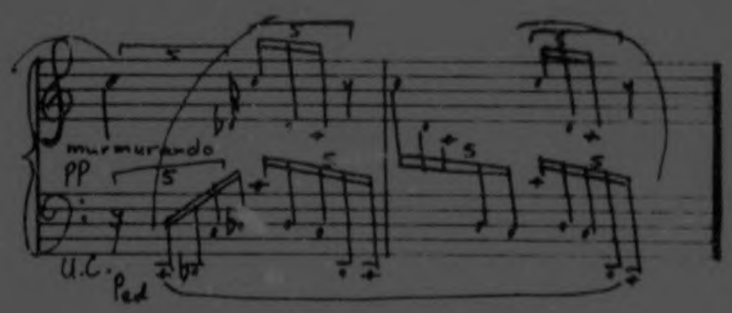
This slur figure is transposed to a higher pitch and the distance of the interval changes in the third and fourth, leading towards the second part of variation III which will be characterized by slur figures, appoggiaturas, retardations and suspensions.

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.
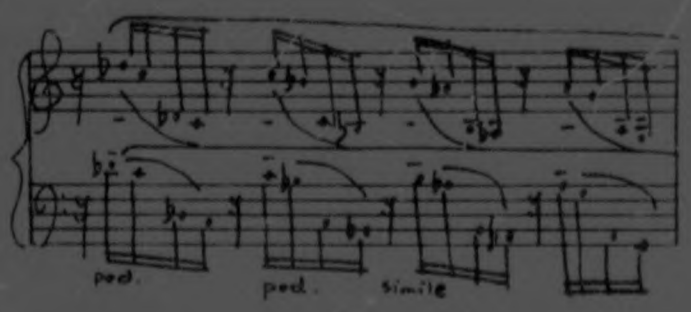
The accompaniment features two ideas. The first idea alternates in texture from thin to thick by means of single-note retardations played in octaves, i.e., doubling the single notes one octave higher and therefore expanding the register and enriching the sound. The texture changes on every beat, from 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

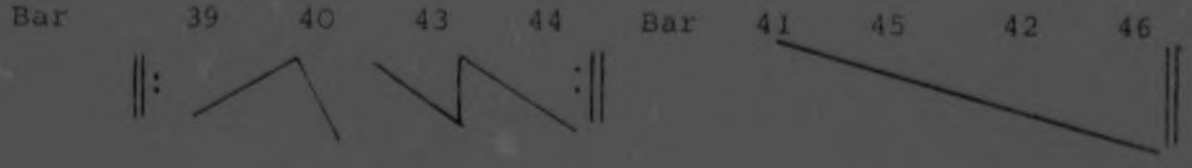
The second accompanying idea also consists of semi-quaver figures grouped in fives, based on the altered tone-row I and makes use of octave jumps after two semi-quavers have sounded.

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 -
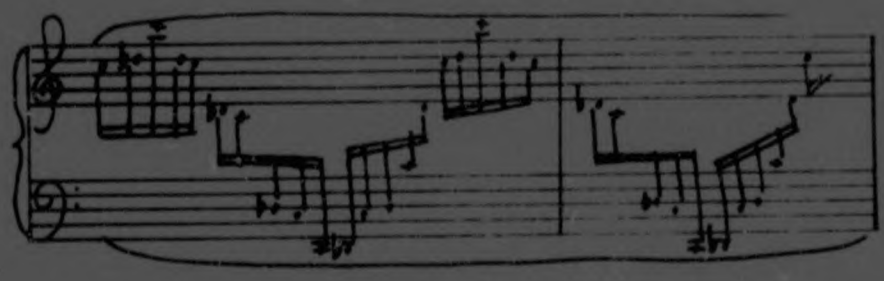
Melodic contour



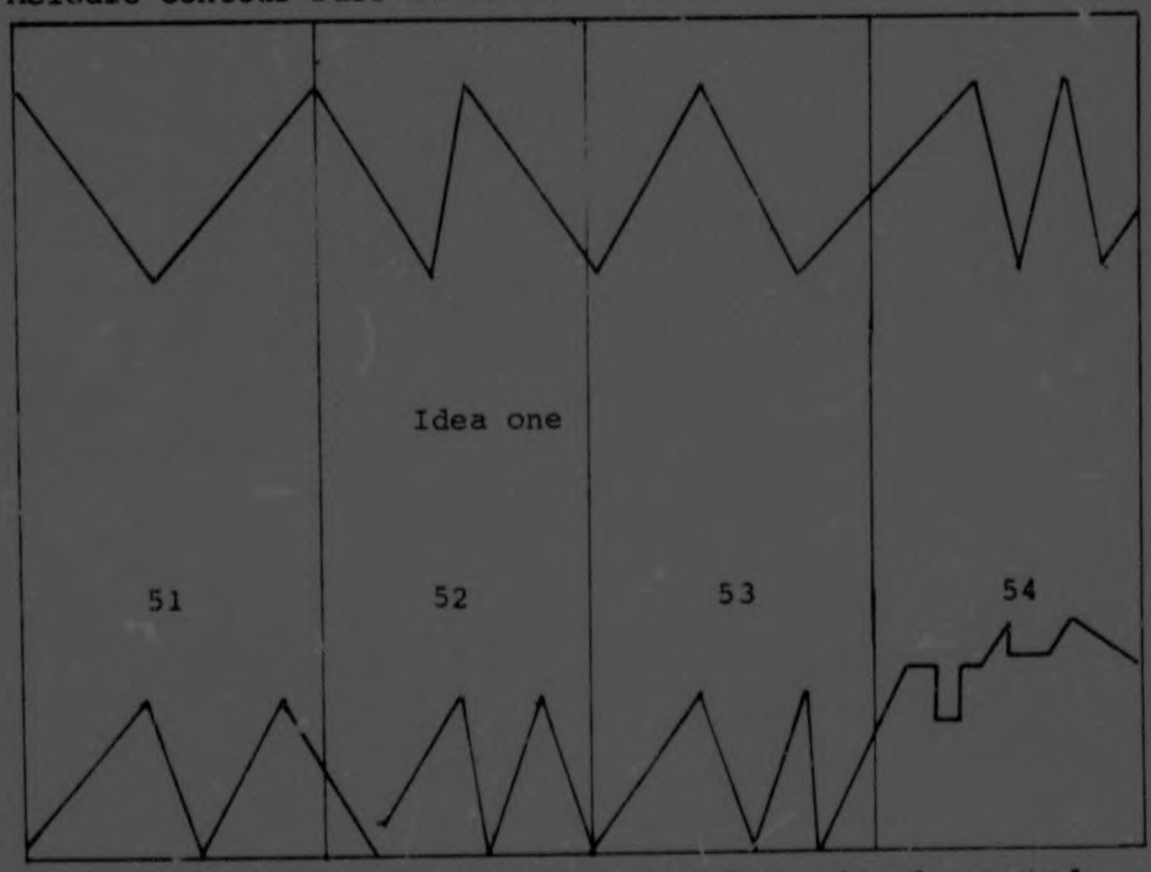
Idea one

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



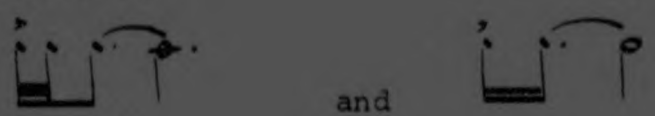
The accompaniment idea one is repeated in sligtly varied form after bar 50 and leads to part three.

The orchestral part of part two features the same thematic material which is based on three different ideas.
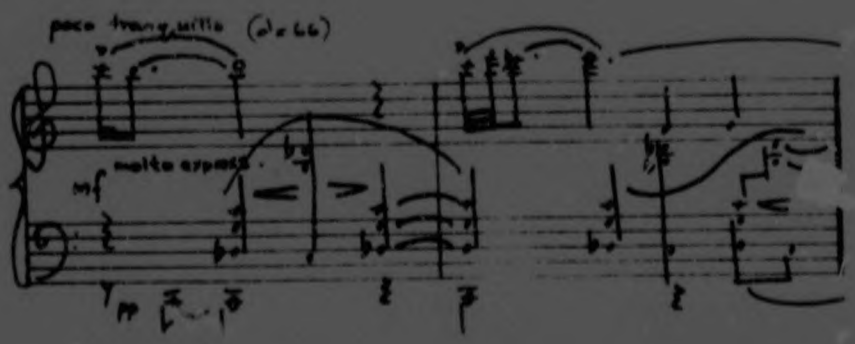
i) The opening theme is used in a very free and varied way. The tonal centre c is used fairly regularly as a pedal point in the bass. The demi-semi-quaver figure of the opening bar, first movement, is used with a syncopated semi-to-quaver figure.
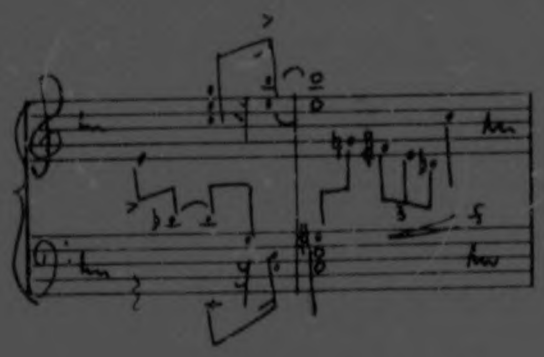


It is also used as a 'vorschlag' instead of a 'nachtschlag'



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 accompaniment also features in both parts.
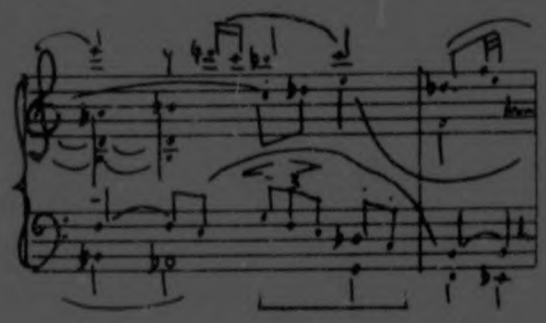


iii) The new melody of variation II is interwoven between the other voices in a contrapuntal way. The accompaniment of this melody is also used in the inner voices, representing a variation of a variation. Chisholm has also added some new figuration, not yet used in the second movement. The style appears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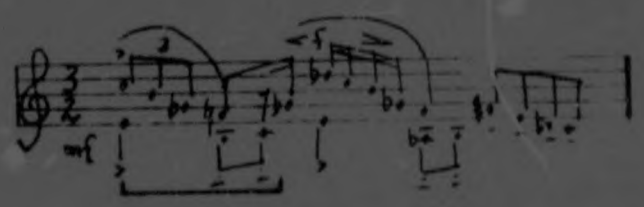


Variation II, bars 27 & 28

and

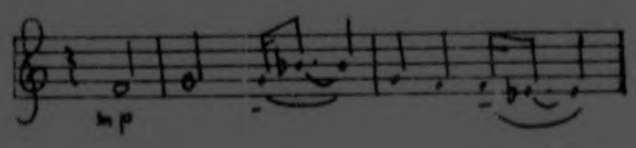
bar 30



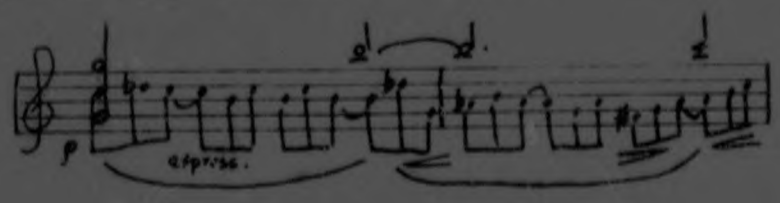
Variation III, bars 41 and 42



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.

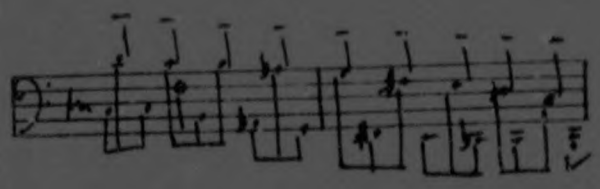


Bar 51 52
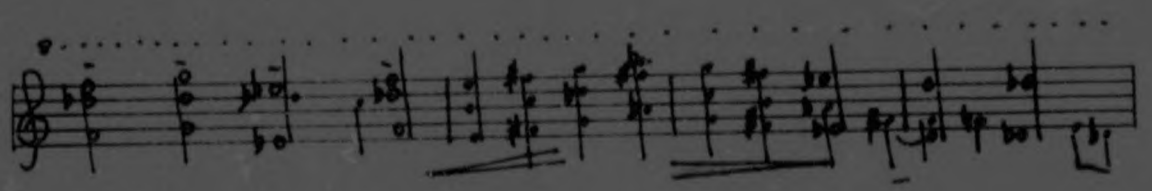
Part three

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.



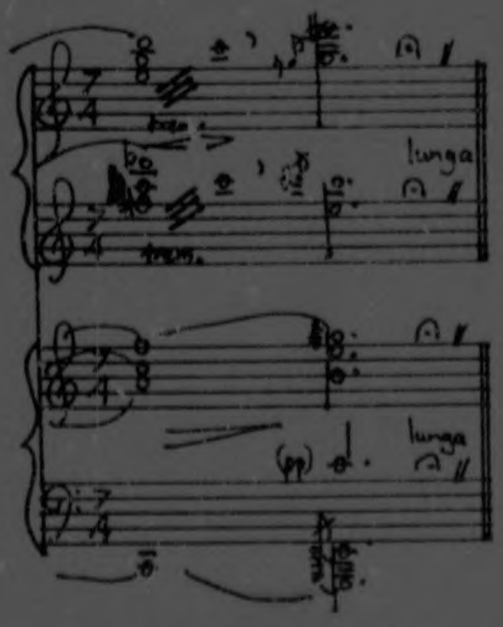
The high register on the other hand also uses tone row I, but in an ascending to descending form with a regular rhythmic pulse but with a more limited range than the bass.

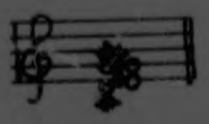


Part four

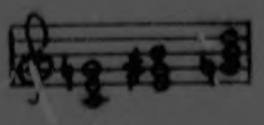
The first four bars of part four are an exact repetition of the first four bars of part two. It is only six bars long and the last two bars form the codetta.

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.



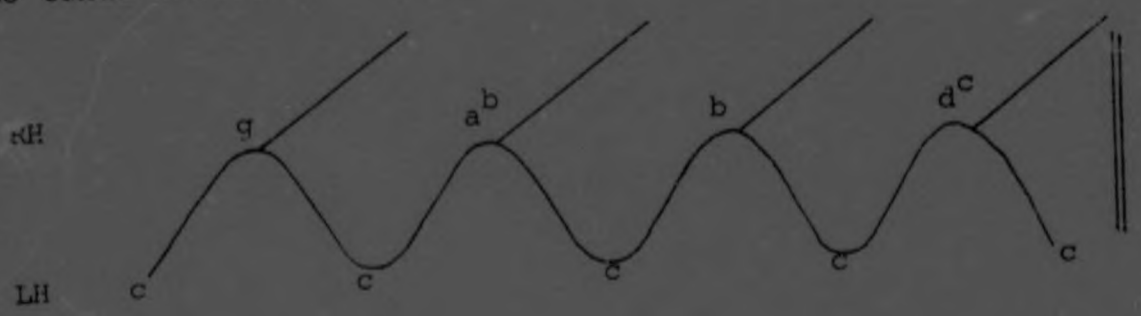


The last chord forms a tone cluster. Three different major chords can be formed out of the cluster: C,E and G major.

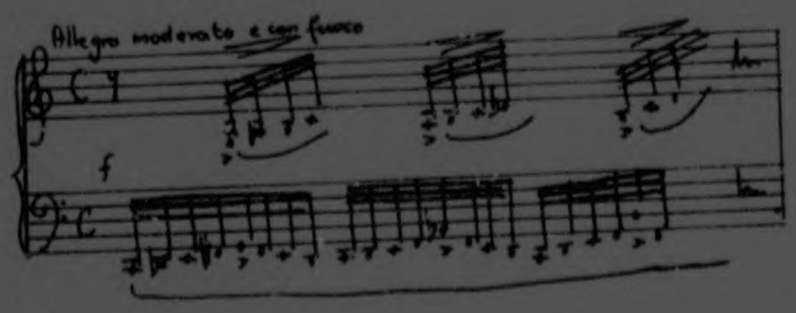


VARIATION IV - Allegro moderato e con fuoco (Bars 66-82)

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.
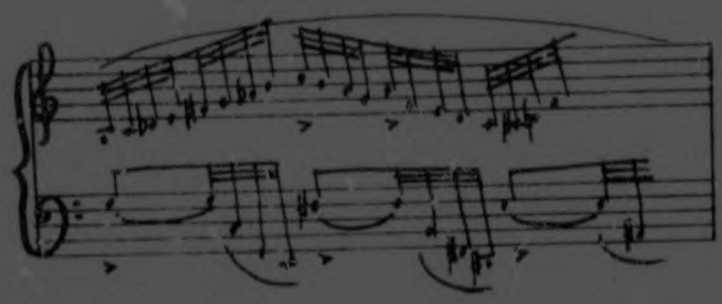


bar 66



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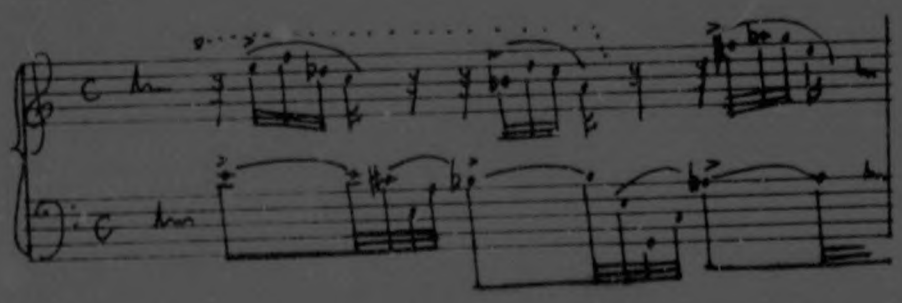
The wavy, semi-quaver figures of the piano part continues for four bars until it changes to a tied-note figuration. While the tied note continues to accentuate the notes of

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.

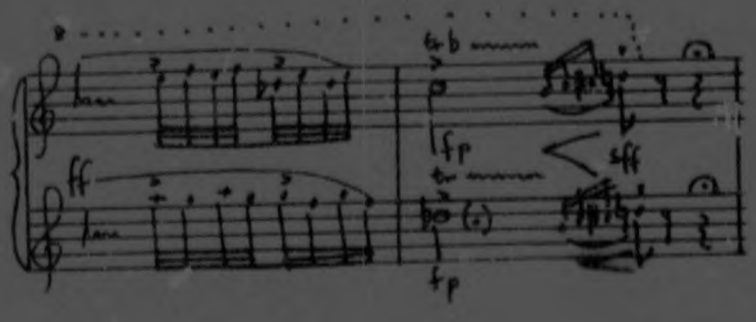


These two types of accompaniment continues to bar 75 of variation IV with interchanges and with slight variations of each part.
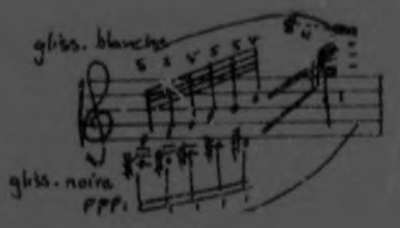
One of the slight variations can be seen in bar 72 when the bass part inverts the tied-note figure from descending to ascending figures while the treble uses a syncopated figure with accented tone-row I notes.



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'.
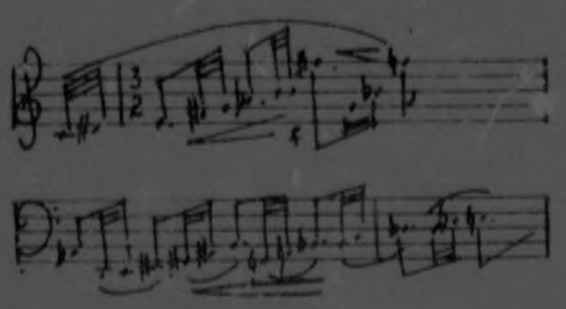


After a further one bar rest the same glissando again follows an octave higher, after which the introductory bars of variation V starts.

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 contra= puntal 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 

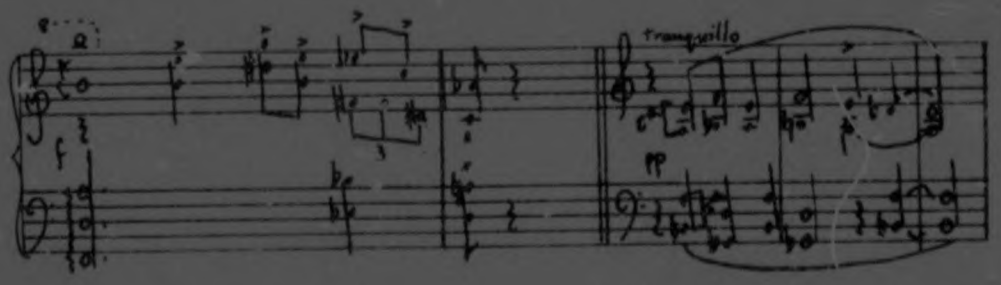
is extended in this variation by extra triplet grouping, added after the second triplet group,



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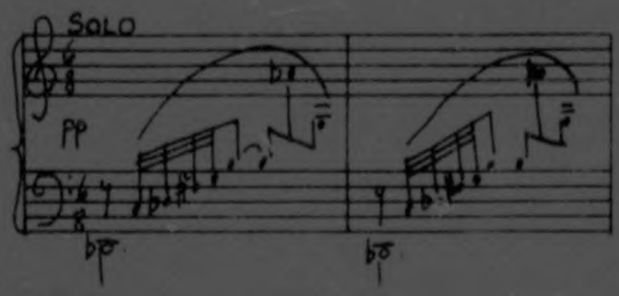
VARIATION V Andante (tempo rubato) (♩. = circa 52)
(bars 83 - 135)

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.

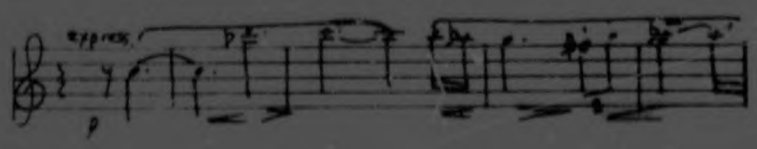
Variation V consists of three melodic building stones (ele= ments, motifs or musical germs). The first element comprises the constant use of a sustained D flat pedal that occasionally changes to a 'C' pedal point. The pedal must be repeated in every bar and doesn't use tied suspended notes because the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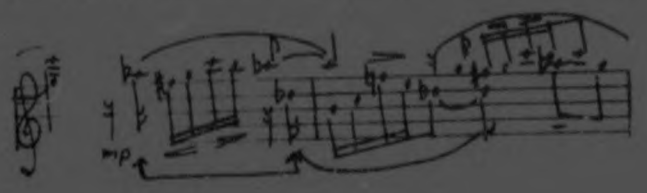


Bars 87 to 91

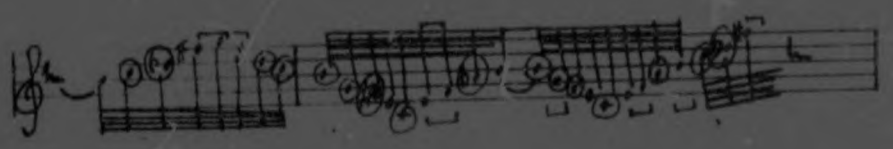
From bar 103 onwards Chisholm introduces a second counter= part to the soprano that uses canonic imitation, chromatic

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);



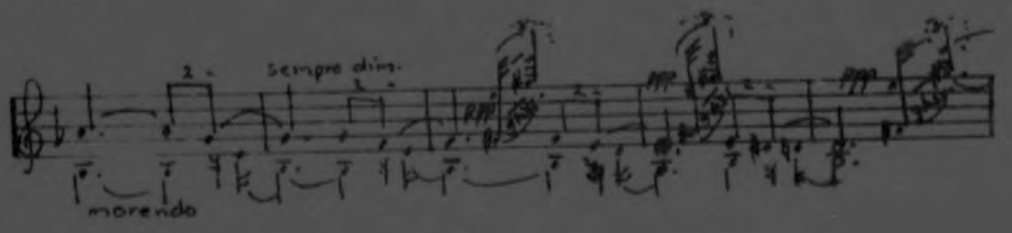
Thematic decoration



0 = motif i

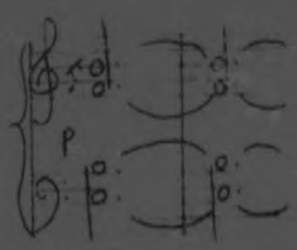
⌐¬ = motif ii

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 recapitu= lates the glissando of variation IV and uses it four times in a row (from bar 129).
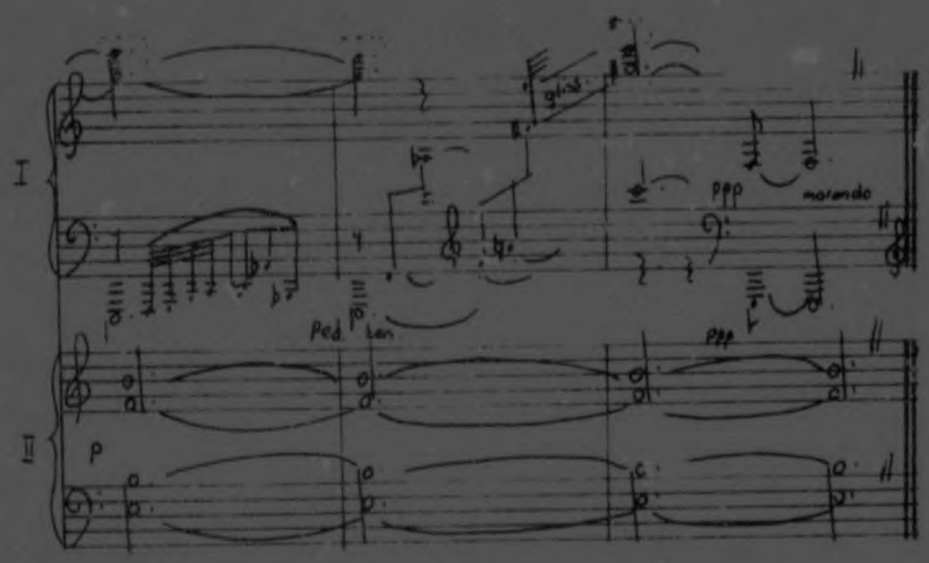


Bars 127 to 131

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 dis= sonance.



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.

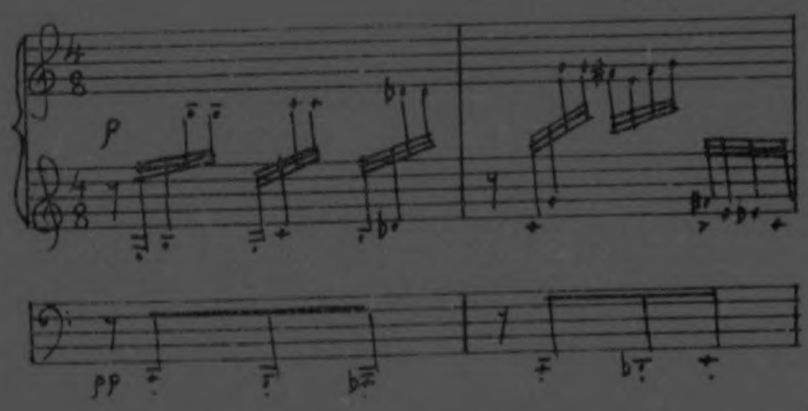


VARIATION VI ($\frac{3}{4}$ = 128) Solo piano tacet (bars 136-178)

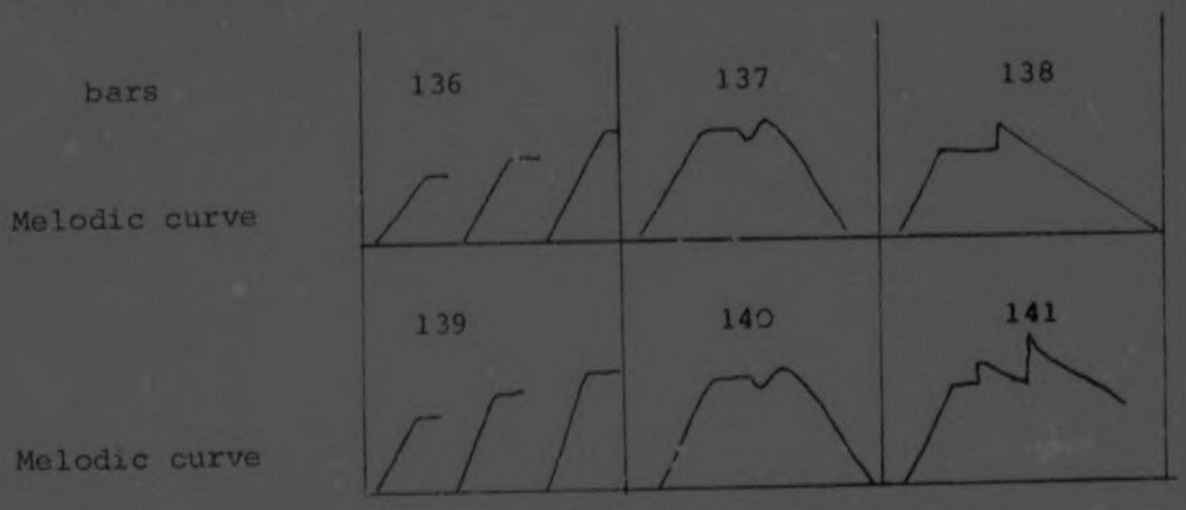
Variation VI is 42 bars long, very fast and both orchestra and piano use similar thematic material, but each in a different style and musical idiom.

Variation VI consists of three parts. Each part develops different material and also uses different style development and musical devices.
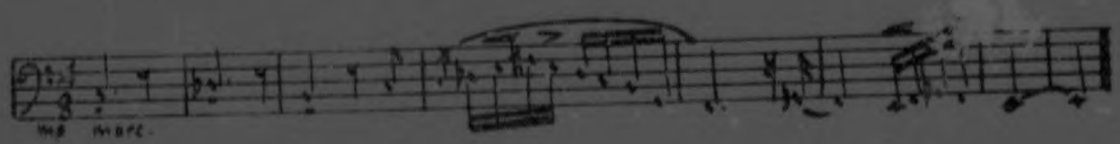
Part one
The piano and orchestral bass use drum-like effects based on tone-row I (altered).



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 figuration of the theme.



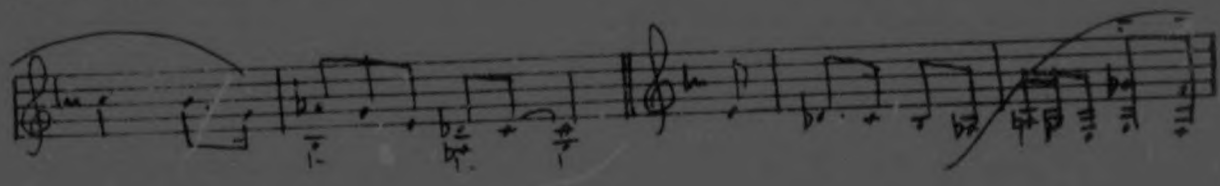
Part two (bars 144-160)

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.

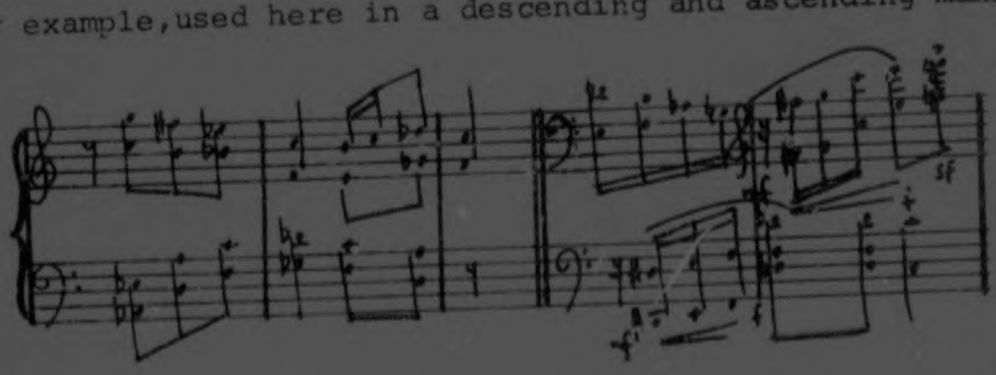
The orchestral part, on the other hand, uses the melody of variation II, but in a different rhythmic structure;



Bars 28 and 29,
Variation II

Bars 147 and 148,
Variation VI

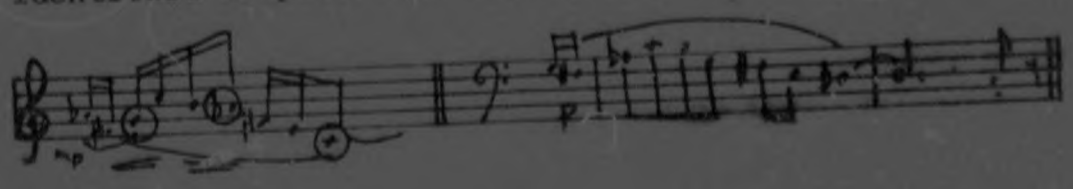
A new melodic variation occurs in bars 150 and 151, which is related to the first two bars of part two of the orchestral score. But this material isn't entirely new. rhythmic as well as melodic examples can be found throughout the first movement. The triplet descending figure of section IV is, for example,used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

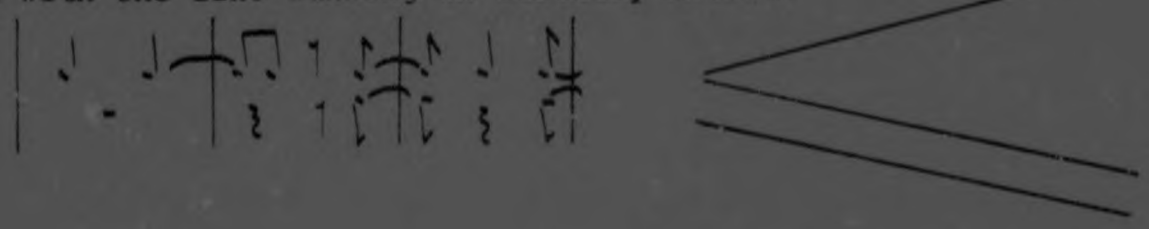
PART THREE (bars 161-178)

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 descen= ding lines running parallel with slight accent delays



and with one line running in contrary motion.



It ends on a B^b minor chord, on a soft dynamic, that links the two variations very smoothly.
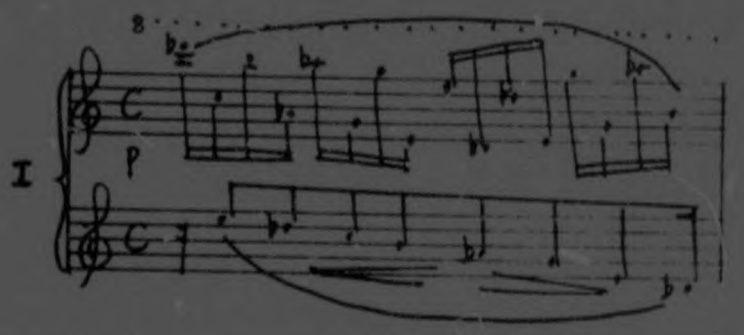
VARIATION VII Tempo I (♩ = 84) (bars 179-199)

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

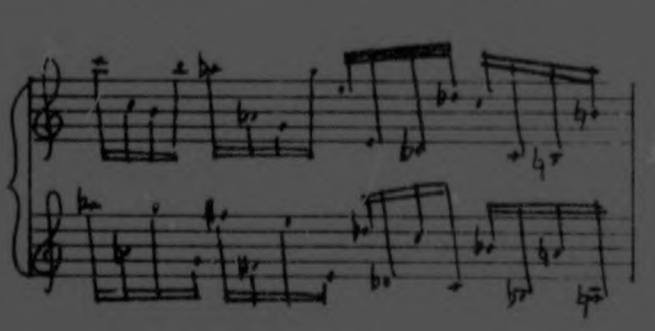
For the first four bars the piano part contains bell-like accompanying material consisting of interval jumps of a ninth, coming down in a descending line based on the notes of tone-row I. This musical germ of one bar is used as a repetitive figure, with slight variation, for four bars, which suggests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



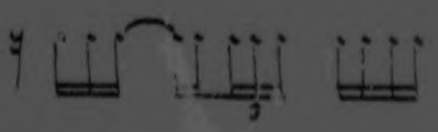
Bar 179

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.



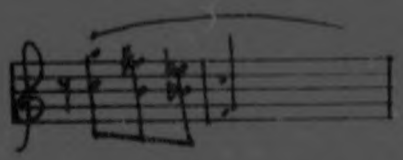
Bar 184

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.

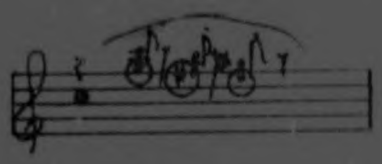
The Coda follows this figuration with static chords built on thematic material. The material of motif ii will be inverted and used in an up-right position. The melodies of the other variations, such as variation VI, part two, can now be heard.
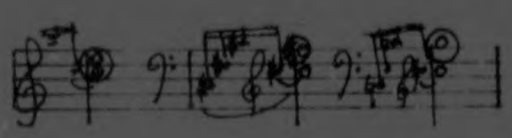


Bar 144



Bars 191-192

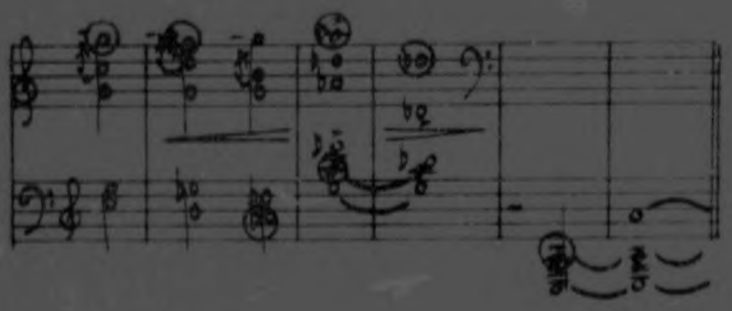


Bar 1

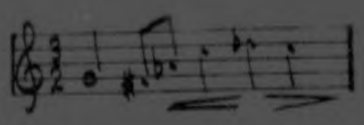


Bars 189 and 190

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

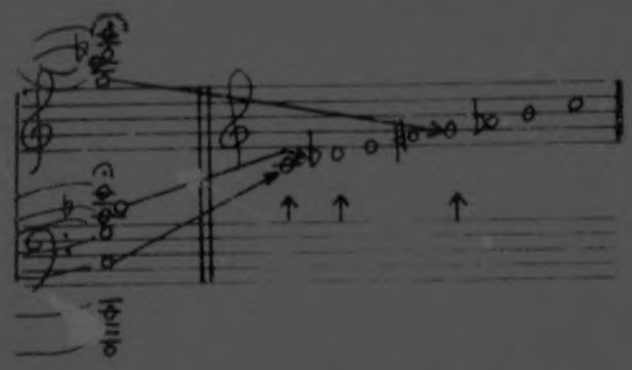


Bar 6

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.

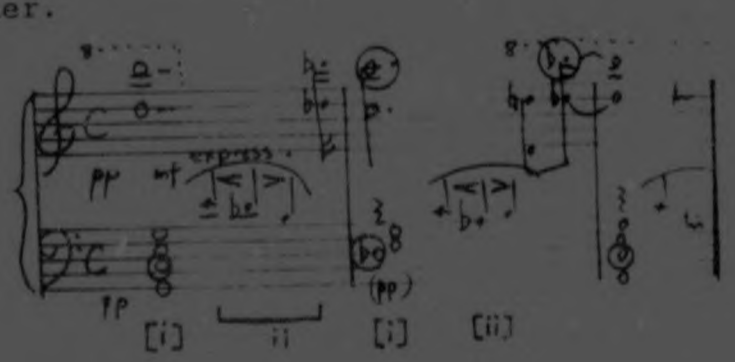


The Orchestral part

The orchestral part begins with the recapitulation of the theme.

The orchestral part basically consists of three motific ideas.
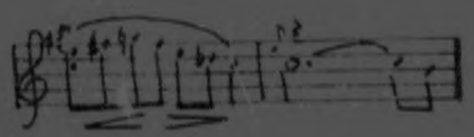
The first is motif i, which is used in the low register of the orchestra, the second is motif ii in the middle register and the third repeats motif i in an echoing position in the top register.



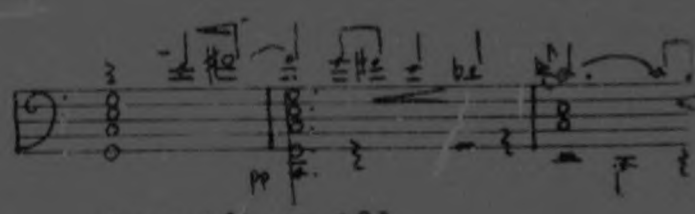
Bars 179 to 181

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.
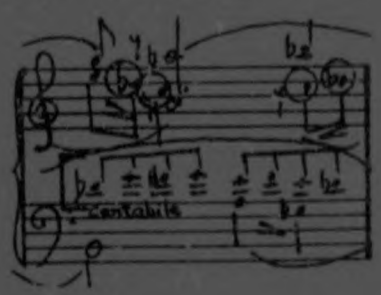


Bar 4 and 5

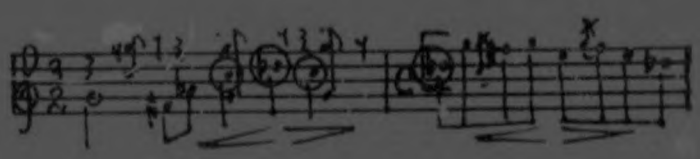


Bars 181 to 183

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



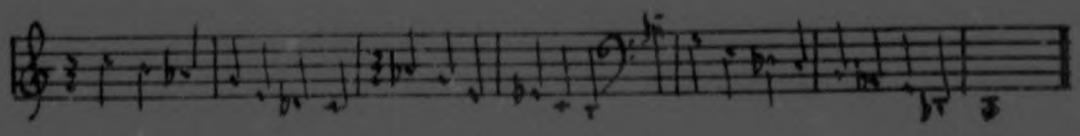
Bar 185



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)	Bars 1-65
Variation 1 Andante (slowish)	
Variation 2 poco più Andante (slow)	
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 cab 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	ii		i ii i	i ii
New Melody in:							
Piano			x		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	C						C
Orchestra	C						C

THE THIRD MOVEMENT

Rondo Burlesca

The Rondo 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(i+ii) + b	1 + 27 + 28 - 61
II	B^1 a + b + c	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.

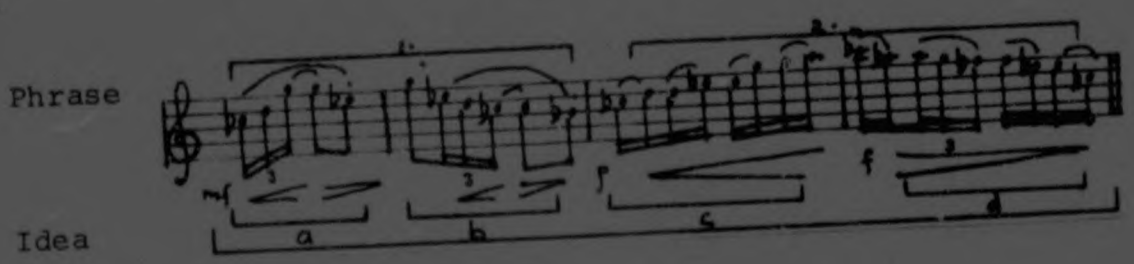
The first appearance of A, with which this movement opens, can be divided into two parts and is therefore in free Binary or Two-Sectional form.

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 i 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

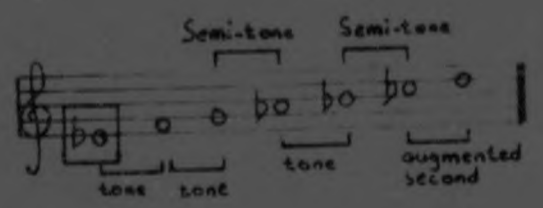
The material in A is constructed along the lines of the Indian tone system. As the octave in Indian music is divided into 22 equal tones, 'Shrutis', with seven 'svaras' (main tones and a tonic), Chisholm has divided the octave in this movement into 20 unequal tones with seven distinctive main notes or,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

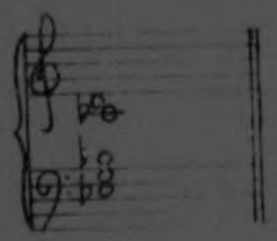
	E♭	F	G	A♭	B♭	C	D
	sha (4)	ri (3)	ga (2)	ma (4)	pa (4)	dha (3)	ni (2)
Svaras	2 3	4 5 6	7 8 9	10 11 12	13 14	15 16 17	18 19 20
Shrutis							

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.
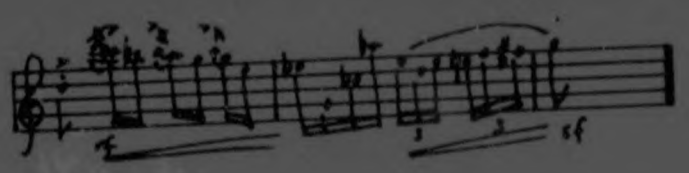


The opening tremolo chord of two bars is built on the notes of the selected tone-row (Raga) with tonic pedal E^b in the bass part.



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

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

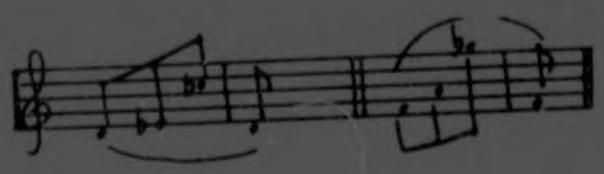
slightly varied answering way. This varied material in the afterphrase, figures a and b, occurs frequently later in the work, either in exactly the same form, or with developed variation.



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:

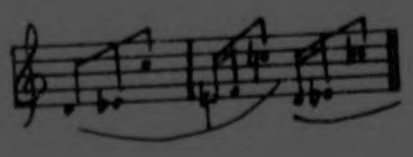
Melodic interval change:



inversion:



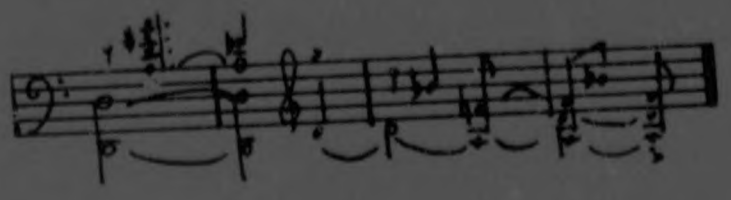
half-diminution:



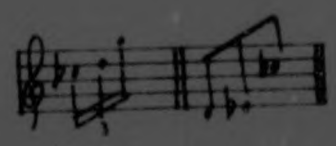
parallel motion:



sustained pedal
(new tonic pedal D):

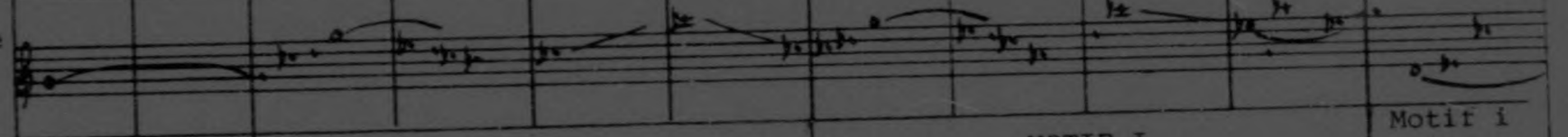


augmentation of
rhythmic figure of
motif i:
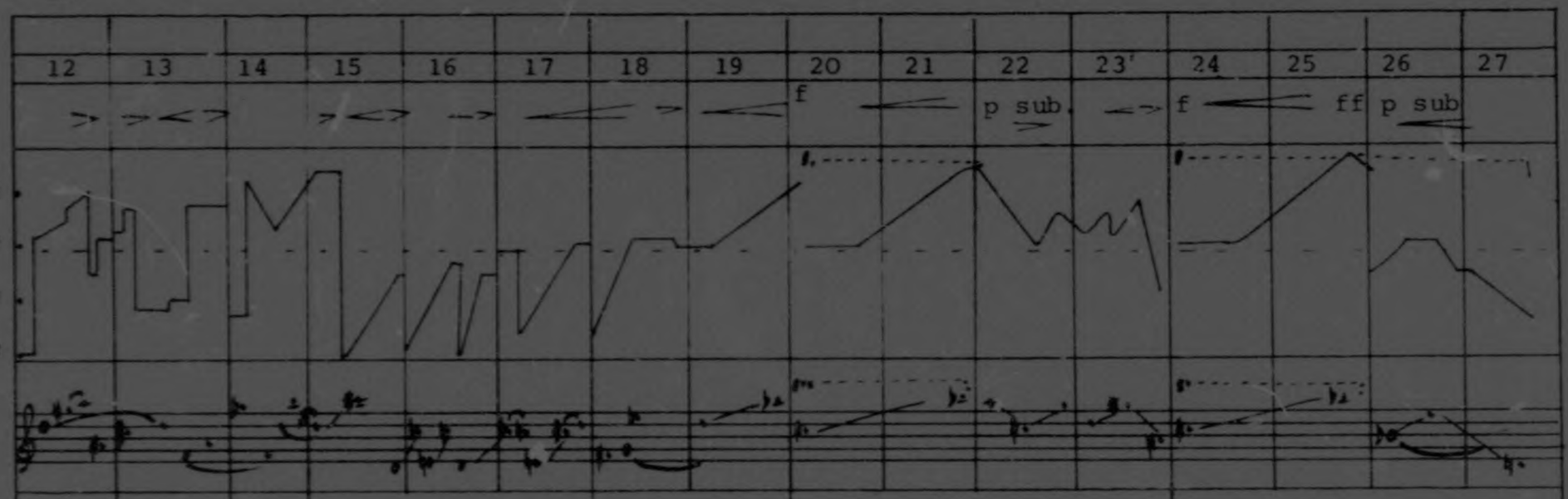


The construction and development of part a, i and ii, can be represented diagrammatically as follows:

A ia ib

Phrases											
Bars	1	2	3	4	5	6	7	8	9	10	11
Dynamics	p		mf <>	<>	p <	f >	mf <>	<	rf	<	sf_p <>
Melodic Curve	c c g c										
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 i in Augmentation

ib



and in paral= hel mo= tion 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 for= ward 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 it= self 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 i. The five bar phrase, at the centre of Section A i, is the only unsymmetrical phrase. The 5th bar is an extension and leads to the climax bar, bar 20.

Section A^1

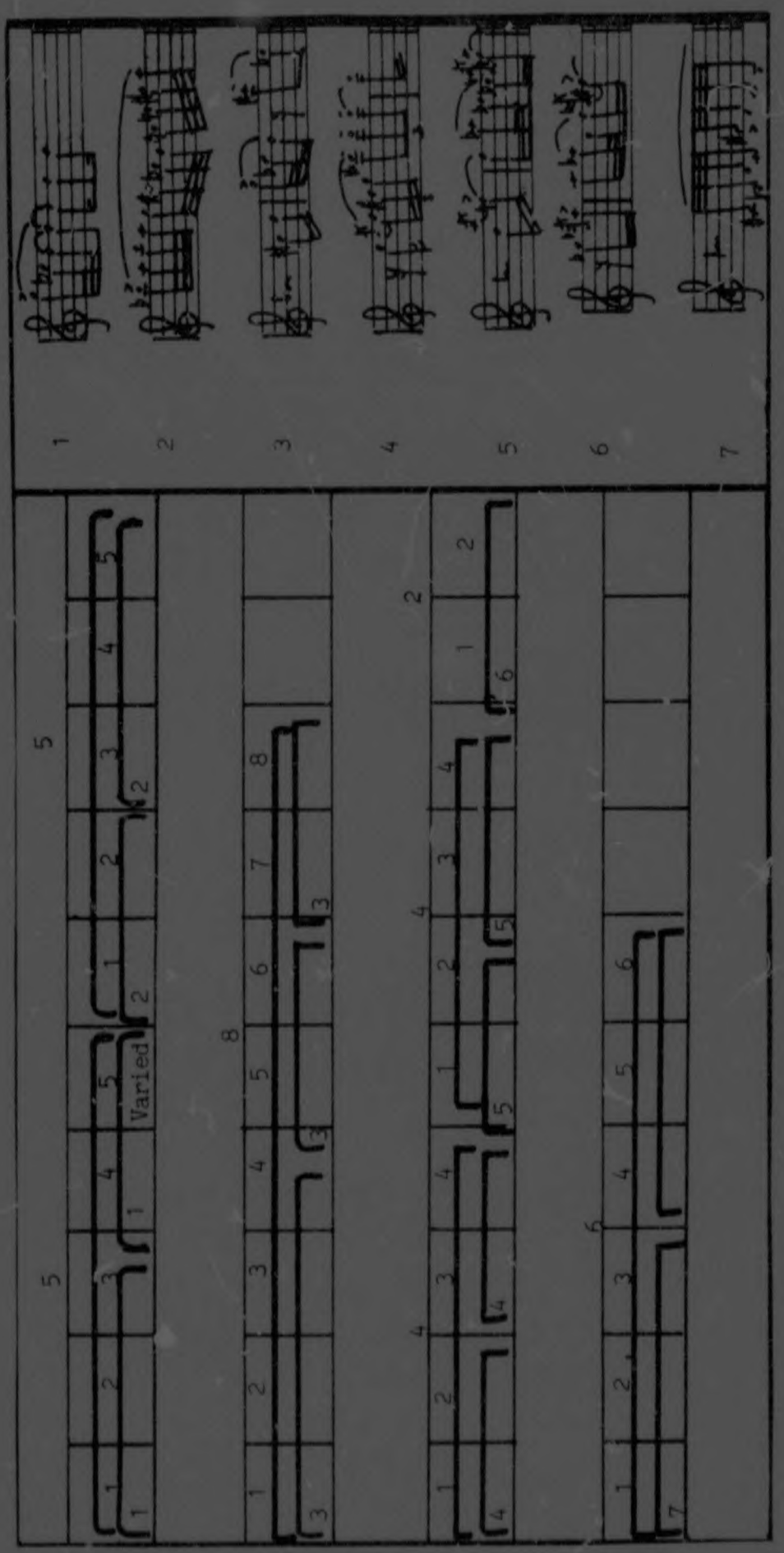
Part b: Poco meno mosso e capriccioso (poco rubato) ♩ = 84

(bars 28-61)

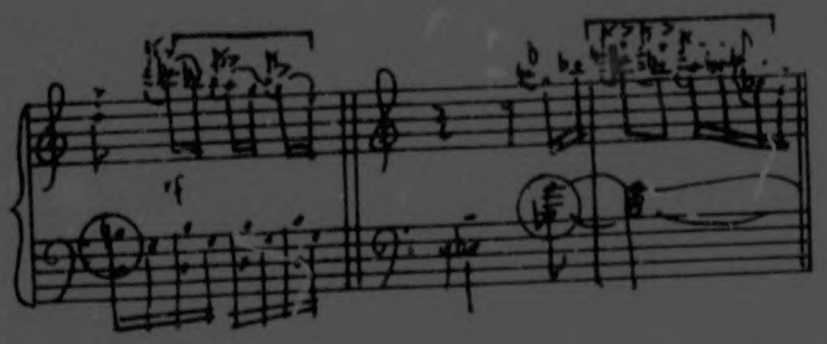
Part b is one unit with only a Coda from bar 56 to the end. The whole structure is composed of unsymmetrical phrases, five bars in length, and of symmetrical phrases, 2, 4 or 6 bars in length. The symmetry in the construction can also be traced in the repetitive phrases, either exact in melodic content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


1
2
3
4
5
6
7
5
8
4
6
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

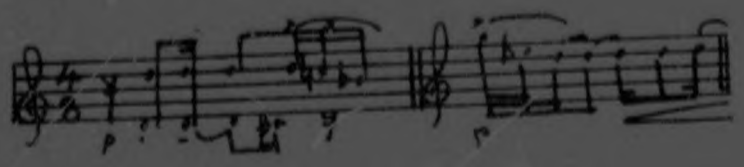
Section B^1 can be divided into three parts, a, b and c and is therefore written in Ternary Form.

Part a: Poco meno mosso: leggiero e scherz. ($\dot{}$ = 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.

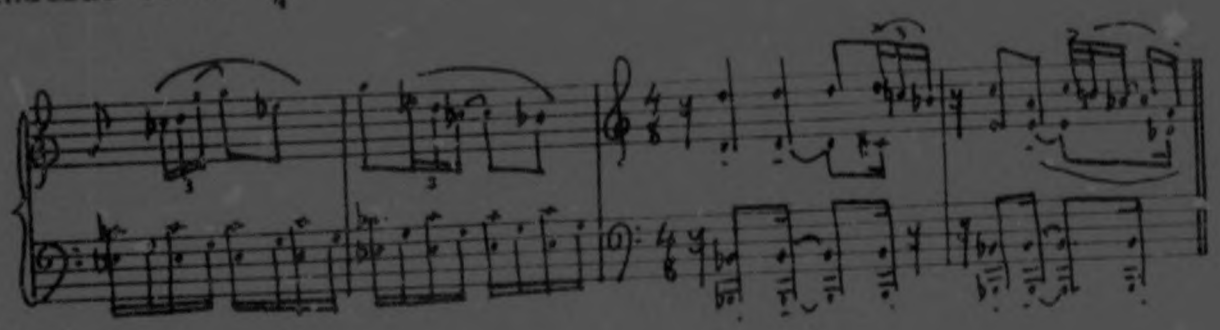
Division one (bars 62-69)
The material used in division one is derived from motif i and idea i of Part b.

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 Shrutis
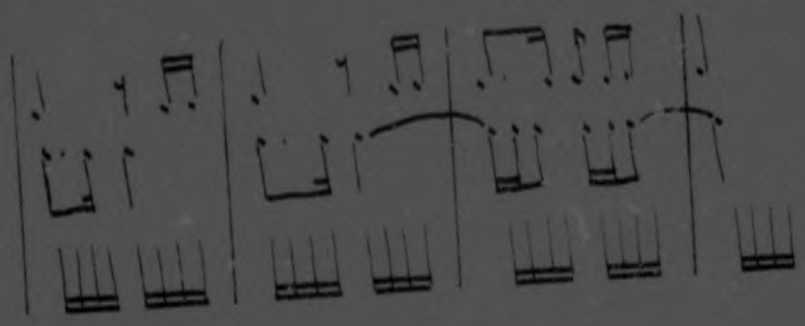


This six-note demi-semi-quaver is very repetitive and is used in exact repetition, sequential repetition, slight inversion and is also extended with added chromatic scale passages. The bass plays a staccato 'strum' bass  in a syncopated manner.

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 con= trast to the orchestral descending single note bass, the upper voices have ascending lines which closely follow the sum of four semi-quavers per beat.

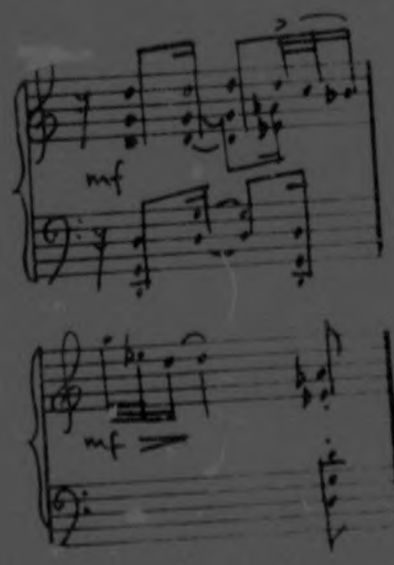
Sum:



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
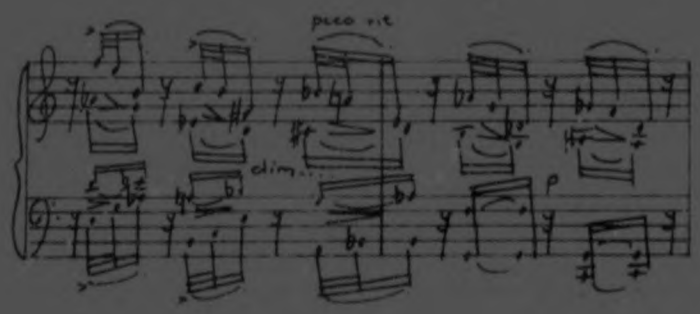


Bi

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.



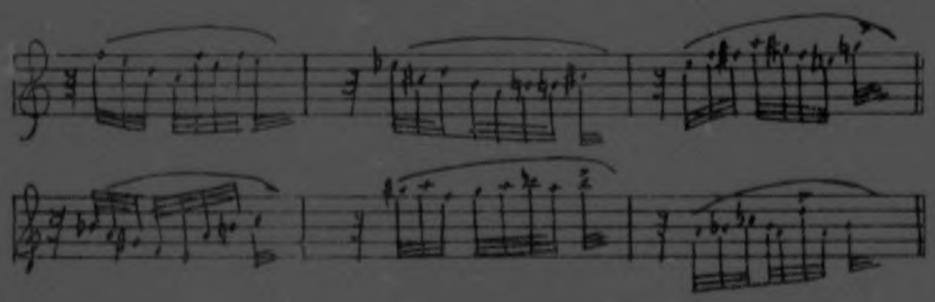
Bars 88 and 89

Section B[1]

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

Part b uses the same style and material of before; the three-note 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.

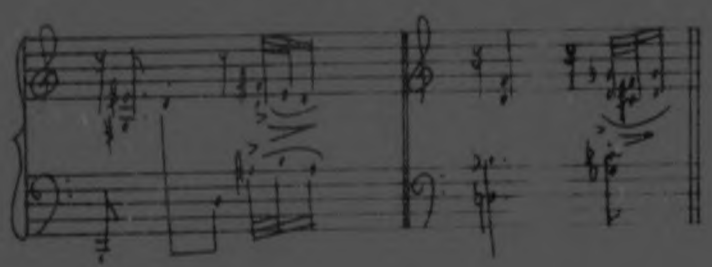
The three basic openings, with their altered variants below:



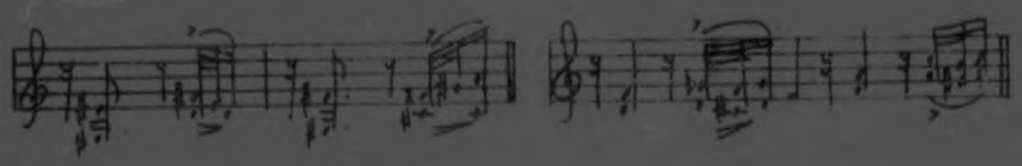
The orchestral part uses the three-note figure against a staccato bass (dotted crotchet to quaver). The three-note figure is varied and altered after every second bar.

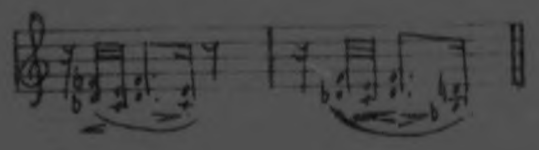
When it is then used, it is in a very repetitive manner The second bar echoes the first but with a slight intervallic change in the last figure.

Accompaniment figure in the orchestral bass.



Three-note figure variants.
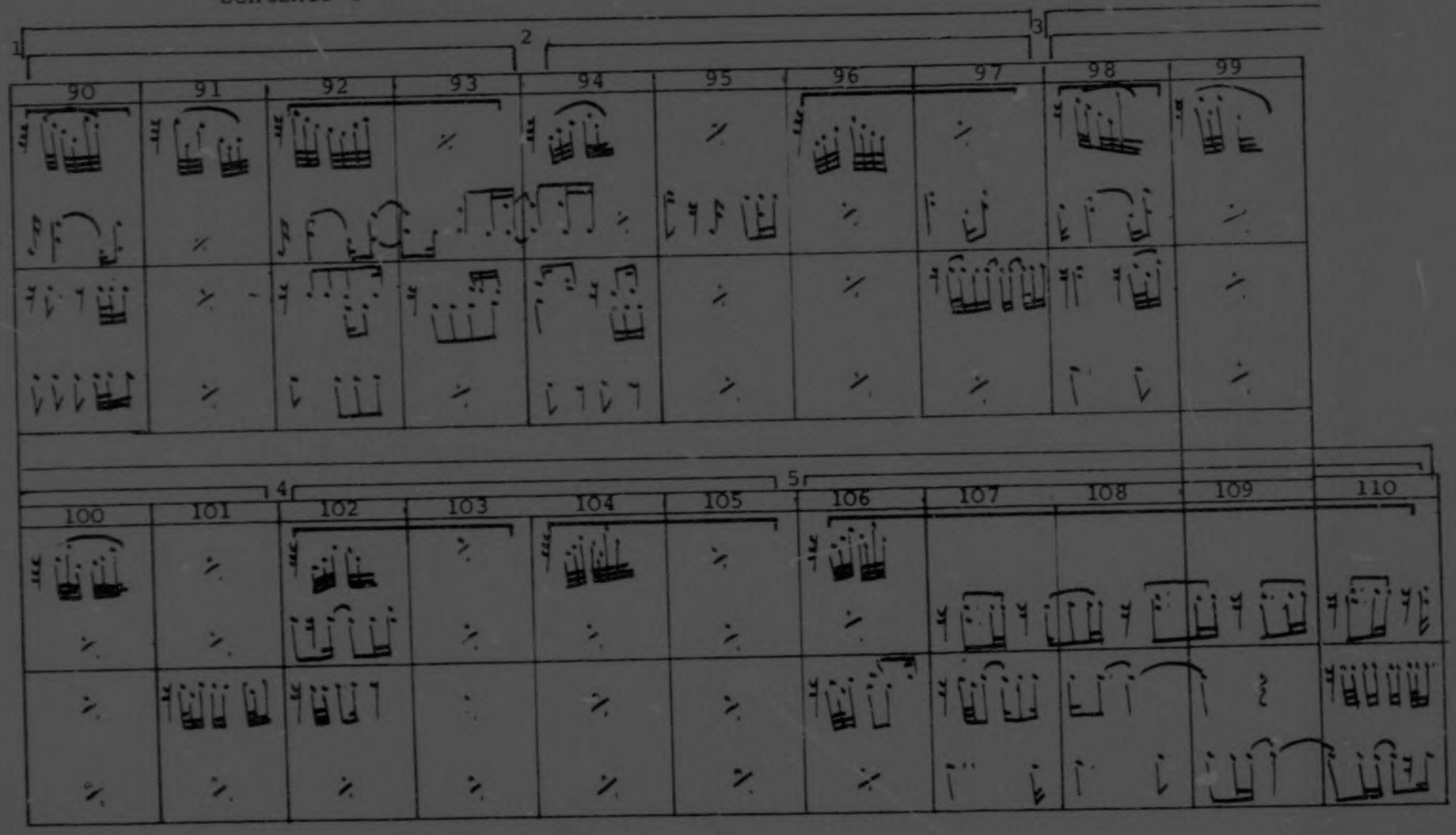




The melodic construction is illustrated in the following diagram.

SECTION B PART b

Sentence 1

Sentence 2



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

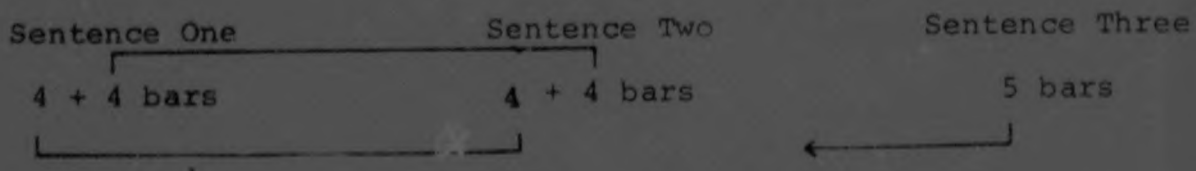
Symmetry is observable in the phrase lengths. There are four four-bar phrases and one five-bar phrase.

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 accom= paniment. 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 Sen= tence 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^1
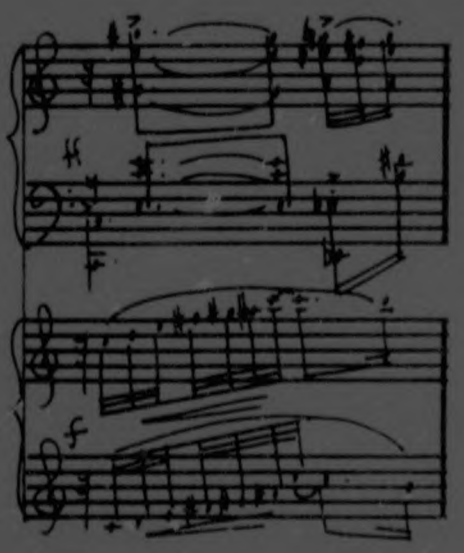
Part c Poco maestoso e con fuoco (♩= 66) (bars 111-126)

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 accompani= ment 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
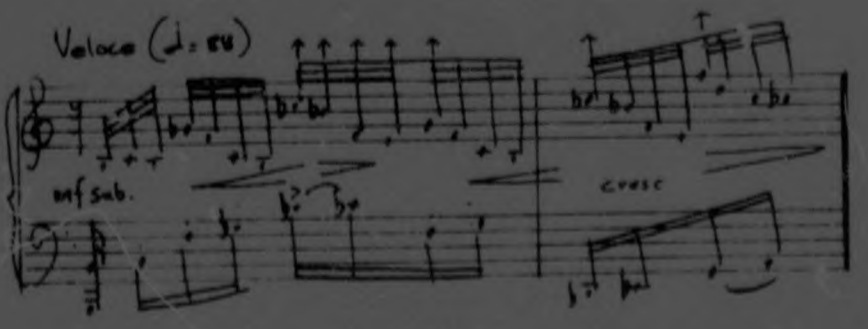
left hand with a similar chord on every second beat. The colour effect is therefore lightened because of the added third note to the octave. Another colourful, forward-driving effect is created by the parallel ascending running glissandi of the orchestra. It uses two tone-rows, the original selected 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).
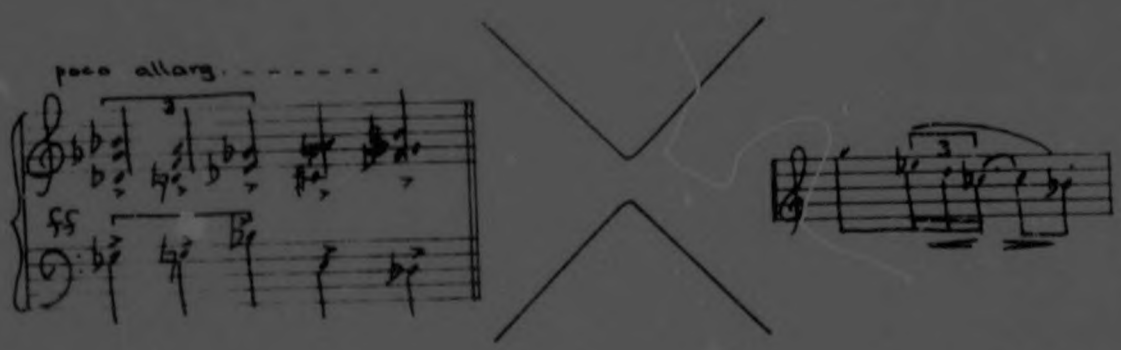
The orchestra has a tremolo on 'f' in the bass, while the piano part uses a four note demi-semi-quaver figure in sequential repetition. The repetition is based on the selected tone-row of the opening section (Aia). Against this fast four-note figure a slower four-note figure occurs which also makes use of sequen= tial 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)
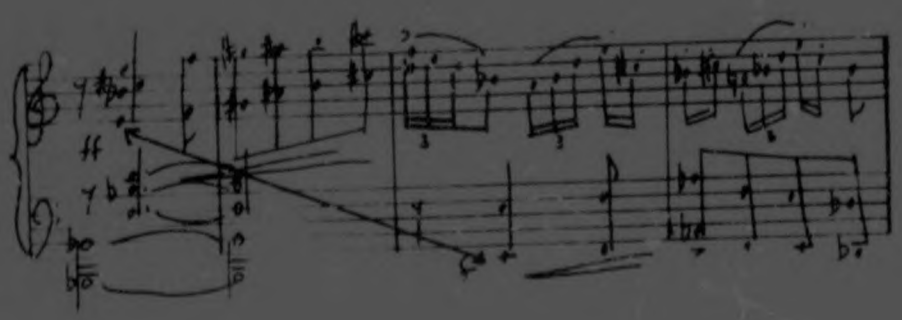
Part a (i + ii + iii) + b + c

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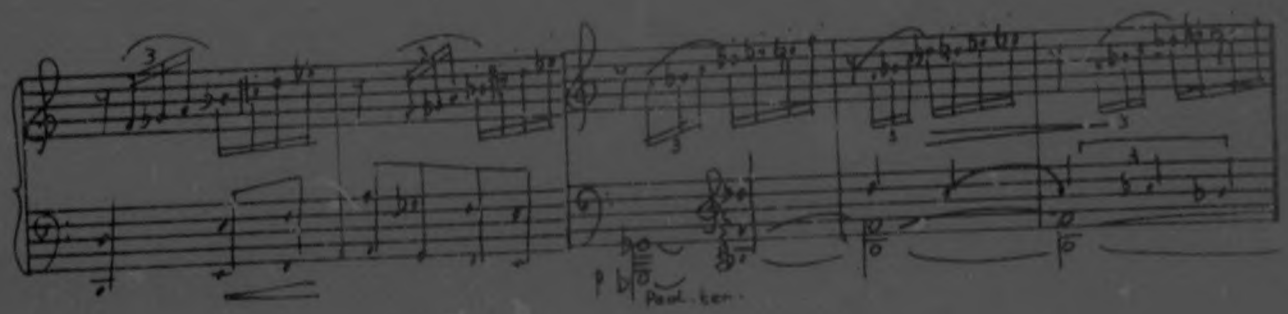
The 'Alapa' is an exact transposition of a minor third above and major third below bars 19-26. The transposition is not constant but varies from a tone to an interval of a fourth.

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

As at the end of Section B,the introduction and episode of of this section also end on note 'f'. It leads to the recapi= tulation of Section A on the original pitch and tonal centre E^{b}.

The only outstanding difference is that the piano solo, in= stead 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 correct material, played again by the orchestra.
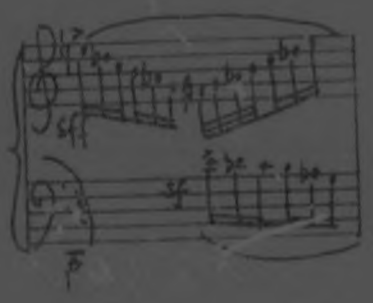
This second division is greatly extended. Instead of being sixteen bars long, is it extended to 36 bars. The material changes considerably after the first six bars of this division. Sequential repetition, segments of earlier motifs and new material form the basis of this division.

Complex contrapuntal writing can be seen in bars 185 to 191.



Bars 185 and 186

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)

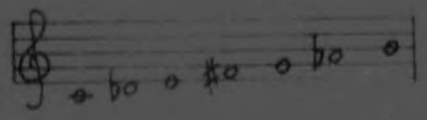
Section C, the centre of the Rondo, is the longest section of the Rondo Burlesca, 92 bars long. It is the most contrasting section, not just because of the tempo mark, but also in style, character and in the application of new material. Like most of the other sections, Section C can also be divided. Because the two divisions contrast with each other it can be regarded as being 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 thus far is Chisholm's use of a short introduction (Alapa) before the entry of main motif of the particular section.

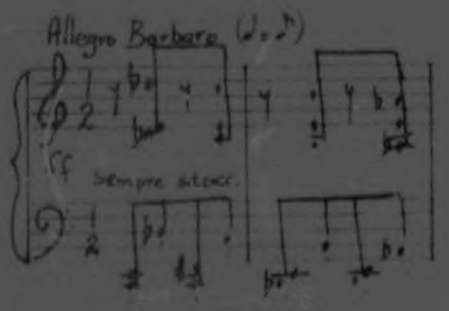
Section C, division 'a', therefore starts with a 3 1/2 bar repetitive accompanied figure in the orchestral part. As in the first Section A, Chisholm also uses an ostinato bass, a repetitive bass pattern which serves as accompaniment material to the motif above.

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':

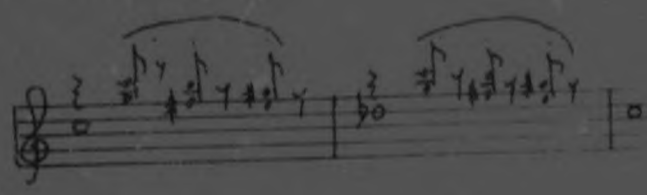


The ostinato bass pattern and also the character and tempo mark, Allegro Barbaro, can be compared to the music of Bela Bartok. One specific example is the Suite, op.14 for piano, which uses the same percussive accompaniment in one of the pieces as does this section.

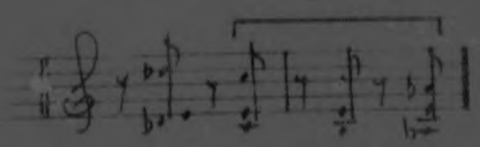


This pattern continues basically up to bar 234 and is reduced in sound up to bar 244 in the orchestral part. Reference to the alternating tonal centres C and D^b in the bass appears in motif i of the second movement, which also alternates every other bar. The rhythm, style and character are, of course, 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^{b} with which the soprano introduces the pattern and in the enharmonic change, from $G^{\#}$ to A^{b}.
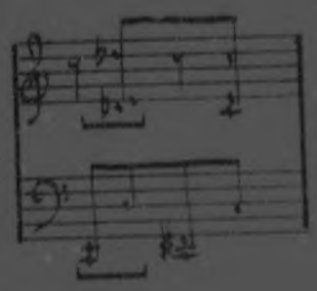


Second movement, motifs i and ii



Section C, third movement

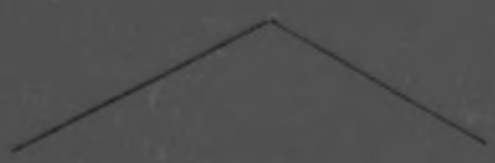
The D^{b} syncopated chord with the D^{b} of the bass can be seen as a diminutive reference to motif i of the second movement.



The wind section of the orchestra enters in the fourth bar with the four-bar 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.

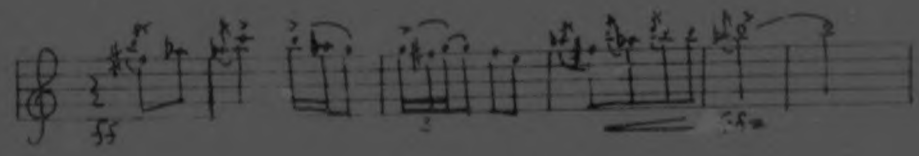
Section A^{1} (a)
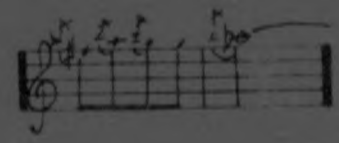


Section C (a)



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.

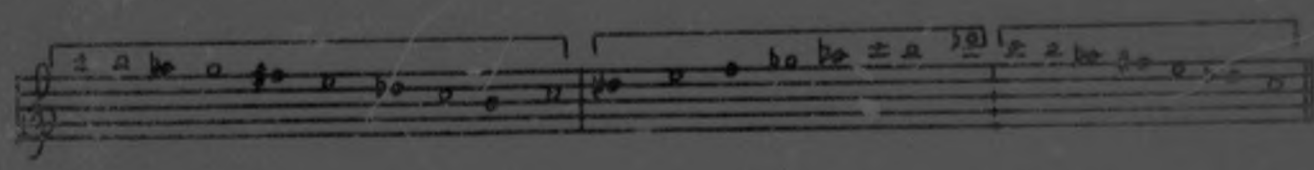


The piano solo enters, alone, with a varied extended motif, using inversion and ornamentation:



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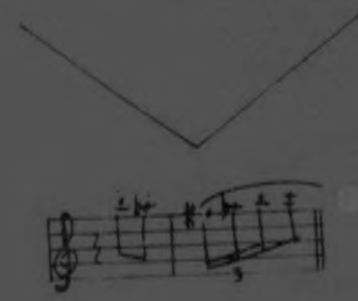
The inversion of the motif is only stressed over the first few notes. The melodic curve is more highly inverted than the melodic intervals.

Melodic curve

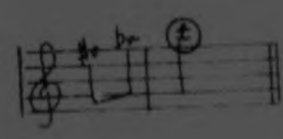
Main motif
(Orchestra)

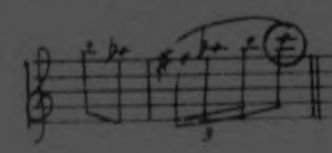


Varied and extended
Motif (Piano)

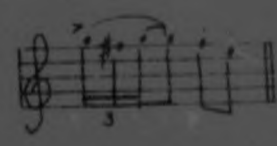


Ornamentation which elaborates and extends one note can be seen in the opening notes of the extended motif.

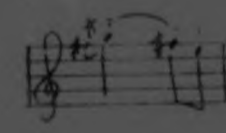




The reducing of ornamental devices occurs rather frequently in the extended motif.



now becomes



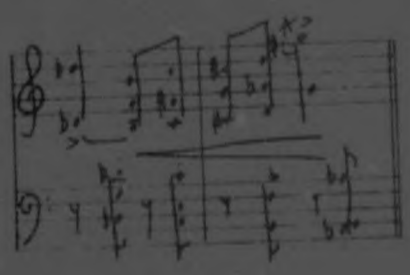
The motif still appears four times before the next part of Section C.

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 his time sounding a perfect fifth lower than before.



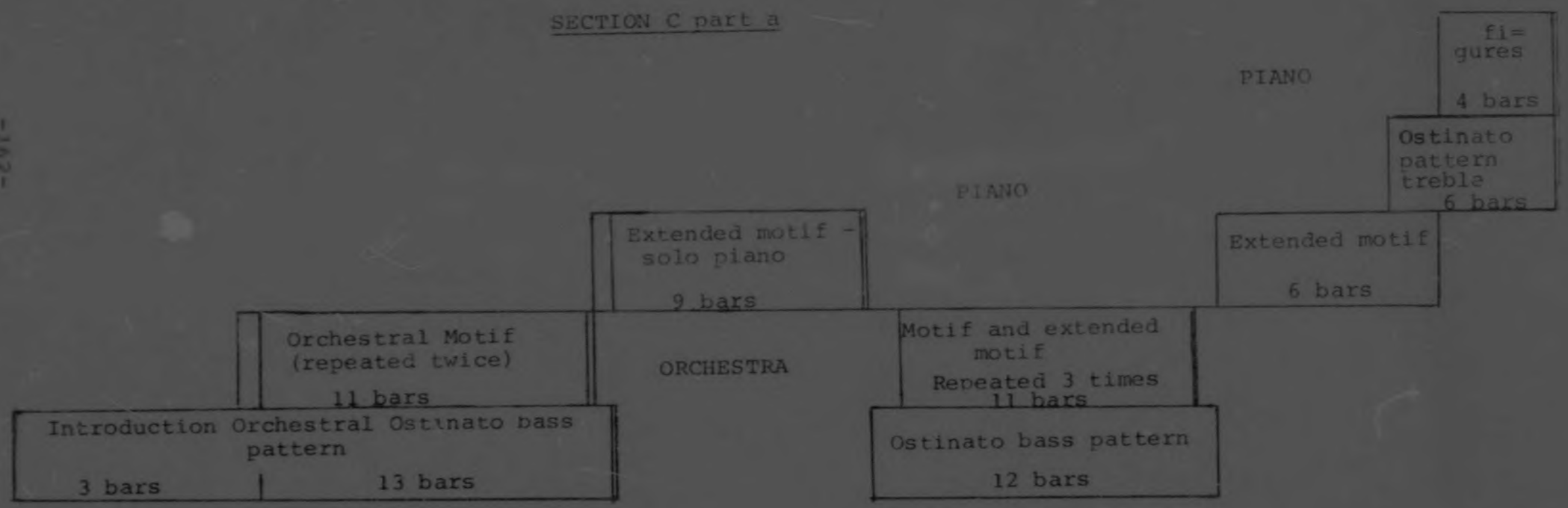
Half way through this motif the interval distance changes from a fifth to a [illegible]itone. For the first four bars the motif is written [illegible]arallel motion, with a distance of a fourth between the two voices. After the parallel motion, the soprano continues with the extension of the motif, while 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.

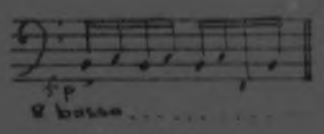
Part a can be illustrated diagrammatically.

SECTION C part a

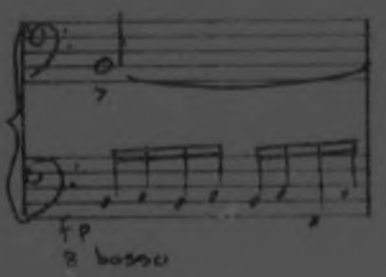


Part b (bars 245-291)
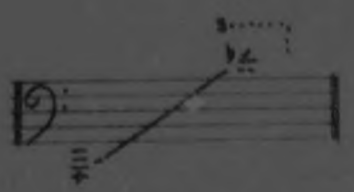
More than half of this part is given to the solo piano. This part is the development section of part a. Only certain fractions of the motivic material of part a are used. The orchestral ostinato pattern of before is now replaced by a low eight-note semi-quaver figure and is also as an ostinato bass.

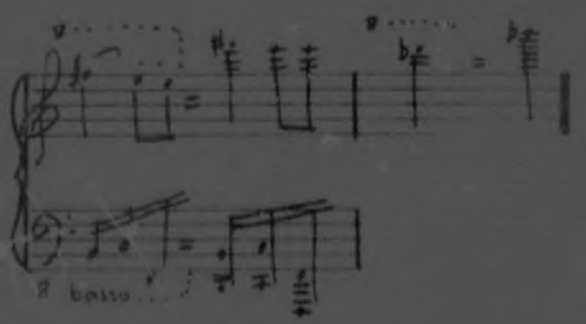


As in part a, part b also has an introduction of six bars. The top register holds a pedal point on B for six bars while the ostinato pattern in the bass continues. The register is very low and doesn't exceed the range of a sixth.

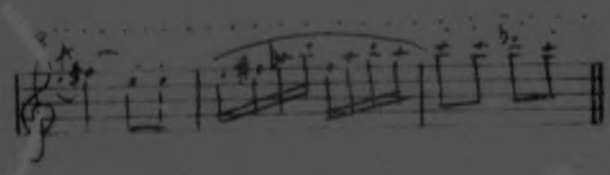


When fractions of the motif enter in the seventh bar, it is in the very top register. Crisholm is here really utilizing the wide range of the piano, a span of 5 1/2 octaves.
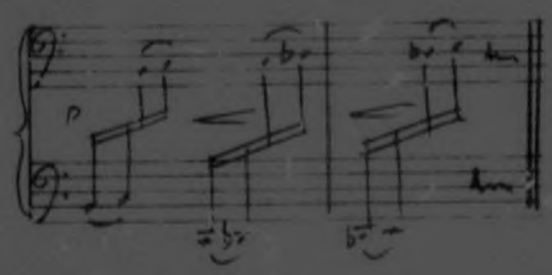




The motif is regularly interrupted by semi-quaver figures.

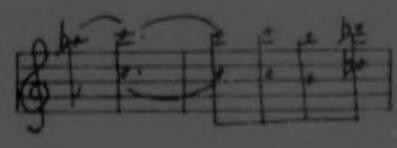


After seventeen bars of motivic material, the piano part changes to a four-note figure which is used either in an ascending or descending manner which is repeated in a sequential way.
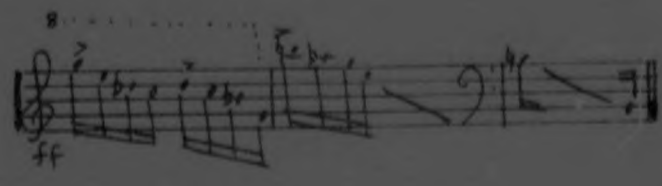


The orchestra enters in bar 267 with motif material above this repetitive figure. The motif used in the extended motif of the solo piano part is based on the selected tone-row of the first section of the Rondo Burlesca.

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



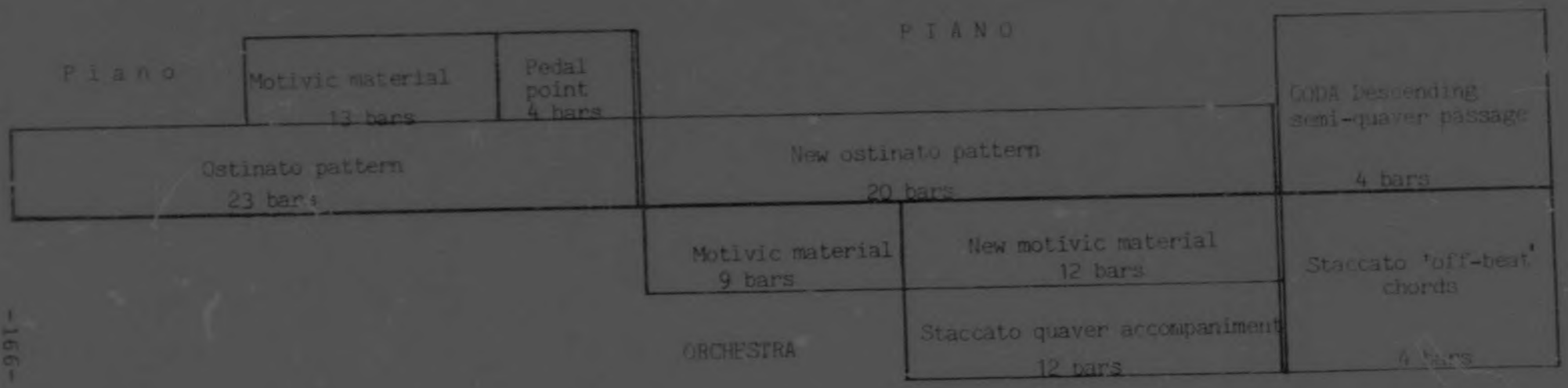
Coda

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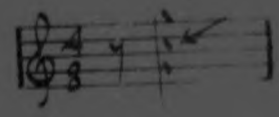
The following diagram wil. demonstrate the motivic con= struction of part b.



SECTION C part b

SECTION V A^3 (+ B^2) $\frac{4}{8}$ metre change (bars 292-299)
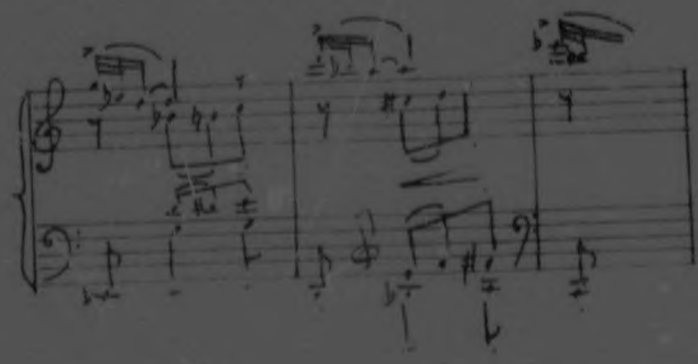
This third return of Section A (+B) is the shortest of all the sections, being only eight bars in length. Only fractions of Section A are repeated. The recapitulation of Sections A and B is superimposed in Section V, which makes this section a very concise and short one. Section B dominates Section A in that the $\frac{4}{8}$ metre and other prominent material used in this section are derived from Section B. Section B^3 is also the only section of the two which recapi= tulates the previous Section B^1 exactly, except for the pitch difference and added notes. B^3 is now transposed a perfect fourth higher and the added extra notes create a chord struc= ture instead of an open octave. The note added is either a fourth above the lowest, or a fifth below the top note.
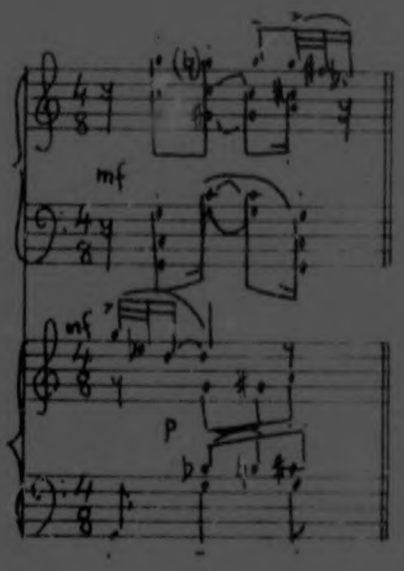


The material of Section A^1, part b, sounds below the piano recapitulation of Section B. It is not a complete recapitulation but uses only fractions of the lyrical motif although the tonal pitch is repeated exactly.

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 juxtaposi= tion. (bar 292).



Section B^1

(bar 292)

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 (♩. = 140) (bars 300-343)
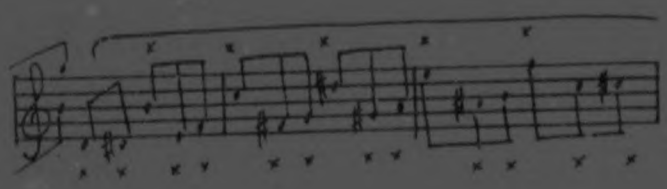
From the $\frac{4}{8}$ metre of the previous Section the tempo now changes to compound simple time in $\frac{6}{8}$ metre. Part i is fast and lively, using free material and long phrases. Long phrases, eight bars in length, are necessary to maintain the smoothness and flowing style of such a fast compound tempo.

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

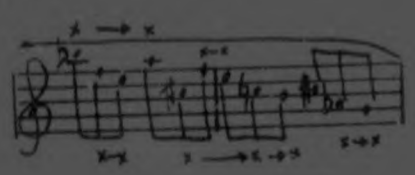
Chisholm uses specific patterns for ascending as well as for descending lines, both being used sequentially. The ascending pattern uses conjunct and disjunct movement.

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
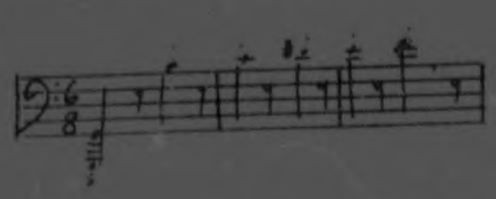
chromatic scale occurs on every second and third and on every fifth and six notes.



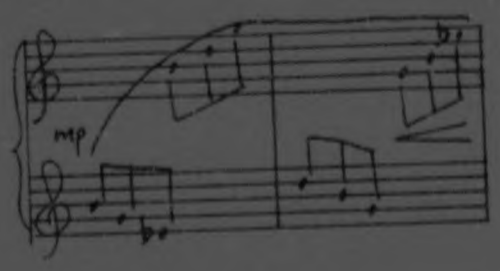
The descending form is less chromatic although it may be found between different beats.



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

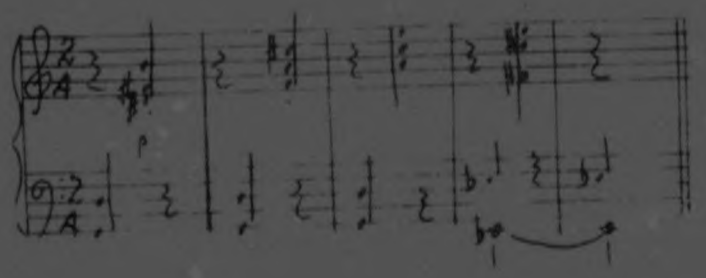


These two figurations continue for two sentences of eight bars each, when it changes to alternating and descending broken chord figures in bar 316.



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

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



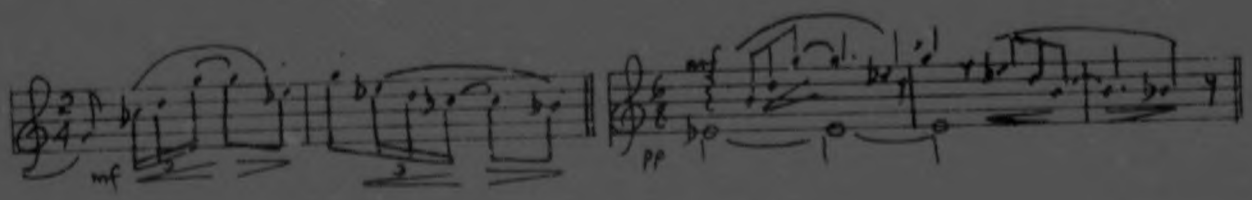
The tonal centres are established and altered by repetitive notes in the bass which change after every 5th bar.

Tonal centres $\frac{2}{4}$ G, E^{b}, G, B; $\frac{5}{8}$ G, G, E to flexible centres, changing per bar, C, G♯, C♯, F, to long tonal centre E^{b} at $\frac{2}{4}$ metre change, a[illegible]ntured throughout part a. An interesting aspect is that Ch[illegible]olm 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.
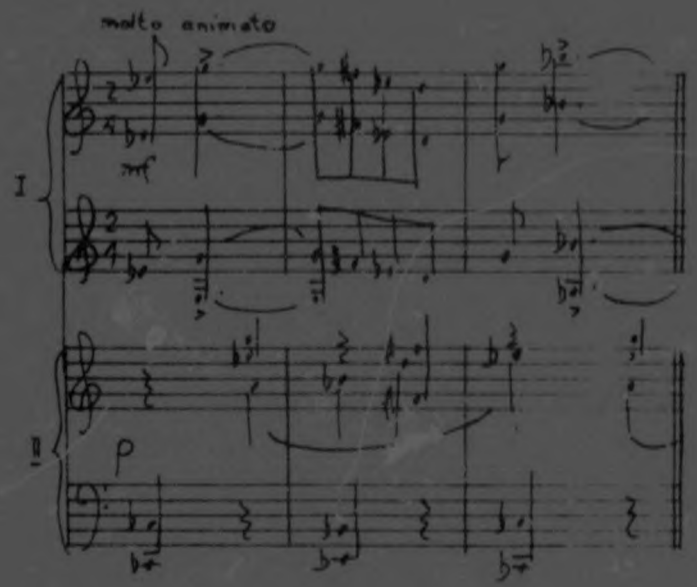
Original motif i

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.
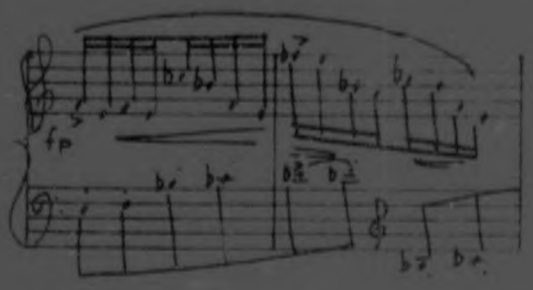


The tonal centre changes between C^{b} and E^{b}, very much as in the opening of the Rondo Burlesca. Part ii therefore actually establishes the finale section, not only in terms of the recurring material, but also in terms of 'tonality'.
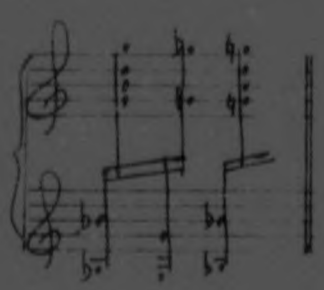
Part iii Veloce (L'istesso tempo ♩ = 104)

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^{b} 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 E^{b}. These occur in both hands and,coupled with exciting chords, make the finale an exciting, bravura section for the piano.

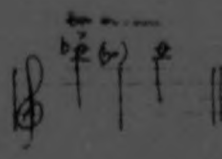
running passage



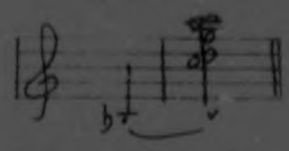
Tremolo figure



trill (♩ = 88)
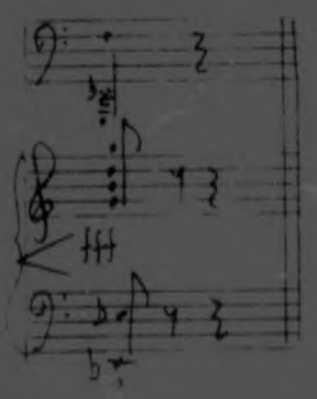


chord



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

introducing trill figures. These three figurations follow up one another until bar [illegible] where all three are superimposed. The tremolo on tonal centre E^b is in the bass, with the E^b minor chord in the middle register and an E^b 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^b.

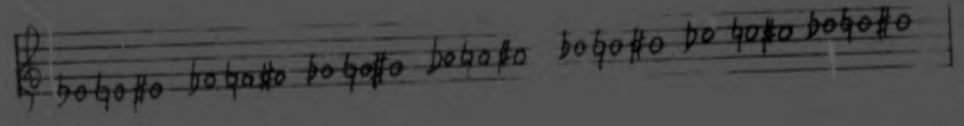


Conclusion - Concerto for Piano and Orchestra No 2.

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.

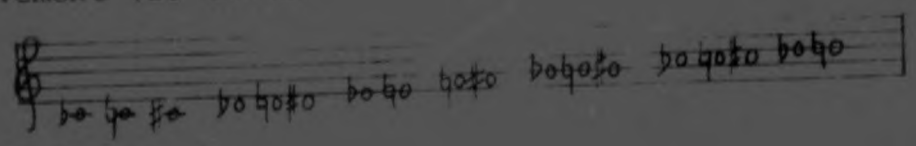
'Shrutis'

First movement. (21 tones)

I 

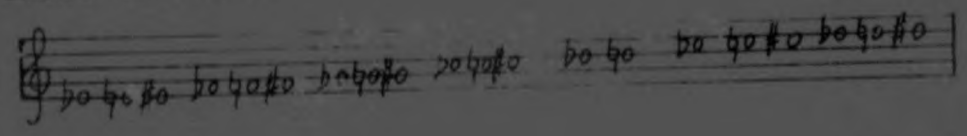
Tonal centre E^b

Second movement (18 tones)

II 

Tonal centre C

Third movement (20 tones)

III 

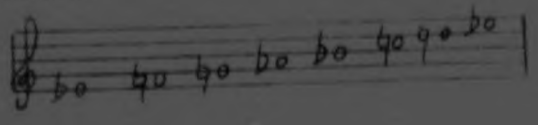
Tonal centre E^b

Conclusion

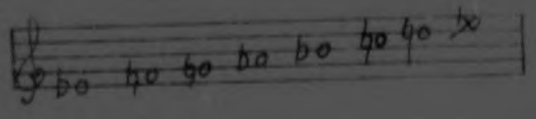
The 'Shrutis' of the first and third movements are similar except for the tone division on the fifth svara in B^b; both movements have the same tonal centre E^b. The division of svaras 1, 2, 5 and 6 of the second movement is comparable with the svaras of the first and third movements. The other svara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

Svaras

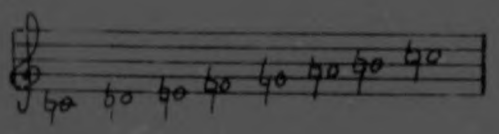
First Movement.



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

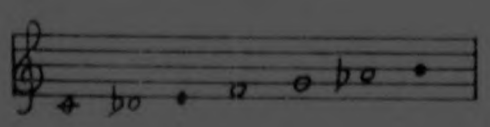
The svaras of the first and third movements are the same. The symmetry of the divisions, similar to the Indian svaras, can be found in the first and second movements. The third is unsymmetrical.

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

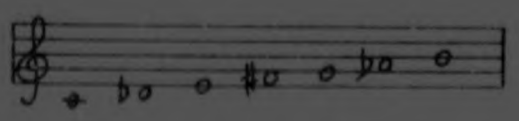
	4	3	2	4	4	3	2	(4)
Movement I	3	3	3	3	3	3	3	(3)
Movement II	3	3	2	2	3	3	2	(3/2?)
Movement III	3	3	3	3	2	3	3	(3)

Ragas

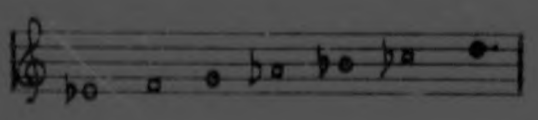
First movement (the main tone-row of the seven)

I 

Second movement

II 

Third movement
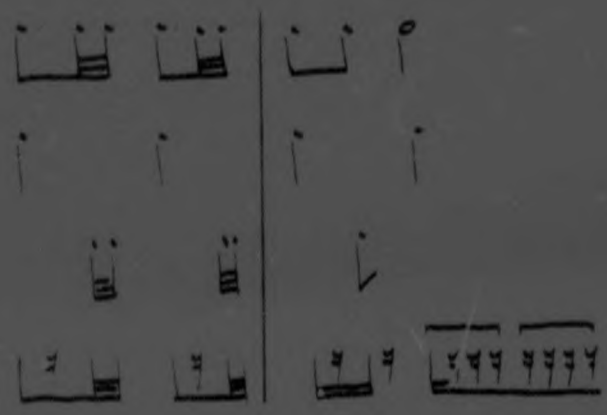
III 

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
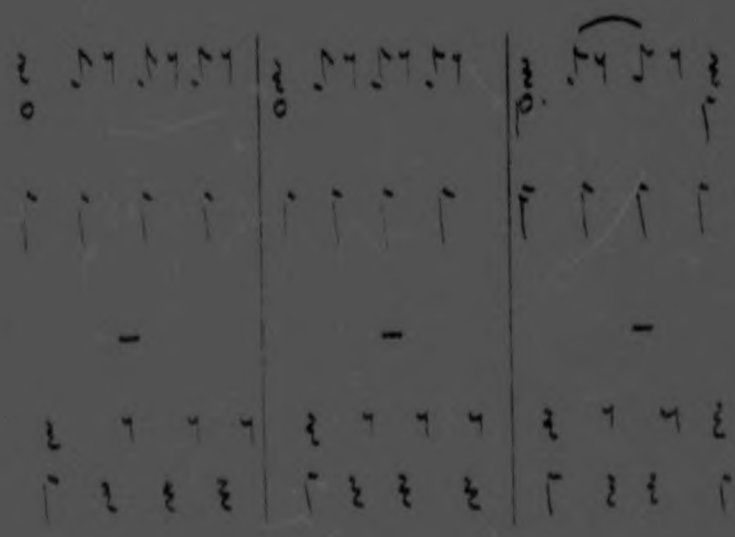


same (initial beat)

tali (other beats)

khali (empty beats)

Second movement

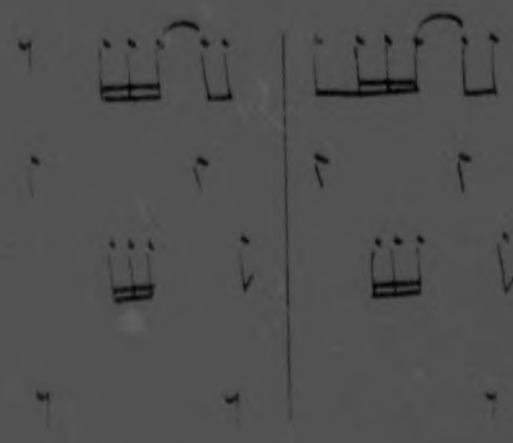


sama

tali

khali

Third movement



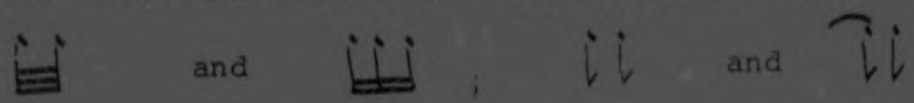
sama

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	? 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=	Section V	Variation V	Section A V
tula=	" VI	" VI	" C a VI
tion	" 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). In= troductory 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.

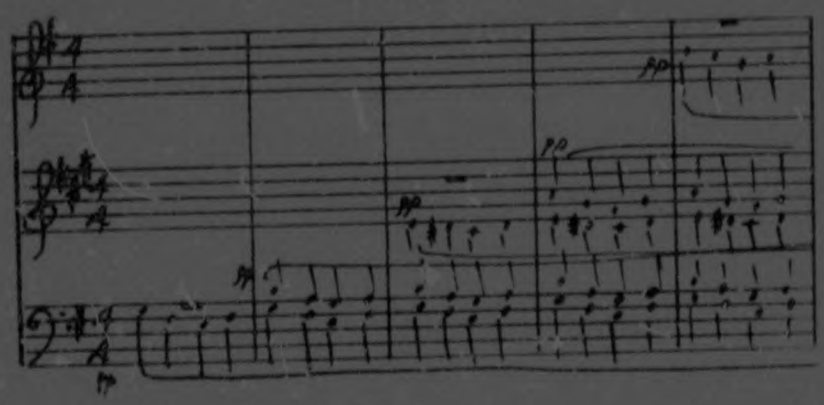
Fagan has a long list of compositions to his credit. Of the four= teen compositions for Orchestra, "Ilala" is the best known work. One work for Piano and Orchestra, the Suite, "Heuwelkruin", was composed 1954. His one Symphonic Poem, "Tears", (1954) was com= posed for solo voice, chorus and orchestra. 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.

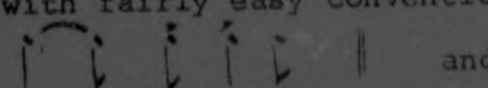
Style

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 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ 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

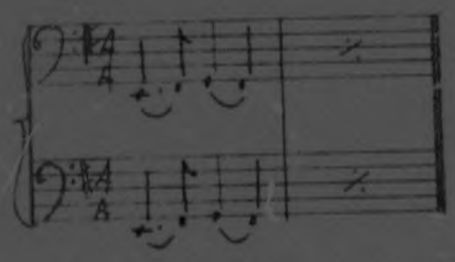
"Andante"

Bars	Enunciation	Key	Bars	Development	Key	Bars	Recapitulation	Key
1-10	Interlude i(a+b) A	e minor	32-33	Interlude iii E	V of G	39-42	Interlude iv G	3 minor alternates between e minor and b minor
11-17	Interlude ii B		34-38	Motif ii a + b (piano) F	E major	43-51	Motif i (piano) H	
17-24	Motif i (piano) C	e minor to V of B^b			to V_9 of e minor	52-55	Coda I	
25-28								
29-31	Episode (Codetta) D	B^b						e minor

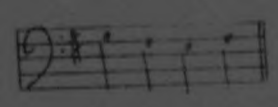
Enunciation (bars 1-31)

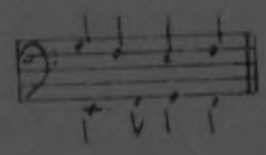
A. Orchestral Interlude ia (bars 1-8)

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.

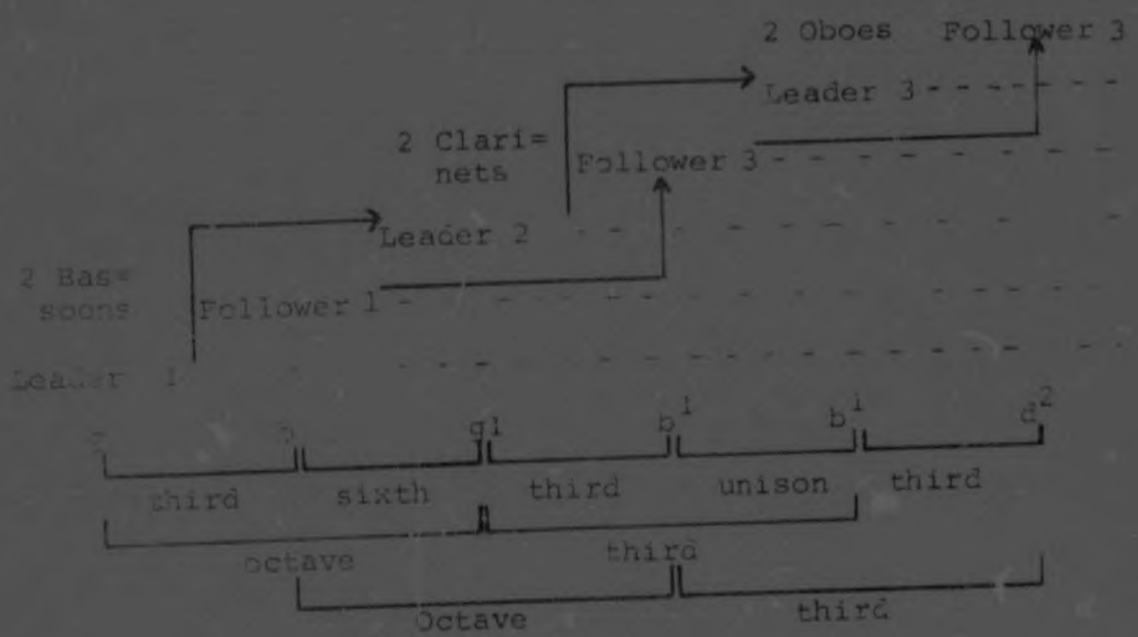


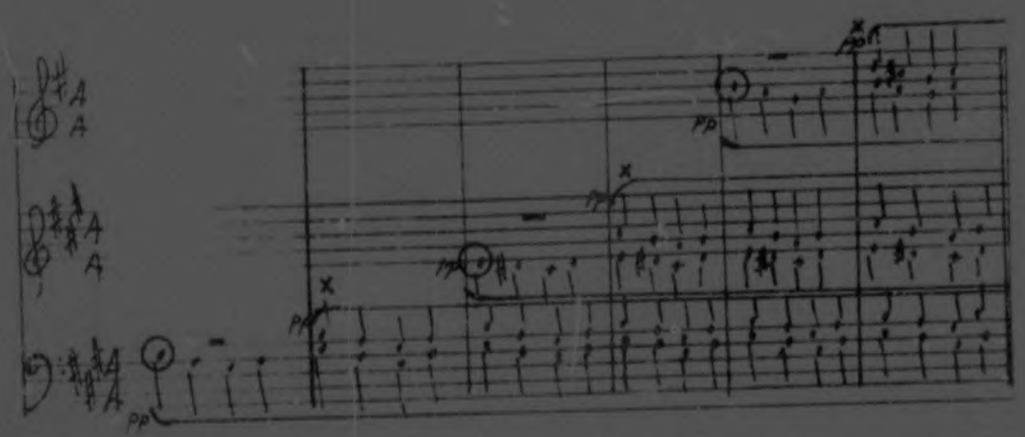
The range of the orchestral bass has been extended and the texture has been broadened by the Wind Section. The Wind Section also uses an ostinato repetitive pattern, very similar to the bass. It is in fact, an exact inversion of the bass pattern, but without the dotted rhythm, sounding in contrary motion.





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

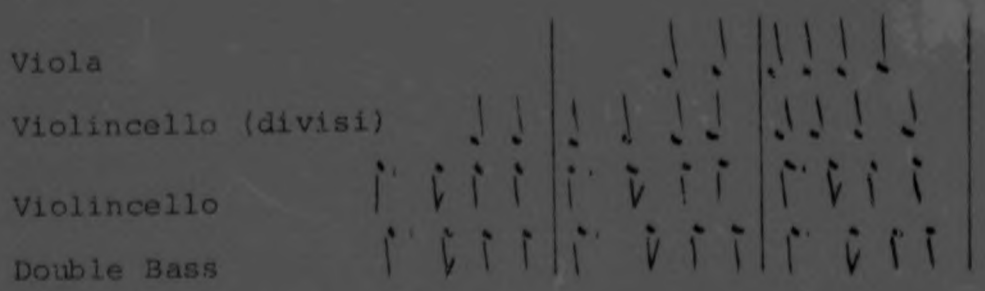
has cleverly introduced it to confront the listener in order to create eagerness, eagerness regarding material and eagerness to hear the piano solo.
Against this fraction of motif ii material, the orchestra continues with a static tremolo chord on e minor 7th in a dimunitive way. The ostinato pattern 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.



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.

Author Rudolph J E
Name of thesis The Keyboard concertos of South African Composers 1940 - 1960 1978

PUBLISHER:
University of the Witwatersrand, Johannesburg
©2013

LEGAL NOTICES:

Copyright Notice: All materials on the University of the Witwatersrand, Johannesburg Library website are protected by South African copyright law and may not be distributed, transmitted, displayed, or otherwise published in any format, without the prior written permission of the copyright owner.

Disclaimer and Terms of Use: Provided that you maintain all copyright and other notices contained therein, you may download material (one machine readable copy and one print copy per page) for your personal and/or educational non-commercial use only.

The University of the Witwatersrand, Johannesburg, is not responsible for any errors or omissions and excludes any and all liability for any errors in or omissions from the information on the Library website.