



**JEANNE ZAIDEL-RUDOLPH:
THREE PIANO WORKS – ANALYSED AND EDITED**

by

WESSEL VAN WYK

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Promoter: Prof Henk Temmingh
Co-promoter: Prof Ella Fourie

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*The formative principle is the coalescence of
all the musical elements into a higher unifying complex*

(György Ligeti as quoted by Webern, 1963:12)

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ABSTRACT

Jeanne Zaidel-Rudolph (1948-) is South Africa's most prominent female art music composer. Her compositional output includes most of the music genres. An expert pianist herself, the instrument has remained central to her educational and creative career.

The purpose of this thesis is to elucidate the musical structure of three of Zaidel-Rudolph's piano compositions. They are the *Sonata no.1* (1969), the *Three Dimensions* (1974) and the *Virtuoso I* (1987). The research investigates a possible synthesis of technical and aesthetic elements. Comprehension of the music's architecture allows the performer to convey its true character.

The thesis is presented in nine chapters. The first two constitute the motivation for the research as well as the composer's biography.

The following three chapters form the greater part of the thesis, comprising in-depth analyses of the three works respectively. The research method moves from the broader to the finer musical details to ascertain the formal organisational shaping of Zaidel-Rudolph's compositional language.

The three-movement *Sonata no.1* shows the neoclassical approach of Igor Stravinsky (1882-1971) in its well-proportioned and balanced sectional moulding. Motivic and rhythmic transformations as well as contrapuntal treatments suggest Béla Bartók's (1881-1945) influence. Tonal centres are implied, never fully expressed.

The *Three Dimensions* bears witness to György Ligeti's (1923-) inspiration. The avant-garde style experiments with novel sonic effects e.g. the plucking of the piano's strings. Indigenous African rhythms are juxtaposed with Eastern scalar sonorities. Vertical struc-

turing constitutes the superimposition of dissonant intervals. Horizontal structuring features the repeated use of specific intervals to lend motivic unity.

The *Virtuoso I* also represents an eclectic approach. Western, African and spiritual elements are integrated into a mature style. A traditional Hebrew melody provides the germinal motives for thematic construction. Instances of bitonality and triadic harmony are present; the tonal system however remains free. Perpetual rhythm predominates with *ostinato* figurations and jazzy accentuation.

The following three chapters comprise re-edited versions of the complete manuscripts of the three respective compositions. Printing errors are brought to the attention; extensive suggestions regarding performance practice are added.

The thesis concludes with a chapter listing all Zaidel-Rudolph's compositions, a bibliography and a discography.

CHAPTER 1

INTRODUCTION

1.1 PERSONAL MOTIVATION FOR STUDY

The compositions of the South African composer Jeanne Zaidel-Rudolph constitute an important contribution to the South African art music idiom.

The author has been familiar with Zaidel-Rudolph's compositional talent for many years. Their personal introduction dates back to 1975 when Zaidel-Rudolph was appointed his lecturer in harmony and counterpoint at the School of Music of the University of the Witwatersrand. He learns her *Sonata no.1* under her tuition and performs it on several occasions – a recording of his features on a commercial record and cassette release in 1988: JEANNE ZAIDEL-RUDOLPH: EMI EMCJ (A) 4061831.

In 1976, the writer performs Zaidel-Rudolph's *Three Dimensions* for piano in the Capab series "The Composer Speaks" at a concert recorded live at the Sea Point SABC Studios in Cape Town. A transcription recording of his rendition of this work is made at the Johannesburg SABC Studios in 1989.

Returning to South Africa after a three years' sojourn of music studies in Vienna, Austria, in 1982, the author is appointed as piano lecturer at the University of Pretoria. The necessity to teach indigenous South African piano material makes for a renewal of interest in Zaidel-Rudolph's works. The recording of *Three Dimensions* on the above-mentioned EMI record album is played by one of his former students, the pianist Annelien du Plessis.

In 1998, the author presents a paper at the 23rd International Society for Music Education World Conference in Pretoria, discussing, among others, Zaidel-Rudolph's piano compositions.

On the 24th of June 1999, the author includes four Zaidel-Rudolph piano works in his first compulsory examination recital towards attainment of the D.Mus (Performance) degree at the Musaion, University of Pretoria.

1.2 SCOPE AND PURPOSE OF STUDY

Three of the four piano compositions performed at the afore-mentioned examination recital are analysed in this study. They span a period of almost twenty years of Zaidel-Rudolph's compositional career:

- *The Sonata no.1* for piano (1969)
- *Three Dimensions* for piano (1974)
- *Virtuoso I* for piano (1987)

These compositions were created almost exclusively within a South African cultural context. They exhibit the tendency of all South African art music of the past thirty years (inclusive of compositions of the more popular culture e.g. by Johnny Clegg, Hugh Masekela and Vusi Mahlasela) to incorporate indigenous African elements into Western music styles.

Regarding the incorporation of ethnic elements into the art music idiom, it is pertinent to provide a brief general background:

Apart from a few exceptions, such as Gideon Fagan's (1904-1980) *Kampala Kraal Dance* from his *Five Orchestral Pieces* (1948/49), local art music composers paid scant (if any) regard to indigenous elements up to the sixties.

Piano compositions by the older generation of composers (i.e. those born around 1920, reaching maturity round 1960; living in South Africa), bearing the stamp of European trends are e.g. Arnold van Wyk's (1916-1983) *Dumka* and *Nagmusiek* for piano and Hubert du Plessis's (1922-) *Four Preludes* for piano (subtitled Homage á Ravel, á Rameau, á Couperin).

Arthur Wegelin (1908-1995), one of Zaidel-Rudolph's tutors, is called the father of the compositional trend of incorporating African sounds into Western techniques (Ferreira 1995:5). He composes the first work seen to have true multi-cultural content – *Stemme van die Afrika Vasteland* (1962), for violin and piano.

Stefans Grové (1922-) another of Zaidel-Rudolph's composition tutors, internalises African elements into his work in a manner which is more subtle (Ferreira 1995:17). The first work of his to exhibit this tendency is his ballet *Waratha* (1976). However, it was only since 1984 that Grové started incorporating African elements into his musical style on a more consistent scale; his *Sewe liedere en Danse uit Afrika* for piano (1989) are good examples of this fusion.

As a respected lecturer at tertiary institutions in South Africa, Grové influences many an upcoming and aspiring young composer. The younger generation of composers, (i.e. those born around 1950, reaching maturity round 1990; living in South Africa), such as Zaidel-Rudolph (1948-), Kevin Volans (1949-), Michael Blake (1951-) and Hans Roosen-schoon (1952-) show the absorption of African sounds and rhythms into their respective styles.

Ultimately, the use of such elements becomes subordinate to the development of an own personal language of composition. To ascertain Zaidel-Rudolph's compositional style in its growing maturity, the analyst takes into consideration a multitude of facets, inclusive of the indigenous influences. The purpose of analysing three of her piano works is to investigate the formal organisational shaping of her techniques with two specific aims:

- to categorize each work in a developmental-historic context within her compositional oeuvre
- to provide the reader as well as the interpreter in performance practice with a more comprehensive understanding of her personal sound language and integrity as a composer.

With the permission of Dr Zaidel-Rudolph and the publishers of the *Virtuoso I*, the writer has re-edited the three compositions with additional fingering, pedaling and dynamic suggestions. The re-edited versions are included in the final chapters of this thesis.

1.3 METHOD OF RESEARCH

The *Sonata no.1* and the *Three Dimensions* have not been analysed in print. In an MMus dissertation, *Afrika-Elemente in die Musiek van Jeanne Zaidel-Rudolph*, the *Virtuoso I* is analysed mainly for its rhythmic (African) devices (Ferreira 1995:58).

The choice for analysis fell on these three works, not only because they constitute her major piano compositions and are most suitable for performance on concert platforms, but also because they are very representational of Zaidel-Rudolph's gradual development as a composer. They mark a departure from her early influences of atonality, thematic and rhythmic transformation, and the strict formal structures of neoclassicism (e.g. *Sonata no.1*), to a more fluid avant-garde approach of experimentation with timbre and trans-cultural influences (*Three Dimensions*), to a phase where she fuses African and Jewish religious and mystical elements into an integrated and eclectic music language (*Virtuoso I*).

Of a pre-occupation with indigenous effects in her music, the composer has the viewpoint that they are more seldom than often included consciously in her works. Many instances simply point towards spontaneous use, to her being rooted in this country with its distinctive sounds and rhythms. Numerous other inter-cultural elements and ideas have had an influence on her development as a musician (Interview 21-02-2000).

Harmonically, her compositions are based on a free multi-tonality, although a recent work, *The Juggler and the King* (1998) shows possible signs of a future return to conventional harmony (Interview 21-02-2000).

Formal coherence generally constitutes the juxtaposing of specific motives and textures in Zaidel-Rudolph's work. However, she admits to using certain structural elements rather intuitively; they become mere artistic devices for personal expression (Interview 21-02-2000).

This study endeavours to elucidate the three chosen works as regards their style and structure. It is assumed that musical style is determined by the characteristic usages of form, harmony, melody, rhythm and texture. "The character is given by the structure. In fully realising the second, [the musician] will convey the first (Stein 1962:20).

After intensive study of the works at the keyboard, the author devised a systematic analytical procedure based on his aural and visual perceptions. Material was divided into larger and smaller sections. Phrase and subphrase structures were determined and dissected further to isolate melodic and/or rhythmic motives. Motivic elaborations were pursued in correlation with textural and metric manipulations. Technical detail was synthesized into expressive detail with investigation into interpretative indications.

The analyses approach the musical architecture from its broad to its finer details. The method of research scrutinizes the following elements :

- Macro sections; over-all formal structure
- Micro sections; phrase, tonal, rhythmic, dynamic, textural and metric structure.

The smaller formal constituents frequently overlap; often they function interdependently. They are thus not discussed under separate subheadings in each case.

The analyses are illustrated by means of music examples throughout.

CHAPTER 2

BIOGRAPHY

“Dr Jeanne Zaidel-Rudolph is undoubtedly the pre-eminent woman composer in South Africa today, ... she possesses an almost unique quality of being able to speak to an audience of widely differing musical perceptions ...”. (*Curriculum Vitae* 2000).

Her compositional output numbers more than fifty works, covering most musical genres, ranging from the large scale symphony to chamber, choral, ballet, rock opera, film and solo instrumental music. Her works are performed regularly and her distinguished career boasts an accolade of achievement firsts:

- In 1968 she was the first music student of the University of Pretoria to be engaged on a professional basis as a piano soloist with a professional (PACT) orchestra.
- In 1971 she was the first (and to date, the only) competitor to be allowed to present one of her own compositions (*Seven Variations on an original Theme*) as part of her taxing recital programme for the Unisa Performer’s Licentiate (UPLM) Overseas Bursary Competition.
- In 1974 she was the first South African composer to be awarded the prestigious Cobbett Prize for composition at the Royal College of Music in London for *Reaction*, a work for piano, ‘cello and percussion.
- In 1979 she was the first South African woman (and the only one up to date) to be awarded a Doctorate in Composition by the University of Pretoria.
- In 1981 she was the first South African woman composer to represent the country at the first International Festival of “Women in Music” in New York.
- In 1981 she founded and became the first chairman of the “New Music Network” (NMN), a South African Society with as its mission, the promotion of twentieth century music.

- In 1986 she won the first prize in the first ever Total Oil (SA) Competition for Composers for her composition *Tempus Fugit* for orchestra.
- In 1988 the first complete commercial recording of the works of a single South African art music composer featured her music on a record album entitled: JEANNE ZAIDEL-RUDOLPH; EMI EMCJ (a): 4061831.
- In 1995 she was the first composer on whom the choice fell to arrange a new composite version of South Africa's erstwhile and new National Anthems, at the request of President Nelson Mandela (1918-).

Jeanne Zaidel-Rudolph was born in Pretoria on the 9th July 1948. Her extraordinary talent for music soon became evident and she was sent to her aunt, Goldie Zaidel (1907-1997), for piano and theory lessons (Cohen 1981:773). Goldie, a reputable tutor, having trained renowned South African musicians such as Leo Quale (1918-), nurtured her niece's special aptitude and love for music with great care. The young Zaidel-Rudolph was soon inspired to try her hand at composition. One of her first efforts bears the title, "Rushen Dance" – she could notate it perfectly even though her spelling was not yet as competent! (Ferreira 1995:9).

Zaidel-Rudolph passed all the practical examinations of Unisa with honours and received a merit bursary for each one. She performed as young soloist with symphony orchestras in Pretoria and Johannesburg and recorded for SABC Radio youth programmes such as "Young South Africa" on quite a few occasions.

As head girl of the Pretoria Girls High School, Zaidel-Rudolph matriculated in 1965 with a first class pass (*Curriculum Vitae* 2000).

She entered a world of true musical stimulation with her enrollment as music student at the University of Pretoria in 1966. During her BMus degree studies, from 1966 to 1969, she established herself as a most dedicated musician, excelling in all her subjects, particularly in piano performance. She was frequently in demand as a performer and was the recipient of the medal for the "Best Instrumentalist of 1967" awarded by *Die Bond vir Oudstudente*. Despite her heavy academic schedule, she found time to obtain no less than

four Performers' Licentiates: LTCL (1969), LRSM (1969), FTCL (1970) and UPLM (1971), all with distinction. At this stage she received piano tuition from Philip Levy (1931-) (Malan 1982:516).

At the University of Pretoria Zaidel-Rudolph studied composition under Dr Johann Potgieter (1934-) – she wrote a number of compositions under his guidance, e.g. the setting of *Afrikaanse Gedigte vir Sopraan en Klavier* (1968) on poems by W E G Louw (1913-1980) and the *Sonata no.1* for piano (1969).

After receiving the BMus degree *cum laude*, Zaidel-Rudolph was awarded an Ernest Oppenheimer Memorial Trust Scholarship for post graduate studies. She enrolled for an MMus Composition degree with, as her promoter, Prof Arthur Wegelin (1908-1995). He introduced her to various contemporary and avant-garde styles. Of her most important works from this period are *Seven Variations on an original Theme*, *Kaleidoscope* for winds and percussion and *Five Pieces* for soprano and woodwind quartet (all written in 1971). Whilst furthering her piano studies under the tutorship of Dr Adolph Hallis (1896-1987), the University of Pretoria awarded her the M Mus degree *cum laude*.

In 1973 she received a further Ernest Oppenheimer Memorial Trust Scholarship and left for London for postgraduate studies. At the Royal College of Music she studied composition under John Lambert (1926-) and electronic music under Tristram Carey (1925-). Her piano tutor was the renowned British pianist, John Lill (1944-), with whom she forged a life-long friendship. She also participated in master-classes with Nadia Boulanger (1887-1979). She won the coveted Cobbett Prize for composition with her *Reaction* for piano, 'cello and percussion (1973). She was also the recipient of the R.O. Morris Prize for composition.

A meeting with György Ligeti (1923-) in London lead to an invitation to join his composition class at the Hochschule für Musik in Hamburg, West Germany in 1974 (Ferreira 1995:10).

Zaidel-Rudolph credits Ligeti as having had the greatest influence on her compositional style (Interview 21-01-2000). His use of contrapuntal devices and tone colour in works

such as the *Double Concerto for Flute, Oboe and Orchestra* (1972) and his music score for Stanley Kubrick's (1928-1999) famous film – *2001: A Space Odyssey*, impressed and inspired her greatly. She gradually abandoned her rather abstract and rhythmically active style. *Three Dimensions* for piano (1974), drafted during this period, bears witness to a new direction in her compositional approach. Rhythmic diversity is now used more economically and becomes subordinate to experimentation with timbre and the spatial proportional relations of sounds (Malan 1982:516).

On her return to South Africa, Zaidel-Rudolph took up the position of lecturer in harmony, counterpoint and piano at the School of Music of the University of the Witwatersrand for two years (1975/76). In June 1976, she was invited to present and conduct an entire concert of her compositions for Capab for the Cape Town series “The Composer Speaks”. In the same year, Zaidel-Rudolph enrolled for the DMus Composition degree at the University of Pretoria.

In 1977 she spent a few months in Boston, Massachusetts, USA, with her husband, Dr Michael Rudolph, who was involved with dental research. She dedicated herself to composing, fueled by the support of her doctorate promoter, Prof Stefans Grové (1922-). She admires his intellectual and multi-faceted style of composition and was inspired by his liberation from structural regularities and his subconscious use of African elements (Interview 19-12-1999).

In 1978 she accepted the position she held for the next five years – a part-time lectureship at the University of the Witwatersrand which allowed her more time with her family (she has four daughters) and her composition portfolio. Works dating from this period (1978/79) are a *Concert Overture*, a *Chamber Concerto for Eleven Instruments*, *The fugue that flew away* (for flute and piano), and the overture, prologue and first act to an opera, *Animal Farm*, based on George Orwell's (1903-1950) novel of the same title.

Zaidel-Rudolph received the DMus Composition degree at a ceremony at the University of Pretoria in September 1979. In 1980 she was appointed as part-time lecturer in composition by the same university.

In both 1980 and 1981 she represented South Africa at Festivals for Women Composers, in New York and Rome respectively. At the Rome festival, her *Five Pieces for Woodwind Quartet and Soprano* (1971) was received with enthusiastic response (Cohen 1981:773). This occasion marks the beginning of a long-standing connection between the composer Zaidel-Rudolph and Italy – a performance of her ballet *Ukukhala* (written for the Free Flight Dance Company with choreography by Christopher Kindo in 1987) is often flighted on Italian television.

Her works were also performed at other prestigious music festivals in New York, London and Jerusalem. She was noted in publications such as the *International Encyclopedia of Women Composers* (1981) and in the *International Who's Who in Music* (1985).

In December 1982 Zaidel-Rudolph completed a large-scale work, *Four Minim*, for 'cello and piano, as commissioned by the SABC. This composition, which is published in New York, is one of her most popular works and is frequently performed both on home ground and abroad. She revised it in 1992 for the purpose of the compulsory set piece for the Unisa Transnet International String Competition held in Pretoria. The Russian cellist, Mark Dobrinsky, impressed by the accessibility of the *Four Minim*, requested her to write more for the 'cello. In 1993 Zaidel-Rudolph's *Suite Afrique* (for 'cello and piano) written for Dobrinsky, saw the light (Ferreira 1995:12).

In 1983 she tried her hand at more popular music. The rock musical *Rage in a Cage*, written for the National Youth Theatre, had a successful run in Johannesburg. This led to an Israeli stage production of this work in 1986 when Zaidel-Rudolph visited the country for another International Festival of women composers. She also represented her home country at the first SABC Contemporary Music Festival in 1983. Her *Back to Basics* for piano, prepared piano and narrator (1983) had its first public performance at this festival.

In 1984 she was elected Head of Music at the then recently founded Performing Arts Workshop in Johannesburg.

In 1985 she accepted a permanent appointment as senior lecturer in compositional techniques at the University of the Witwatersrand. The same year marked the composition of a chamber piece entitled *Margana*. This work was commissioned by the University of Pretoria for a concert performance at the Musaion to honour Prof Arthur Wegelin.

As part of the Johannesburg centenary celebrations in 1986, Zaidel-Rudolph received yet another commission from the SABC, to compose a festival overture. Her *Fanfare Overture*, played by the National Orchestra, was received with great accolades at the opening concert of the Third Symphony Season at the Johannesburg City Hall, on the 20th August 1986. A few days later, she received news that she had been elected as first prize winner of the Total Oil (SA) Composition Competition for her orchestral work, *Tempus Fugit*.

In 1988 her *Virtuoso I* was chosen as the compulsory set piece for contestants of the Fourth International Unisa Transnet International Piano Competition. She also composed the music score for *An African Dream*, a film which was shown at the 1988 Cannes Film Festival.

During the period 1987-1991, she served as jury member on various adjudication panels for composition competitions such as Samro, the Oude Meester Foundation and the Roodepoort International Eisteddfod. She also became a member of the South African Composers Guild, the South African Musicology Society, the Music Therapy Society and the International Association of Women Composers (Ferreira 1995:13).

The nineties saw a furthering of her achievements.

She composed a large-scale *Symphony for Wind, Brass, Percussion and Harp (The Sefirot Symphony)* in 1991 as a commission for the Foundation for the Creative Arts.

Her guitar work, *Five African Sketches*, was premiered at the Linder Auditorium in Johannesburg on the 5th July 1992. At a 1992 music festival in Warshaw, Poland, she performed the piano part of her *Four Minim* with a Polish 'cellist. In November of the same year she presented a lecture on "Trans-cultural African Influences in South African Music" at the Charles University in Prague, Czechoslovakia.

Numerous of her works such as the *Three Dimensions* and the *Kaleidoscope for Woodwind and Percussion* have been re-recorded and broadcast on national radio stations. In 1994, a commercial CD with recordings of six of her works, including a 1992 performance of her symphonic poem, *At the End of the Rainbow*, played by the National Symphony Orchestra under Allan Stephenson (1949-), was released under the title: JEANNE ZAIDEL-RUDOLPH: MUSIC OF THE SPHERES; CD GSE 1532 (*Curriculum Vitae* 2000).

As mentioned in the introduction to the bibliography, and indicative of her acknowledged patriotism, Zaidel-Rudolph served on the 1995 Anthem Committee. This resulted in her being elected to compose a composite version of South Africa's *old* - *The Call of South Africa* by M L de Villiers (1885-1977) - and new *Nkosi sikilel' iAfrika* - National Anthems. She produced two settings, one for voice and piano, and another for full orchestra. Additional English words, written by herself, were added to the end of the new version.

For the occasion of the 1996 Olympic Games in Atlanta, Georgia, she composed an *Oratorio for Human Rights* for soprano, baritone, four-voice choir and orchestra, commissioned by Samro.

In 1997 she wrote a song, *He walked to Freedom* for president Nelson Mandela's (1918-) doctoral award ceremony, held in Cape Town (Interview 21-02-2000).

After full recovery from a serious illness, Zaidel-Rudolph celebrated her fiftieth birthday in 1998. With a deep-felt gratitude and with a newfound insight into religion and spiritual levels, she composed *The Juggler and the King*, a two piano work commissioned by Samro for the Jill Richards/Michael Blake piano duo. The work was premiered in June 1999 at the Musaion, University of Pretoria, with Richards and the author at the pianos.

She is currently working on a *Trio for Flute, Violin and Piano* for the contemporary performing ensemble, Obelisk.

The new millennium paves the way for one of South Africa's most talented composers. Years of assimilated experience have moulded her special gift into true fruition – a master musician who is indeed in her prime.

CHAPTER 3

SONATA NO.1

Zaidel-Rudolph composed this piano work in 1969 whilst in her fourth and final year of BMus degree studies at the University of Pretoria. A formidable pianist herself, she was very well acquainted with the possibilities and limitations of the instrument.

The work consists of three clearly marked movements – *Allegro*, *Canon* and *Rondo*. Even though it is cast within the strict classical framework of the sonata form, it conjures the sound world of a contemporary musical language with its frequently varied rhythms and colourful dissonant textures.

The *Allegro* is the longest (196 bars in length) movement. It exhibits numerous exuberant and muscular double octave passages as well as thick chordal textures alternating with syncopated rhythms.

The second movement, a slow *Canon* marked *misterioso*, is written in lyrical and meditative style (34 bars in length). The canonic imitations between the two hands lead without a break into the final movement, *Rondo*, marked *scherzando e marcato* (115 bars in length). This uninterrupted growing of a slow movement into a consecutive one is not unusual for the construction of a multi-movement sonata. Other examples are to be found in e.g.: Ludwig van Beethoven's (1770-1828) late piano sonatas Op.110 and Op.111, as well as in Franz Schubert's (1797-1828) *Arpeggione Sonata* for 'cello and piano, D821.

The theme of the *Rondo* is a continuation of that of the slow *Canon* with the difference being a change in tempo, rhythm and metre. The mood also changes from seriousness to light-heartedness. In performance, the duration of the composition is ca. 11 to 12 minutes.

3.1 FIRST MOVEMENT

3.1.1 Formal structure

This *Allegro* movement is cast in conventional sonata form. Macro sectional divisions are identifiable in accordance with textural and thematic changes.

First subject	; bars 1-30
Bridge	; bars 31-42
Second subject	; bars 43-56
Closing section	; bars 57- (69b) 70b
Development	; bars 71-126
Recapitulation	; bars 127-188
Coda	; bars 189-196

3.1.2 Macro sections

The various macro sections show further subdivision into phrases and sub-phrases. Although irregular groupings are sometimes present, conventional four- and six-bar phrases, often subdividing into two-bar subphrase units, predominate.

It is of interest to note how the 4+4+6 bar phrase division of the opening section of the first subject (bars 1-14) corresponds to that of the second subject (bars 43-56).

Following is a schematic outlay of the phrase and subphrase divisions of the first movement:

First subject:

Phrase 1; bars 1-8; subdivides into two subphrases: $4(2+2)+4(2+2)$

Phrase 2; bars 9-14; subdivides into two subphrases: $4(2+2)+2$

Phrase 3; bars 15-20¹; 5 bar phrase; subdivides into two subphrases: $2 + 3$

Phrase 4; bars 20¹ -30; subdivides into three subphrases: $5(2+2+1)+4(2+2)+6(2+2+2)$

Bridge Passage:

Phrase 5; bars 31-39^{1a}; subdivides into two subphrases $4(2+2)+4(2+2)$

Phrase 6; bars 39^{1b}-42; 4 bar phrase

Second subject:

Phrase 7; bars 43-50; subdivides into two subphrases: $4(2+2)+4(2+2)$

Phrase 8; bars 51-56; subdivides into two subphrases: $4(2+2)+2$

Closing Section:

Phrase 9; bars 57-62; subdivides into two subphrases: $2+4(2+2)$

Phrase 10; bars 63-(69^b)70^b; subdivides into two subphrases: $4(2+2)+4(2+2)$

Development:

Phrase 11; bars 71-81; subdivides into three subphrases; $2+4(2+2)+5(3+2)$

Phrase 12; bars 82-89; subdivides into two subphrases; $4(2+2)+4(2+2)$

Phrase 13; bars 90-102; subdivides into three subphrases $4(2+2)+4(2+2)+5(2+3)$

Phrase 14; bars 103-112^{1a}; subdivides into two subphrases: $4(2+2)+5$

Phrase 15; bars 112-118; subdivides into two subphrases; $2+5(2+2+1)$; contains an *anacrusis* to

Phrase 16; bars 119-126; subdivides into two subphrases; $4(2+2)+4$ leading to the

Recapitulation:

First subject:

Phrases 17-20; bars 127-156; exact repetition of phrases 1-4

Bridge passage:

Phrases 21, 22; bars 157-168; exact repetition of phrases 5, 6

Second subject:

Phrases 23, 24; bars 169-182; exact repetition of phrases 7,8

Closing Section:

Phrase 25; bars 183-188; exact repetition of phrase 9

Coda:

Phrase 26; bars 189-196; repetition of phrase 10 with the last two-bar unit altered to end the movement.

3.1.3 Tonal Structure

Influenced by composers such as Béla Bartók (1881-1945), Zaidel-Rudolph uses poly-tonality in this work. Even though based on triadic harmony, chordal structures comprise the vertical superimposition of dissonant intervals to blur the conventional relations of functional harmony.

The sense of tonality which does however permeate the work is obtained by repeated emphasis of certain notes, often used at cadence points to delineate sections. The clue to the governing pitch class¹ of a particular section is often contained in the bass-note constituents of three- or four-note chordal structures.

Regarding introductory and concluding notes of the respective macro sections as having 'anchoring' functions for a broad multi-tonal scheme, a structuring round the pitch class of E^b dominates the first movement. The quartad which opens the work contains the notes E^b G^b B^b; the movement's final bar emphasises an F[#](G^b). A tonal shift from E^b minor to

¹ A pitch class contains all notes of the same name regardless of octave

its relative (G^b) major could be an alternative interpretation of the general tonal motion of the movement.

The use of enharmonic equivalents often occurs in Zaidel-Rudolphs style of notation. Note, for example, the close of this movement, where $F\#$ and G^b are regarded as being of the same pitch class. The composer stresses that she uses enharmonic notation simply to facilitate reading in performance (Interview, 25-01-2000).

The broad tonal outlay of the *Allegro* is illustrated in the following table:

Macro section	Bar numbers	Anchoring pitch classes	Subsidiary pitches	Phrases
Exposition	1-70a	E^b		1-10
First subject	1-30	E^b-E^b	$G\#$ ($A^b = E^b$ IV	1-4
Bridge passage	31-42	E^b	$C\# + G\# D^b + A^b$)	5,6
Second Subject	43-56	D,G,C	$D^b (=E^b$ VII)	7,8
Closing Section	57-70 ^b	$C\#$ (D^b)	B,E,A, A^b	9,10
Development	71-126	$C\#(D^b=G^bV)$	$C\# - F\#$; (D^b-G^b); $E^b - A^b$; $C\# - G\#$; ($D^b - A^b$)	11-16
Recapitulation	127-196	$E^b-F\#(G^b)$	Exact repetition of exposition to end on $F\#$	17-26

If viewed in its entirety, it is obvious that the whole sonata is anchored in an E^b-G^b pitch class polarity:

Allegro = $E^b - F\#$ (G^b)

Canon = $E^b - G^b$

Rondo = $F\#$ (G^b)

The composer herself closely associates specific tone colour with specific atmospheres. To her, the pitch of E^b has a dark colour association which is then alleviated by G^b with its lighter feel (Interview 21-02-2000)

3.1.4 Thematic structure

Thematic construction exhibits interesting and unconventional contrasts. The first subject exhibits a triumphant lyrical character whilst the second subject is of a motoric rhythmic character.

Motivic transformation, where germinal motives are extracted from their original surroundings to receive further elaboration, constitutes the main building device of thematic material. The first four bars introduce the intervallic motives on which the themes of the first movement (and the entire sonata) are built:

Music example i - *Allegro*; bars 1-4

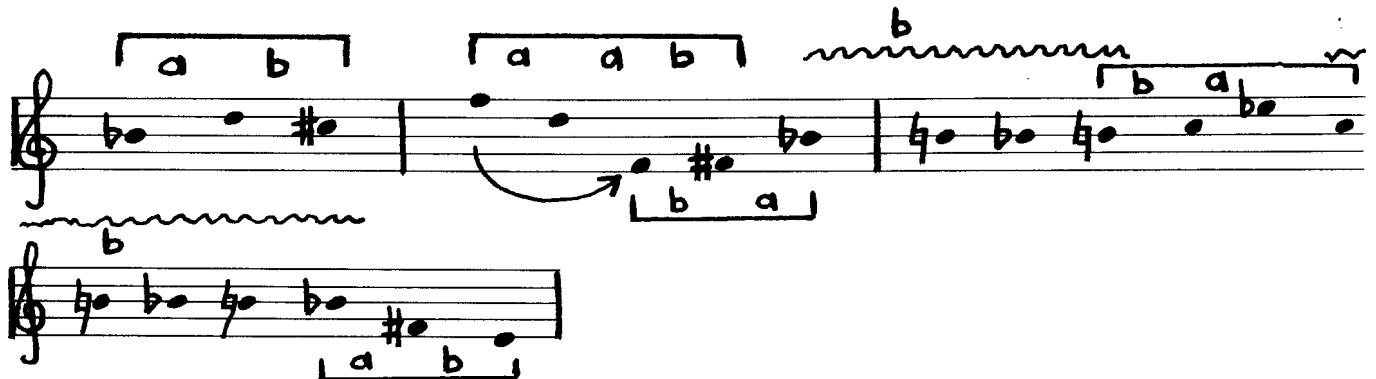


The musical score for Music example i - *Allegro*; bars 1-4 is presented in two systems. The first system contains bars 1, 2, and 3, while the second system contains bar 4. The music is written in 6/8 time and G major. The first system shows three measures: bar 1 (marked with circled 1), bar 2 (marked with circled 2), and bar 3 (marked with circled 3). The second system shows bar 4 (marked with circled 4). The score includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 6/8. Brackets above the staves indicate the intervallic motives for each measure. The first measure (bar 1) features a melodic line in the treble clef and a bass line in the bass clef. The second measure (bar 2) features a melodic line in the treble clef and a bass line in the bass clef. The third measure (bar 3) features a melodic line in the treble clef and a bass line in the bass clef. The fourth measure (bar 4) features a melodic line in the treble clef and a bass line in the bass clef.

Motivic construction rests primarily on the intervals of 2nds and 3rds and their inversions.

A schematic isolation of the motives in these four bars follows:

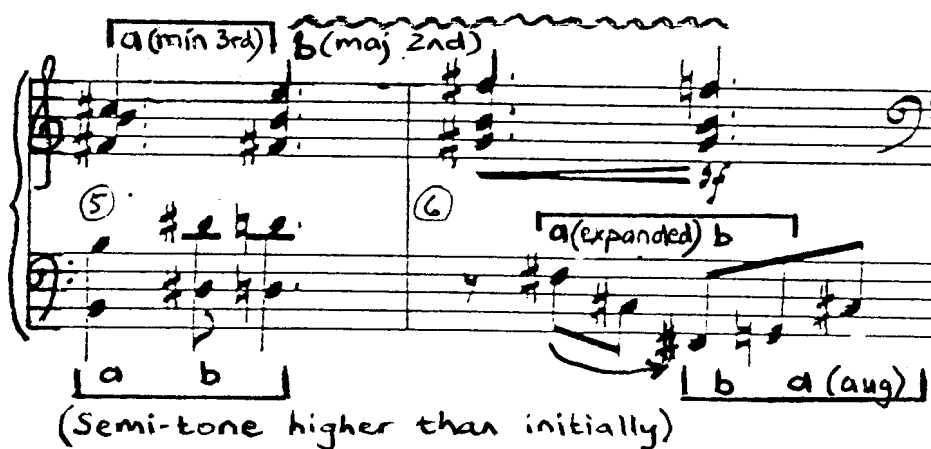
Music example ii – *Allegro*; germinal motives



To simplify further reconfigurations (e.g. contractions or expansions) of the intervallic motives, the analytical procedure maintains the original denominations (i.e. a+b) throughout.

Thematic material is transposed with diminution or augmentation of intervallic content:

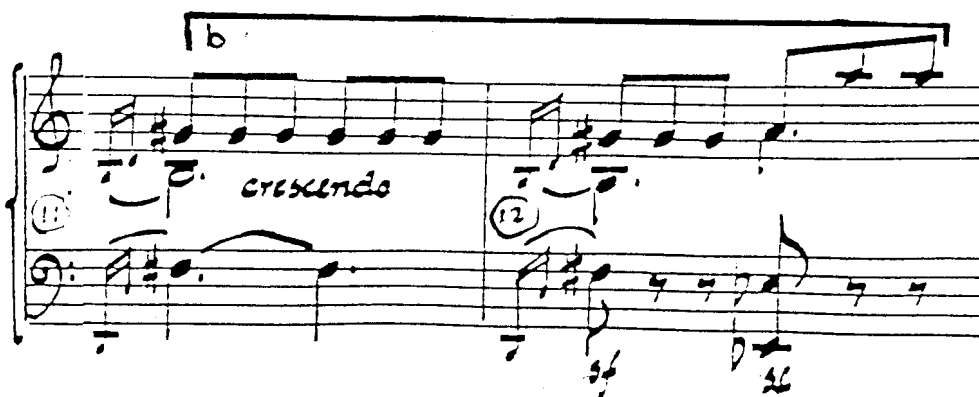
Music example iii – *Allegro*; bars 5, 6



(Semi-tone higher than initially)

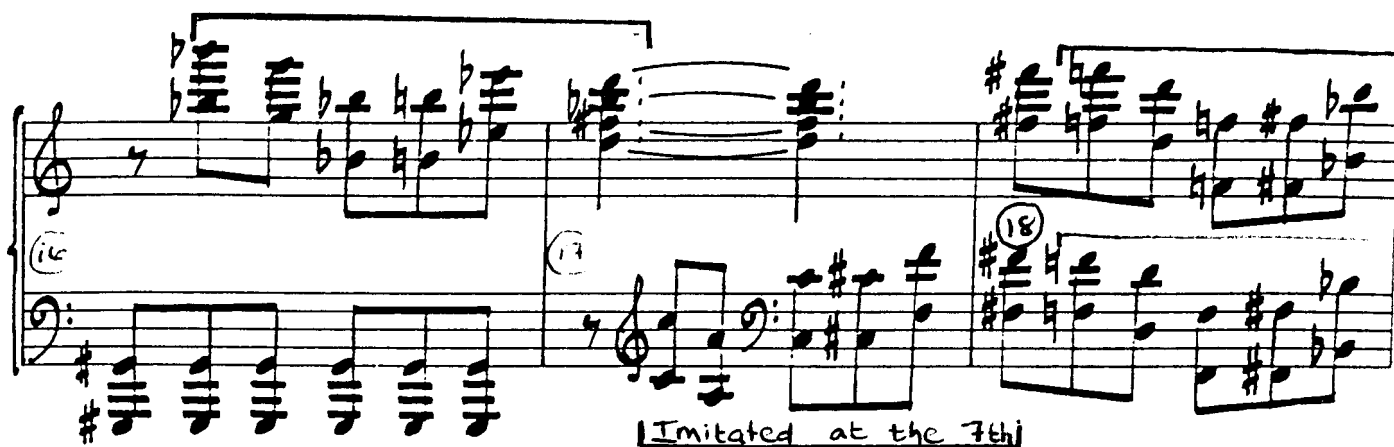
Motives are rhythmically augmented:

Music example iv – *Allegro*, bars 11, 12



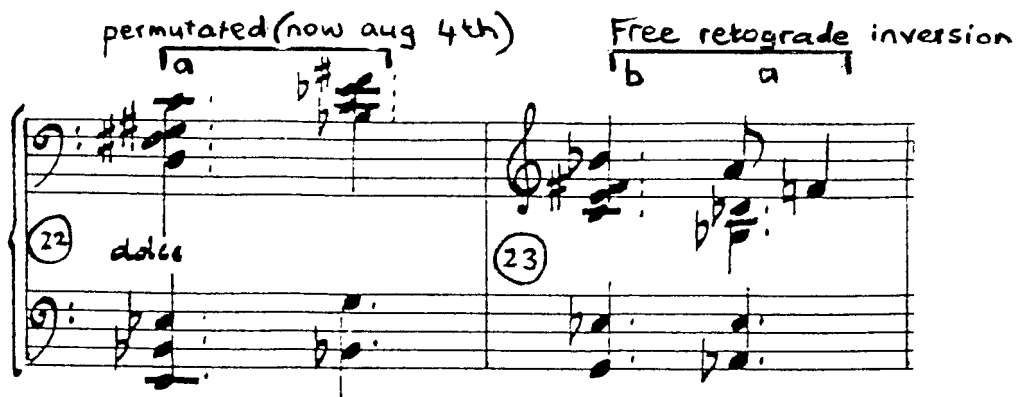
Motivic segments are repeated and doubled to allow imitation and extension:

Music example v – *Allegro*, bars 16-18



Motivic segments are permuted and inverted:

Music example vi – *Allegro*, bars 22,23



The composer returns to the above theme in a consecutive section. In bars 31 and 32 the bridge passage opens with an exact (two octave higher) repetition of the right hand part. The left hand now provides increased rhythmic activity and textural diversity with its broken octave accompaniment:

Music example ix – *Allegro*; bars 41^{2b} – 48

The musical score is handwritten and consists of two systems of staves. The first system shows bars 41 and 42. Bar 41 has a 'b' marking above it. Bar 42 has 'detached' written below it. The second system shows bars 43, 44, and 45. Bar 43 has 'marcato' and '5th' markings above it. Bar 44 has 'sf' above it. The third system shows bars 46, 47, and 48. Bar 46 has 'sf' above it. Bar 47 has 'a b' above it. Bar 48 has a wavy line with 'b' above it. The score includes various musical notations such as notes, rests, and dynamic markings.

Music example vii – *Allegro*; bars 31, 32

The bridge also contains further permutations and combinations:

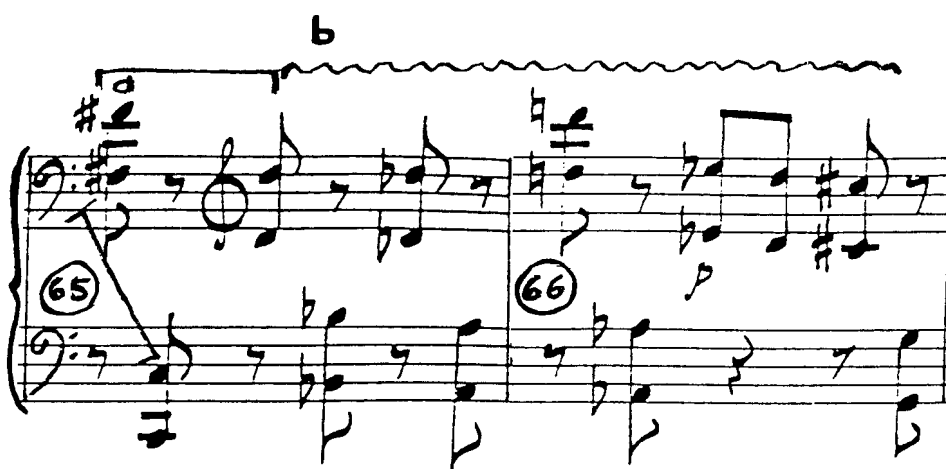
Music example viii – *Allegro*; bars 35, 36

An ascending three note chromatic figure (motive b) delineates the commencement of the second subject (bars 41^{2b} – 42^{1a}). This motive, which originates as a left hand accompaniment figure in bar 2, incidentally becomes a prominent feature of the thematic construction of the second and third movements.

The second subject provides contrast with its buoyant rhythm and *non legato* articulation. It introduces the interval of a descending fifth to lend a cadential effect to its melodic curve:

The closing section of the exposition shows yet another contrapuntal device. The hands chase one another in *stretto* imitation. The thematic material is based on that of the first subject; interesting is the commencement of the imitation at the augmented fourth, the interval associated with the bridge theme:

Music example x – *Allegro*; bars 65, 66

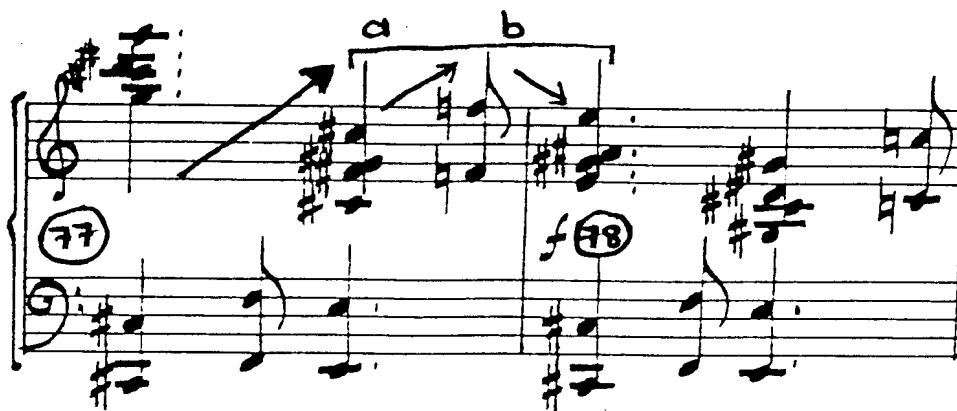


The image shows a musical score for two staves, likely piano and bass. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two measures, 65 and 66, which are circled. A bracket labeled 'b' spans across both measures. The notation shows a complex contrapuntal texture with many sixteenth and thirty-second notes, illustrating the 'stretto' imitation mentioned in the text. The interval of an augmented fourth is highlighted as a key feature.

In the development section (bars 71-126) a clear elaboration of previously heard material provides structural unity.

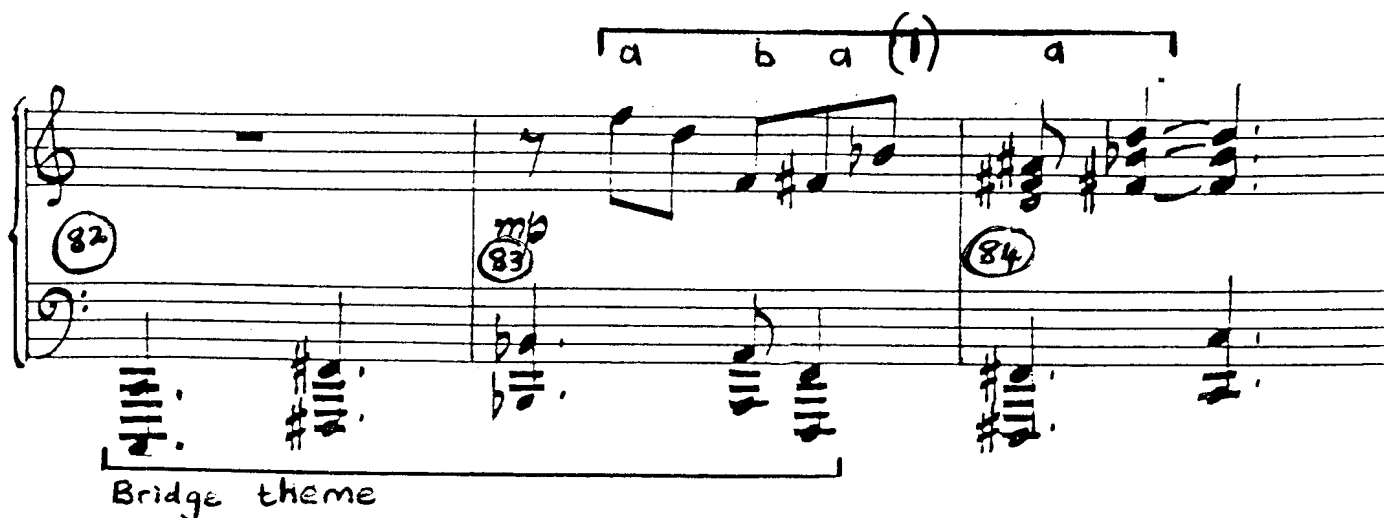
In the eleventh phrase (bars 71-81), with its emphasis of the pitch class C# (D^b), imitation is once again prevalent with the augmented 4th a prominent feature:

Music example xi – *Allegro*; bars 77,78



Previously announced thematic material is used in new combinations in contrapuntal fashion. The following music example illustrates the combination of the bridge theme (see music example vii) with a motivic segment from the first theme (see music example i, bar 2; right hand part):

Music example xii – *Allegro*; bars 82-84



Bars 94-102 exhibit rhythmic imitations in dotted crotchet and quaver note value motions between the two hands; thematic material constitutes further derivations of the germ mo-

tives. Bars 103-106 (phrase 14) exhibit a rhythmic and textural change. The function here is to build the tension with fast alternating chords and octaves (built on motive b) providing a *moto perpetuo* effect. The climactic section which follows (bars 107-112) echoes a former thematic structure (music example xi). The general melodic contour here stretches over a wide descending registral compass.

A textural increase marks the commencement of the final section (phrase 16; bars 119-126) of the development. Imitation (at the 7th) of the second segment of the first subject theme extends into tight chromatic left hand octave figurations in bars 125 and 126:

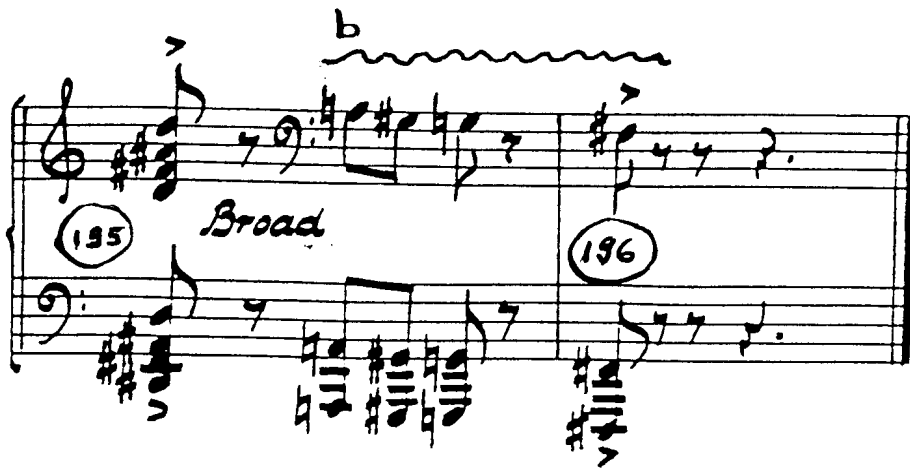
Music example xiii – *Allegro*; bars 121-126



The musical score for Music example xiii, bars 121-126, is presented in two systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The first system contains bars 121, 122, and 123. The second system contains bars 124, 125, and 126. Bar 121 begins with a fortissimo (ff) dynamic. Bar 126 concludes with a fortississimo (fff) dynamic. The bass line in bars 125 and 126 features tight chromatic octave figurations, indicated by a wavy line and a 'b' marking below the staff.

The recapitulation (bars 127-194) repeats the thematic structures of the exposition. The final two declamatory bars feature a descending figuration (motive b) to close the movement in the pitch class of F#(G^b):

Music example xiv – *Allegro*; bars 195, 196



The image shows a musical score for two bars, 195 and 196, in a key with two sharps (F# and C#). The music is written in a 2/4 time signature. The treble clef part starts with a quarter note G4, followed by a quarter note F#4, and then a descending eighth-note figure: E4, D4, C4, B3, A3, G3. The bass clef part starts with a quarter note G3, followed by a quarter note F#3, and then a descending eighth-note figure: E3, D3, C3, B2, A2, G2. The word 'Broad' is written above the treble clef staff. The bar numbers 195 and 196 are circled in the treble clef staff. A wavy line with a 'b' above it is drawn above the treble clef staff, indicating a descending melodic line.

3.1.5 Texture and Rhythm

Delineation of the respective macro – and micro formal divisions is to a great extent reliant on textural variety. In a highly chromatic environment, homophonic melodic material is frequently interspersed with *moto perpetuo* rhythmic material.

The following excerpt of repeated minor seconds serves a rhythmic transitional function:

Music example xv – *Allegro*; bars 20, 21

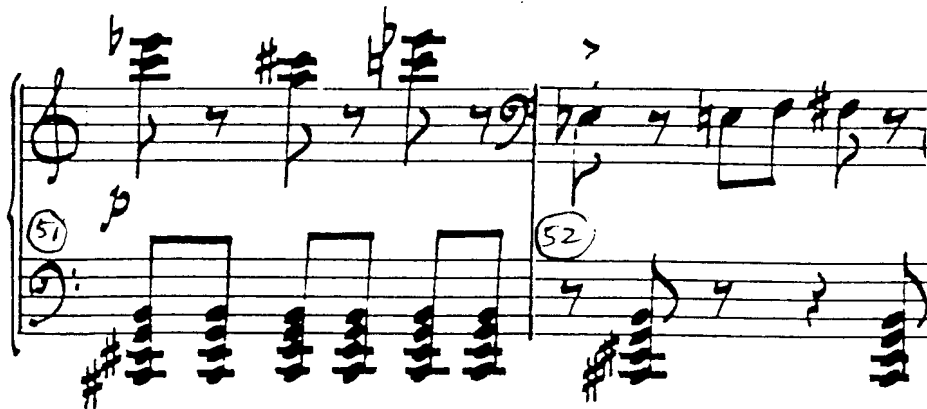
Dynamic accentuation results in unconventional metric displacement:

Music example xvi – *Allegro*; bars 129, 130

The jazzy rhythm of the second subjects exhibits a 2+2+2 metric subdivision alternating with a 3+3 subdivision in consecutive bars (see music example ix).

The use of the hemiola-type (2+2+2) subdivision is also discernible in other instances:

Music example xvii – *Allegro*; bars 51, 52



3.2 SECOND MOVEMENT

In contrast to the extrovert mood of the first movement, the second comprises a slow *Canon* written in lyrical and meditative style. Canonic imitations between the two hands, alternating with free material, serve to define macro structuring:

- A : *Canon* ; bars 0⁴-10³
- B : Free development of themes ; bars 10⁴-17³
- A¹ : *Canon* ; bars 17⁴-28³
- C : Closing link ; bars 28⁴-34¹

3.2.1 Phrase structure

As is the case with the first movement, phrase subdivision alligns to regular 4-, 8- and 6-bar structures, subdividing into 2- or 3- bar subphrases.

A – *Canon*:

Phrase 1; bars 0⁴- 4³; subdivides into two subphrases; 2+2

Phrase 2; bars 4⁴-10³ ; subdivides into three subphrases; 2+2+2

B – Free Section:

Phrase 3; bars 10⁴-18³; subdivides into three subphrases; 3+2+3

A¹ – *Canon*

Phrase 4; bars 18⁴ – 22³; bars 0⁴ – 4³ repeated

Phrase 5; bars 22⁴ – 29¹; bars 4⁴ – 10³ repeated with extension to form a cadence point

C – Closing link;

Phrase 6; bars 29² – 34¹; subdivides into two subphrases; 2+2

3.2.2 Tonal structure

Harmony *per se* here comprises a non-functional nature. The pitch anchoring encountered in the first movement is continued with the focus on pre-dominant pitch classes -; E^b, C# (D^b) and F# (G^b).

Free tonality governs the tonal plan of this *Canon* with certain pre-eminent notes used as basis for vertical or horizontal structures.

Enharmonic notation is once more encountered. For example, the F# bass pedal point played in bars 30-31, changes its sonority to F[♯] in bar 32, to then re-affirm the pitch class of G^b in the movement's final bar. Apart from facilitating the ease of reading, enharmonic notation also emphasizes the non-functional aspect of conventional tonality.

An outlay of the broad tonal scheme follows:

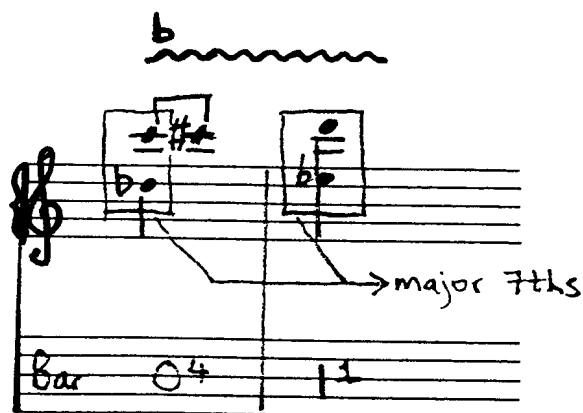
Macro sections	Bar numbers	Anchoring pitch classes	Subsidiary pitches	Phrases
A – <i>Canon</i>	0 ⁴ – 10 ³	E ^b – G		1 + 2
B – Free Section	10 ⁴ – 18 ³	E ^b	F, G, C# (D ^b)	3
A ¹ – <i>Canon</i>	18 ⁴ – 29 ¹	E ^b – G		4 + 5
C – Closing link	29 ² – 34 ¹	F#/G ^b	E ^b	6

3.2.3 Thematic structure

Thematic material of this movement shows organic growth from the germinal motives introduced at the beginning of the sonata (see music examples i and ii).

Motive b (minor second and its inversion, major seventh) plays a prominent role. It now can be regarded to serve a dual purpose, adopting both a melodic as well as an harmonic function:

Music example xviii, *Canon*; bars 0⁴ – 1¹



D^b (bar 0⁴) forms the harmonic interval with, and support for C, whilst C^\sharp (D^b) is a chromatic passing note as part of the melodic line.

As mentioned earlier, a chromatically ascending three-note cell (motive b) now becomes a prominent feature, introducing the canonic themes. It is combined with motive a to create a *cantabile* neo-romantic melody. Bars 0⁴ – 2³ introduce the *dux* with the *comes* entering in bar 2⁴ at the 15th. Against the entries, a counter-theme in contrary motion punctuates in syncopated rhythm – its function thus is a rhythmic, ‘placement’ one:

Music example xix, *Canon*; bars 0⁴ – 4³

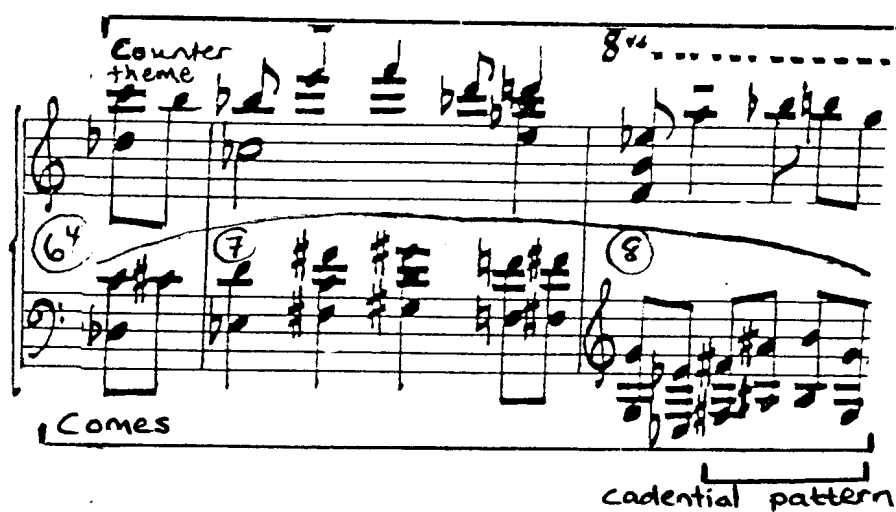


The musical score consists of two systems of staves. The first system shows the Dux and Comes entries. The Dux is in the treble clef, and the Comes is in the bass clef. Motives 'a' and 'b' are labeled above the Dux line. A 'Counter theme' is also indicated. The second system shows further development of the themes, with an 'imitativo' section marked. Circled numbers 1, 2, 3, and 4 are placed below the notes to indicate specific points of interest.

The following *dux* and *comes* entries (bars 4⁴ – 8³) are melodically slightly varied with the major third (motive a expanded) featuring. Rhythmic permutations underline a cadential melodic pattern of $F^\sharp(G^b), A^\sharp(B^b), B^b, G$ (bars 6³ and 8³). A transposed sequence of this pattern constitutes the final four notes of this movement.

The counter-theme appears as a freely inverted version of the canon theme.

Music example xx, *Canon*; bars 6⁴ – 8³



The image shows a handwritten musical score for three bars of a canon. The top staff, labeled 'Counter theme', contains a melodic line with a circled '8' above it. The bottom staff, labeled 'Comes', contains a bass line with circled '6', '7', and '8' above it. A bracket under the bottom staff is labeled 'cadential pattern'.

The canon is continued till bar 10³ after which the material undergoes free development. The B (development) section is characterised by an accumulative increase in textural and rhythmic activity. The three-note cell (motive b) is heard in contrary motion between the two hands after which the right hand provides triadic punctuations in dotted rhythms (bars 11 + 12). Sequential repetition of this material is featured in bars 14 and 15 with the left hand providing the rhythmic punctuations in octaves. The melodic curve ascends to reach the dynamic summit of the movement in bars 16 and 17.

The three-note cell undergoes diminution (to hemi-demi-semiquaver values) and is used in both ascending (bar 16) and descending (bar 17) versions.

A broader layering of the three-note cell motive marks a textural and rhythmic alleviation in bars 17^{4b} – 18³. It is here reiterated in *stretto* imitation between the two hands.

Music example xxi, *Canon*; bars 16-18³



In the A¹ section (bars 18⁴ – 28³) material of bars 0⁴ – 10³ is repeated. The cadence is extended into bar 29.

The closing link is constructed round the augmentation of the (first subphrase) material of the canon theme, now heard over a left hand pedal point. A change of metre to 4/4 (in bar 30) and the decrease in textural activity lends an atmosphere of tranquil resignation. In bar 33 the duple feel is blurred by a metric change to 3/4. Displaced accentuations lend further rhythmic interest.

Music example xxii – *Canon*; bars 29 – 34

3.3 THIRD MOVEMENT

The seriousness of the second movement now makes way for a final one filled with humour and energy.

3.3.1 Formal Structure

The formal design is sonata-rondo form as it contains elements of both rondo (the repeat of the rondo theme after each contrasting section) and sonata form (repeat of a second theme as well as a section in which material is developed).

- A : Rondo Theme ; bars 34^{3b} – 50^{2a}
- B : Contrasting Section ; bars 50^{2b} – 63^{3b}
- A¹: Rondo Theme ; bars 63^{3c} – 78^{2b}

- C : Development Section ; bars 78^{2c} – 105^{3b}
- A²: Varied repetition of A material including the rondo theme now in canon and reiteration of a cadence point
(bar 109) ; bars 105^{3c} – 123^{2a}
- B¹: Repetition of B material ; bars 123^{2b} – 136^{3b}
- A³: Rondo Theme-varied ; bars 136^{3c} – 149; thematic fragmentations; textural and rhythmic diversity; functions as a coda.

3.3.2 Phrase structure

Sequences, repetitions and textural variants define phrase – and period construction. These devices support the *scherzando e marcato* character of this movement, creating an idiomatic finale to a classical form mould. Phrase structures are generally of irregular lengths; subphrase division adheres to 2- and 3-bar units.

A :

Phrase 1; bars 34^{3b} – 41^{3b}; subdivides into two subphrases : 3+4 (2+2)

Phrase 2; bars 41^{3c} – 50^{2a}; subdivides into two subphrases : 3+3

B :

Phrase 3; bars 50^{2b} – 56 ; subdivides into two subphrases; 4 (2+2) +2

Phrase 4; bars 57 – 63^{3b}; subdivides into two subphrases, the first a varied repetition of the first subphrase of phrase 3 : 4 (2+2) +3

A²¹: (Exact repetition of phrases 1 and 2)

Phrase 5; bars 63^{3c} – 70^{3b} : 3+4 (2+2)

Phrase 6 ; bars 70^{3c} – 78^{2b} : 3+3

- C : Commences as an elaboration of the cadential pattern which closes the previous section; this pattern delineates the close of this section (bar 105). Two- and three-bar units predominate; subphrase material is repeated at irregular intervals; varied motivic transformations lend further unity:
- Phrase 7; bars 78^{2c} – 89; subdivides into two subphrases: 4+6 (2+2+2)
- Phrase 8; bars 90 – 97^{1b}; subdivides into two subphrases: 4(2+2) + 3
- Phrase 9; bars 97^{1c} – 101; subdivides into two subphrases: 2+3
- Phrase 10; bars 102 – 105^{3b}; subdivides into two subphrases: 2+2
- A²: Commences with a varied repetition of the rondo theme
- Phrase 11; bars 105^{3c} – 114^{3b}; subdivides into two subphrases : 5(3+2)+4(2+2)
- Phrase 12; repetition of phrase 2; bars 114^{3c} – 123^{2a}: 3+3+3
- B¹: Almost an exact repetition of phrases 3 and 4
- Phrase 13; bars 123^b – 129
- Phrase 14; bars 130 – 136^{3b}
- A³: Phrase 15; bars 136^{3c} – 145^{3b}; subdivides into three subphrases : 3+3+3
- Phrase 16; bars 145^{3c} – 149; subdivides into two subphrases: 2+2

3.3.3 Tonal structure

Tonal centres are only implied; the structure is far less triadic than that of the first movement. Contrapuntal linearity constitutes a better definition of the general structure with the intervals of the major and minor 7th forming the outer voices of vertical structures (see music example xxiii, bars 40+42). Predominant pitches lend tonal anchoring to the movement – they spawn lines, intervals and textures. When they sound in the final sonority they recall and summarize all that has gone before. The following table elucidates the pitch classes:

Macro sections	Bar numbers	Anchoring pitch classes	Subsidiary pitches	Phrases
A	34 ^{3b} – 50 ^{2a}	F# - G ^b	B, (C ^b = G ^b IV)	1+2
B	50 ^{2b} – 63 ^{3b}	F#/G ^b	A ^b , B ^b	3+4
A ¹	63 ^{3c} – 78 ^{2b}	F# - (G ^b)	B (C ^b)	5+6
C	78 ^{2c} – 105 ^{3b}	F# - (G ^b)	A ^b , B ^b	7-10
A ²	105 ^{3c} – 123 ^{2a}	F# - G ^b	B (C ^b)	11+12
B ¹	123 ^{2b} – 136 ^{3b}	F#/G ^b	A ^b , B ^b	13+14
A ³	136 ^{3c} – 149	F# (G ^b)	C# (D ^b), A#(B ^b)	15 +16

3.3.4 Thematic structure

The first five notes of the *Rondo* theme are of the exact same pitches as those of the *Canon*, the only difference being a diminution of note values and a change of metre. The fact that the *Rondo* succeeds the *Canon* in *attacca* fashion strengthens the sense of unity and natural continuation between the two movements.

Apart from the direct thematic link between the second and third movements, thematic structure of the *Rondo* once more comprises permutations and linear connections of the germinal motivic cells. The following excerpt illustrates:

Music example xxiii – *Rondo*; bars 34^{3c} – 43^{1a}

Handwritten musical score for *Rondo*, bars 34^{3c} – 43^{1a}. The score is divided into three systems. The first system (bars 34-37) shows a treble and bass clef with notes and chords. Above the staff, there are handwritten annotations: 'b' with a wavy line, 'a' in a box, and 'b a b a b'. A box labeled 'Cadential pattern' contains the notes 'b a b a'. The second system (bars 38-40) features a treble clef with a melodic line and a bass clef with accompaniment. Above the staff, 'b (expanded to maj 2nds)' is written with an arrow pointing to the notes. The third system (bars 41-43) shows a treble clef with notes and chords, and a bass clef with accompaniment. A box labeled 'Cadential pattern' is present above the staff. Below the staff, 'b' with a wavy line and 'a b a b a' are written.

The five notes constituting the opening of the *Rondo* are extracted to function as an independent unit:

Music example xxiv – *Rondo*; bars 117 – 120th

In the A³ (Coda) section the five-note unit is divided into octaves between the two hands over a wide registral span:

Music example xxv, *Rondo*; bars 136th – 139

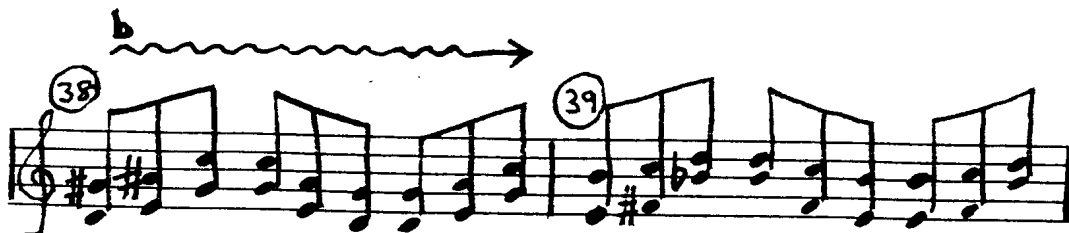
The three-note cell (motive b) which introduces the afore-mentioned five-note unit is also used independently, echoing its prominence in the previous movement. Octave division between the hands is again prevalent:

Music example xxvi – *Rondo*; bars 145^{3c}, 146



As is the case with the first movement, phrases of more melodic content are separated by the interspersions of structures which serve more of a rhythmic function. The b motive (increased from semitones to tones) is rhythmically extended by means of ascending and descending reiterations. It is also doubled (at generally the fourth):

Music example xxvii – *Rondo*; bars 38, 39; R.H.



The inverted three-note motivic cell also functions independently:

Music example xxviii – *Rondo*; bars 143, 144



A four-note cadential motive (the idea of which has its origins in the canon; see music examples xx and xxii) is heard twice in the first subphrase division of the movement's opening phrase (the second a slightly varied version of the first):

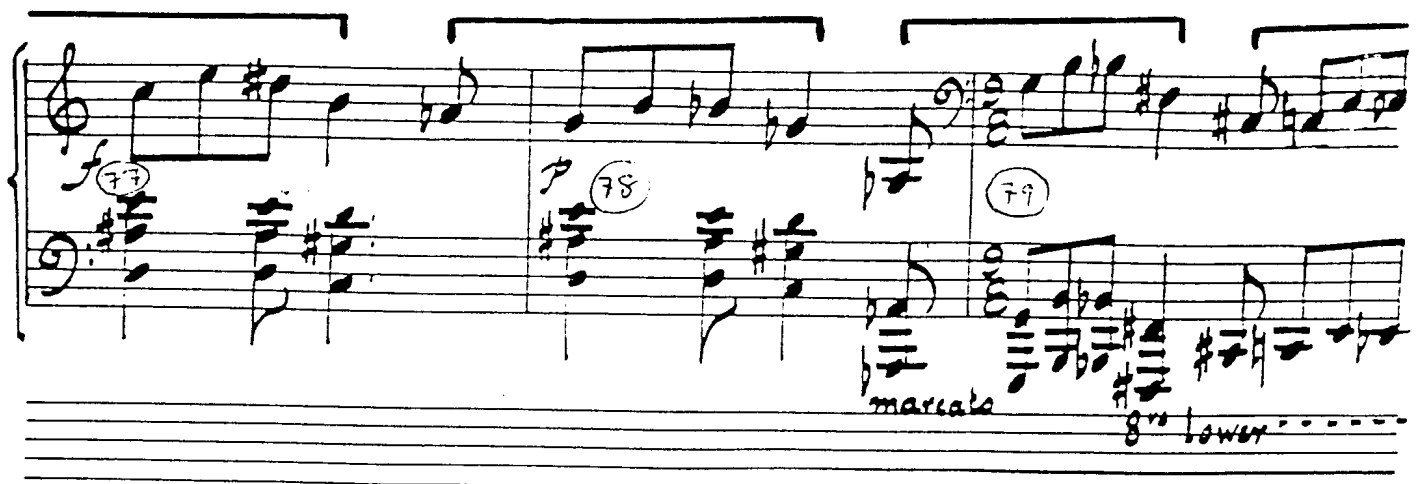
Music example xxix – *Rondo*; bars 35-37



These motives are frequently heard throughout the movement, usually serving the function of delineating structures.

In the C macro section, the cadential motive becomes the building-block for a sequential chain. Displaced accentuation with metric subdivision of 4+3+2 combined with octave doubling between the two hands allow for syncopated rhythmic effects:

Music example xxx – *Rondo*; bars 77-82



77 78 79

marcato

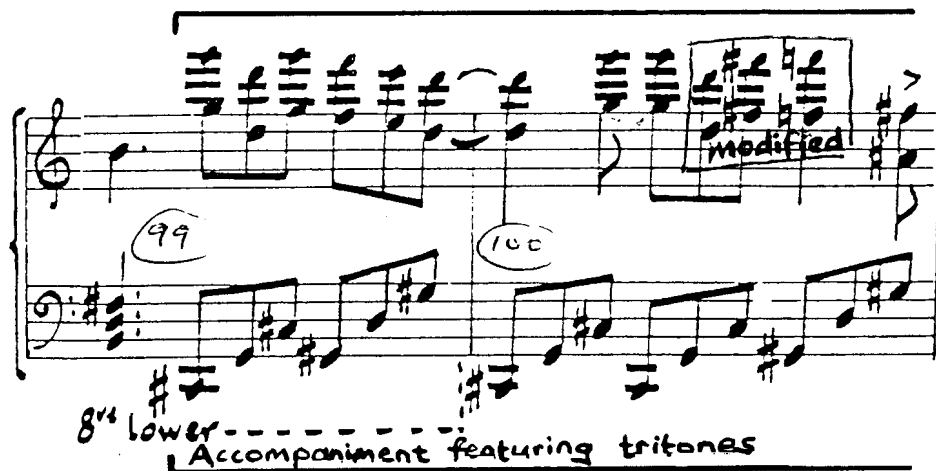
8va lower

Section C also introduces other novel thematic variants. A syncopated theme which features the interval of a perfect (bar 84) and an augmented (bar 85) fourth provides a contagious jazz rhythm:

Music example xxxi – *Rondo*; bars 84, 85

In a subsequent statement, this theme is modified textureally and melodically. The left hand part now features tritones:

Music example xxxii – *Rondo*; bars 99, 100



8^{va} lower - Accompaniment featuring tritones

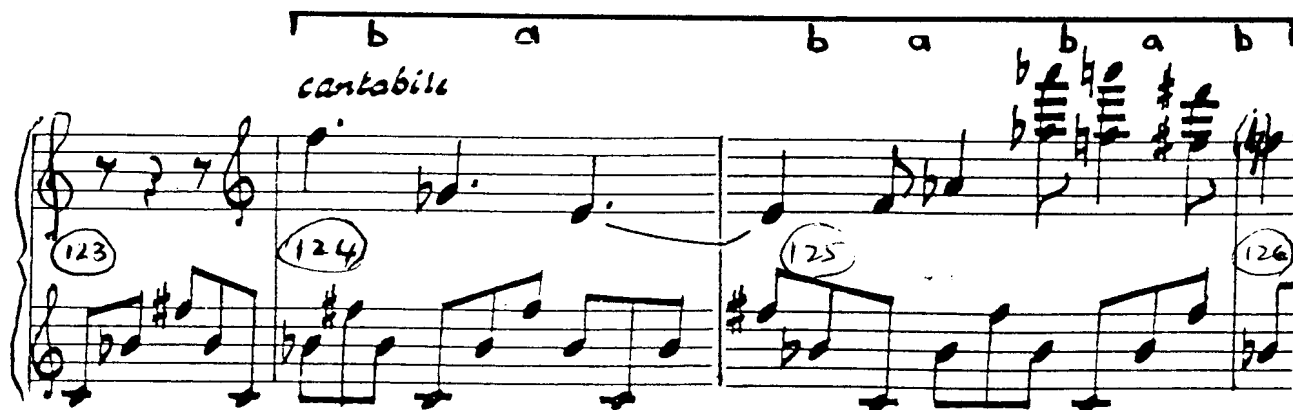
This theme is also combined with the main rondo theme in the movement's final two bars:

Music example xxxiii – *Rondo*; bars 147^x – 149



The B sections exhibit a homophonic texture; the right hand plays an *espressivo* theme against the undulating *ostinato* pattern of the left hand. The intervals of minor and major 7ths are featured in both parts respectively:

Music example xxxiv – *Rondo*; bars 123^{2b} - 126^{1a}



3.3.5 Metre and Rhythm

In the second last bar of the *Canon* a metric change from 4/4 to 3/4 prepares for the compound triple (9/8) time signature of the *Rondo*.

This movement balances the first movement in its increase of rhythmic activity. However, few tempo or metric changes actually occur. In the A sections 9/8 sometimes changes to 6/8 to facilitate fragmented motivic themes (see e.g. music example xxv). Such metric changes occur in conjunction with phrase structuring which has a transitional function.

The B sections are contrasting because of a decrease in rhythmic activity.

The C section constitutes an increase in rhythmic activity and diversity. Unison linear structures, doubled between the two hands, introduce effective rhythmic displacements (see music example xxx). Another example of interesting rhythmic articulation is to be seen in the following excerpt:

Music example xxxv – *Rondo*; bars 102, 103:



The same articulation is heard in the movement's very last bar (see music example xxxiii).

3.4 CONCLUSION

In this early work, Zaidel-Rudolph already established an individual style. The compositional idiom is in essence contemporary European with scant reference to African influences.

The formal structure of the *Sonata no.1* echoes Igor Stravinsky's (1882-1971) neo-classicism with macro structures remaining sectional and additive. Influenced by Béla Bartók (1881-1945), Zaidel-Rudolph transforms and mutates thematic and rhythmic material to result in clear unity, contrast and development.

Even though serial techniques are not prevalent, the conciseness of thematic structuring reminds one of Anton von Webern (1883-1945). Motivic elaborations show reduction to an absolute minimum of initial material. The intervals of the 2nd and the 3rd (in both major and minor forms) and their inversions form the basis for motivic construction. Webern's preference for contrapuntal devices such as canonic imitation is also evident in Zaidel-Rudolph's style.

Rhythmic elaborations are vital with metric displacements and syncopated jazzy effects offsetting regularly divided beats.

Harmonic structuring exhibits a neo-tonalism in the absence of conventional key relationships. However, a certain logical sense of planning is discernible. Long range tonal relationships are anchored in certain predominant pitch classes. Both the first and the second movements emphasize the pitch class of E^b with the latter moving to G^b in its final cadence. These movements are therefore tonally linked. The third movement supports a mediant relationship by establishing $F^\#(G^b)$ as its pitch class.

Vertical structuring comprises the super-imposition of dissonant intervals; the intervals of the major and minor 7th and the tritone are often used.

Effective thematic and dynamic contrasts enhance the coherent structure of this work. The very idiomatic style of writing makes it most accessible to perform.

CHAPTER 4

THREE DIMENSIONS

Commissioned by the SABC to write a piano work containing indigenous elements, Zaidel-Rudolph composed the *Three Dimensions* in 1974. It was included in the prescribed repertoire list for the 1976 SABC Music Prize national piano competition.

The work shows a definite departure from the earlier style of the *Sonata no.1*. Zaidel-Rudolph's style has now changed from an abstract engagement with rhythmic and pitch ordering to a more free and intuitive approach where she exploits the changing colours and density of sounds.

The experimentation with sound colour is, with the hindsight of almost thirty years, conventional for the time in which this work was written. European composers such as Edgar Varèse (1885-1965), Iannis Xenakis (1922-) and Zaidel Rudolph's tutor György Ligeti (1923-) had long occupied themselves with the acoustical phenomena of timbre.

The *Sonata no.1* used conventional notation coupled with neoclassical formal structures. The *Three Dimensions* uses new methods of notation in a language where sound material is sculpted into different shapes, suited to the expression of a wide range of emotions.

Frequent use is made of proportional notation where "... the visual distance between the notes indicate how the performer should play them" (Composer's Notes 1974). This results in the indeterminacy aspect, another avant-garde trait.

The exploitation of new compositional trends is however not the issue. Far more interesting is the artistic manipulation of different sound patterns.

“The title ... indicates that the musical structure contains multi-level music at stages through the piece, ... the three-dimensional concept ... indicates three distinct style-atmospheres” (Composer’s Notes 1974).

The work bears three programmatic subtitles which have biographic origins in Zaidel-Rudolph’s music career. As a student in Europe, she was subjected to a multitude of new musical ideas, yet she felt herself drawn to her African home with its definitive rhythms and sounds. Philosophically and spiritually, she felt a strong affinity towards Eastern beliefs and principles.

The subtitles are:

- A European City Awakens (21 bars in length)
- An African City Pulsates (63 bars)
- An Eastern City Meditates (20 bars)

Acknowledging the composer’s deeply-felt patriotism towards the country of her birth, the homeland section constitutes the large centre piece.

The free-flowing construction of the work has the effect that each section calls forth the following one with growing necessity. The one section flows into the next uninterruptedly. The composer stresses that “barlines are (only) present to aid the performer ...; the music must have a continuity without any added emphasis ...” (Composer’s Notes, 1974).

4.1 MACRO SECTIONS

Roman numerals indicate the commencement of each big section. The large design is a three-part structure:

- A *A European City Awakens*; bars 1-21; a link (bars 14-21) provides a transition to
- B *An African City Pulsates*; bars 22-83; a short link to
- C *An Eastern City Meditates*; bars 84-103; with a short Coda (bars 102, 103)

The sections differ distinctly; the A structure juxtaposes three contrasting subsections, each maintaining a uniform timbre; the B structure simulates the sounds of Africa with motoric rhythmic activity; the C section focuses on timbre contrasts in effective experimentation with piano sound.

Zaidel-Rudolph exploits the expressive and esoteric nature of music at this point of her career. Timbre transformation depicting changing atmospheres becomes an important structural parameter. An analysis of this work can therefore not always be of a pure technical nature, but must of necessity also concentrate on the philosophical aspects.

4.2 MICRO SECTIONS

Because thematic structuring plays a subordinate role, there is no conventional phrase or period construction. Micro sections of irregular bar lengths contain opposing textural, metric and dynamic application:

Macro Section A:

- Micro Sections: 1; bars 1- 7
- 2; bars 8-13
- 3; link-bars 14-21

Macro Section B:

- Micro Sections: 4; bars 22-27
- 5; bars 28-36^{3a}
- 6; bars 36^{3c} - 42⁴
- 7; bars 42⁵ - 49

8; bars 50 – 58

9; bars 59 – 65

10; bars 66 – 79

11; bars 80 – 83

Macro Section C:

Micro Sections: 12; bars 84 – 96; subdivides into three subunits
(bars 84 – 89, 90 – 92, 93 – 96)

13; bars 97 – 103; subdivides into two subunits
(bars 97 – 101, 102 + 103)

the last one comprising a Coda

The micro sectional divisions are now discussed as regards their structural design:

4.2.1 A European City Awakens

Micro Section 1; bars 1 – 7

The opening 7-bar micro section exhibits the undulating repetition of 4-note vertical structures built of superimposed minor 6ths (viewed in closer spacing “chords” feature minor 2nd interval distances). The cross-related pitch content here negates a harmonic function.

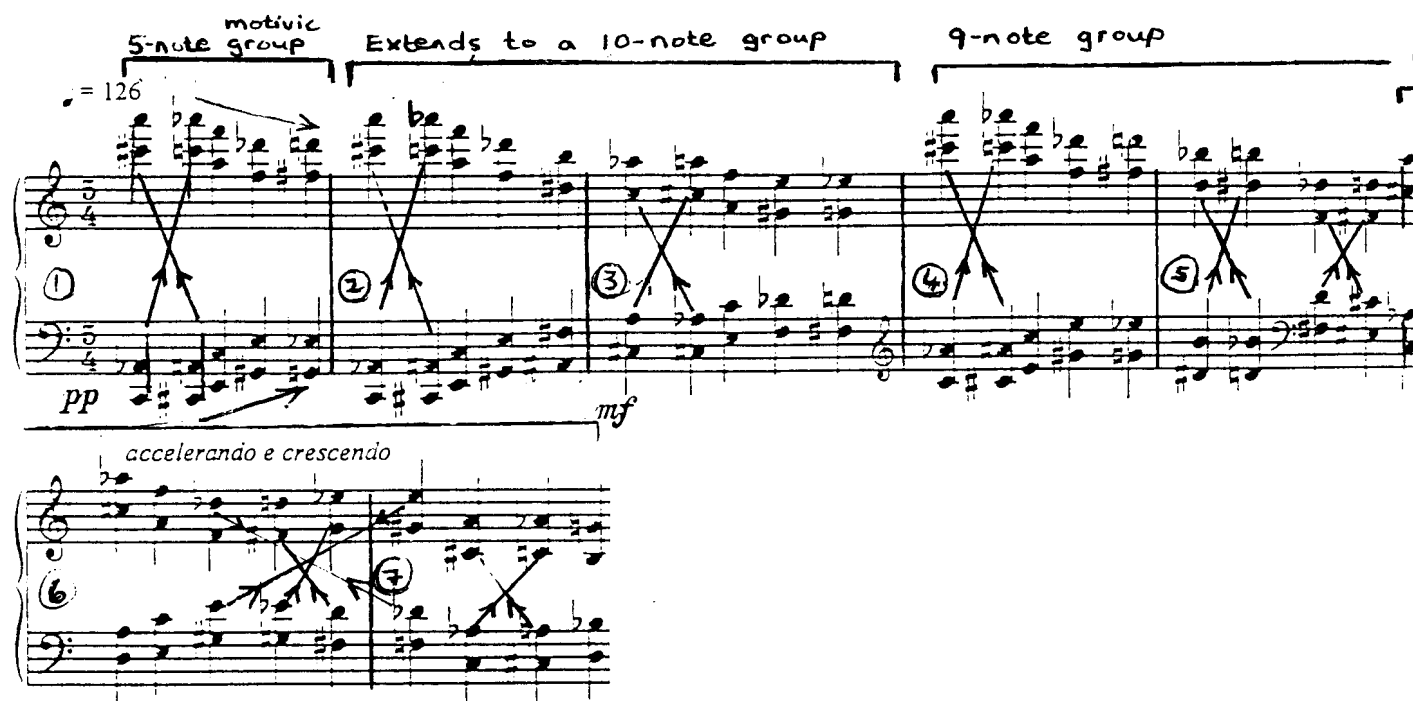
Horizontal lines show a “mirroring” of interval leaps and resultant contour. The hands start three octaves apart; at the end of the section, contrary movement (the right hand contour descends whilst the left ascends and *vice versa*) has guided them into close proximity.

Motivic structuring features the intervals of minor 2nds and minor 3rds. The pitches A-A^b (descending minor 2nd) play a pivotal role. Announced at various points in the top voice part, they serve to delineate motivic groups. The initial 5-note group (bar 1) is

extended by means of pitch accumulation to a 10-note group (bars 2,3), to a 9-note group (bars 4,5) finally to another 10-note group.

Vertical construction also shows a mirroring device. “Chords” are sometimes (specifically at the A-A^b delineating point as indicated in the following music example) inverted in consecutive structures.

Music example i, *Three Dimensions*; bars 1 – 7



The musical score for 'Three Dimensions' (bars 1-7) is presented in a piano arrangement. The tempo is marked as quarter note = 126. The score is divided into two systems. The first system (bars 1-5) is annotated with '5-note motivic group' (bars 1-2), 'Extends to a 10-note group' (bars 2-3), and '9-note group' (bars 4-5). Circled numbers 1 through 5 mark specific chordal structures. Dynamics range from *pp* to *mf*. The second system (bars 6-7) is annotated with 'accelerando e crescendo' and circled numbers 6 and 7 mark specific chordal structures.

The reiterations of the four-note structures create a chant-like reverie effect. The stately melodic line of the upper voice imitates the undulating ringing of church bells, a common early morning sound in a Western city. The repetitive character of the music suggests a static underlying element of urban life that does not allow for much change or development; a lack of direction, of spirit and of vital growth.

The gradual building of dynamic intensity creates the effect that the city noises are coming to life yet once again.

Micro Section 2; bars 8 – 13

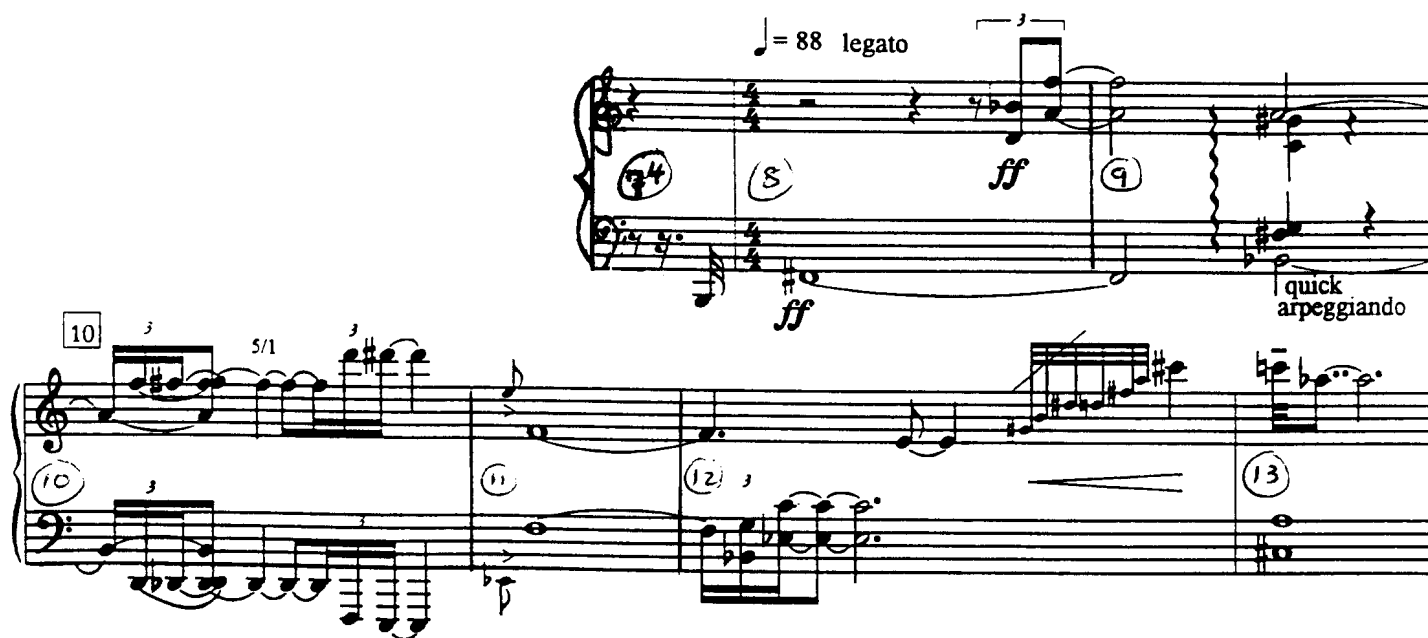
If compared to the previous one, this six-bar section is of a directly opposing structure and texture. Written in 4/4 metric division, the tempo slows down in conjunction with the rhythmic activity.

The irregular and disjointed rhythmic patterning depicts the sounds of early morning traffic noise whilst structurally building the musical tension.

Dynamically, it is also in contrast to the dream-like atmosphere of the first micro section. Off-beat punctuations of dissonance, (sometimes in the extreme piano registers, e.g. bars 10 and 12), trace angular melodic outlines of widely scattered sounds played at a *fortissimo* dynamic level.

Commencement of this section is once more characterised by the inverted interchanging of pitches (bar 7⁴ – 8¹; B to F#; bar 8⁴; B^b to F⁴). Intervallic use shows a continuation of major/minor 6ths combinations. The sustained pedal points in the bass part provide anchoring support; F# (bars 8 – 9²) to B^b (9³ – 10¹) to F^b (11,12) to C# (13).

Music example ii, *Three Dimensions*; bars 7⁴ – 13



♩ = 88 legato

ff

quick arpeggiando

10

11

12

13

Micro Section 3: Link, bars 14-21

The colourful, rhythmic punctuations of the previous section now make way for a complete change in timbre. Reminiscent of post-Webern pointillism, isolated sounds of contrasting dynamics gradually precipitate into denser cluster groups (e.g. bar 15), to then disperse again (bars 17, 18). In the final two bars (bars 20, 21) a sudden contraction of note patterns results in a tight *tremolando* announcing the commencement of something new. Proportional notation is used in this section. Barlines (dotted in the original manuscript) serve no other purpose than to provide approximate divisions. The interpretation is free; the performer conveys note durations according to the spatial proportions of the visual note-patterns. The music is thus indeterminate in time to a certain degree. This suspension of time serves as a philosophical preparation for the advent of Africa with its tradition of timelessness.

The C# bass note heard in the last bar of the previous section (bar 13) now becomes a prominent feature. A sonority of C-G-C# forms an anchoring pedal for most of this section.

A combination of various melodic intervals such as 7ths, 4ths, tritones and thirds are used to create the isolated cluster effects. However, the culminating climax (bars 19-21) balances the start of the composition by focusing on 6ths.



Music example iii, *Three Dimensions*; bars 14-21

14 *Ad libitum*
p *pp* *f* *mp*
All notes sustained until dotted barline

16 *pp* *crescendo* *f*

19 *6ths* *6ths* *Red.* *Contraction of 6ths* *m.s.* *m.d.* *tremolando* *fff*

The musical score consists of three systems of piano accompaniment. The first system (bars 14-15) features a treble clef staff with notes and rests, and a bass clef staff with notes. Dynamics range from *p* to *pp* and *f* to *mp*. A note in bar 14 is marked *Ad libitum*. A bracketed note in bar 15 is marked *6ths*. The instruction 'All notes sustained until dotted barline' is written below the treble staff. The second system (bars 16-18) features a bass clef staff with notes and rests. Dynamics range from *pp* to *f*. The instruction 'crescendo' is written above the staff. The third system (bars 19-21) features a treble clef staff with notes and rests, and a bass clef staff with notes and rests. Dynamics range from *f* to *fff*. The instruction 'Contraction of 6ths' is written below the treble staff. The instruction 'tremolando' is written above the treble staff. The instruction 'fff' is written below the treble staff. The instruction 'm.s. m.d.' is written above the treble staff. The instruction '6ths' is written below the treble staff. The instruction 'Red.' is written below the treble staff. The instruction '6ths' is written above the treble staff. The instruction '6ths' is written above the treble staff.

4.2.2 An African City Pulsates

This section is characterised by frequent tempo and metric changes with dense rhythmic activity (it contains the fastest tempo indication, i.e. $\text{♩} = \text{ca. } 115$).

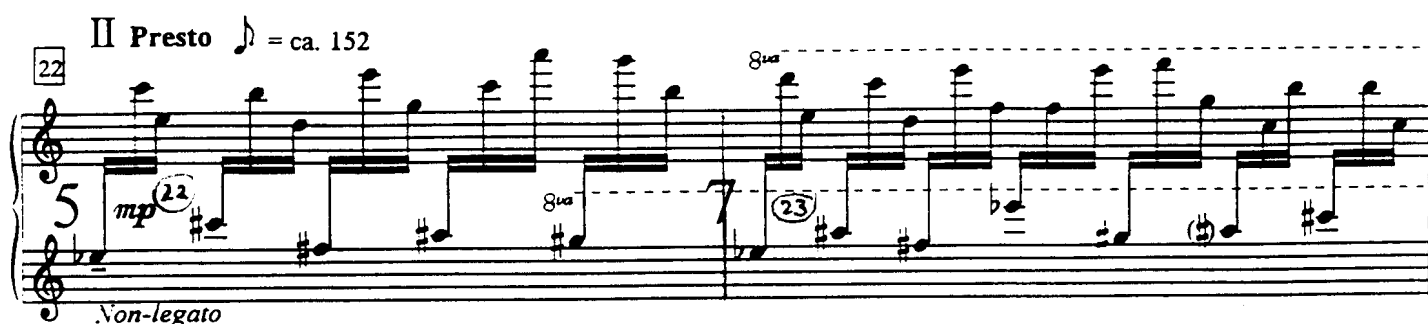
Unit delineation shows a close interdependence between structural elements. Specific thematic structures and metric divisions are encountered in each timespan. Subdivisions are further defined by strong contrasts in texture and timbre.

Micro Section 4; bars 22-27

Here the definitive feature is an *ostinato* rhythmic pattern in semi-quaver triplet figurations played in the upper register of the piano by both hands.

The pre-eminent pitch of C# (of the previous section) now moves up a tone to focus on E^b.

Music example iv, *Three Dimensions*; bars 22, 23



II Presto ♩ = ca. 152

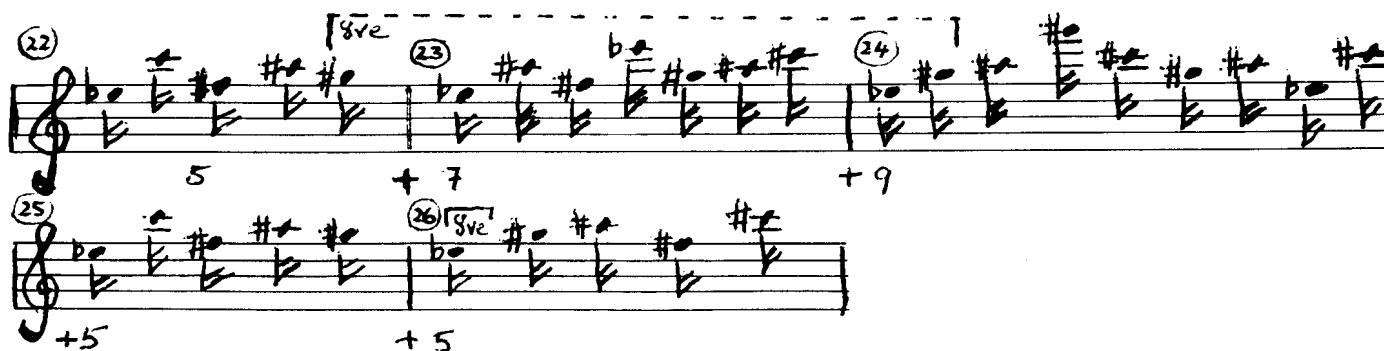
22 mp 22 8va 23 8va

Non-legato

Detailed description: This musical score shows two staves for piano. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (B-flat). The tempo is marked 'II Presto' with a quarter note equal to approximately 152. The music consists of a continuous, repetitive rhythmic pattern of eighth-note triplets. A dashed line labeled '8va' indicates an octave transposition for the upper register. The first measure is marked with a circled '22' and 'mp'. The second measure is marked with a circled '23'. The instruction 'Non-legato' is written below the bottom staff.

The E^b emphasis (recall the composer's favouritism of this pitch with its dark colour association in the sonata) also serves the function of a rhythmic spill-point, blurring the sense of barline division. Accented repetition of the E^b provides a natural subdivision into the following metric groupings.

Music example v, *Three Dimensions*; bars 22-26



22 23 24 25 26

5 + 7 + 9

+5 + 5

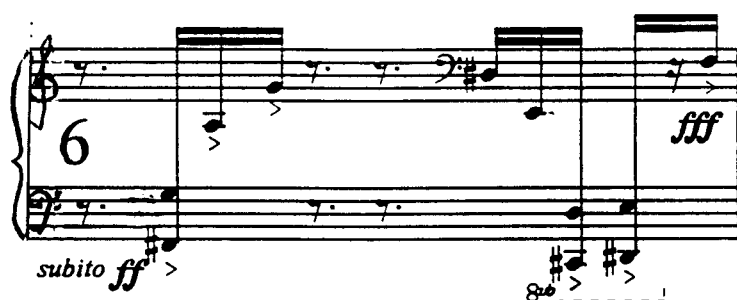
Detailed description: This musical score shows two staves for piano. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (B-flat). The music consists of a continuous, repetitive rhythmic pattern of eighth-note triplets. The score is divided into metric groupings indicated by plus signs and numbers: 5, + 7, + 9, +5, and + 5. The first measure is marked with a circled '22', the second with a circled '23', the third with a circled '24', the fourth with a circled '25', and the fifth with a circled '26'. The instruction 'Non-legato' is written below the bottom staff.

A variety of melodic intervals are encountered in the construction of the triplet figurations. Initially, the minor 6th is retained; thereafter follow minor/major 7th, perfect 5th and major 2nd.

The function of this section is a rhythmic one, announcing the African character with fast and irregular metric displacements.

In the last bar, the triplets fragment and disperse; emphatic minor 9th vertical structures alternate with horizontal 7ths (first minor, then major) with a sudden dynamic intensification.

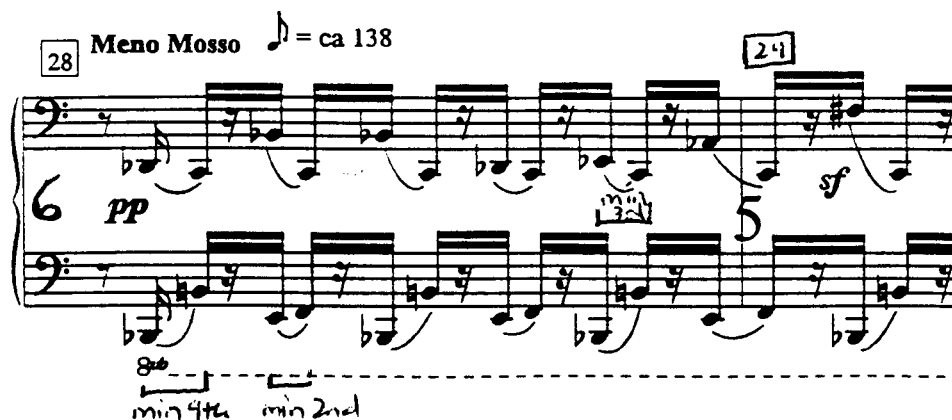
Music example vi, *Three Dimensions*; bar 27



Micro Section 5; bars 28 – 36^{3a}

The stamping effect of a Zulu dance is simulated, commencing at a *pianissimo* dynamic level with the sonority now switched to the low bass register of the piano. The hands play strongly punctuated ($\underline{\underline{\underline{E} E \underline{\underline{7}} E}} \underline{\underline{\underline{E} E \underline{\underline{7}} E}}$) rhythmic patterns in contrary motion. The pitch emphasis now changes to C (used as pedal point in the right hand part).

Music example vii, *Three Dimensions*; bars 28, 29



These rhythmic figurations are continued with metric unit-grouping decreasing in number; from 6 (bar 28) to 5 (bar 29) to 4 (bar 31) to 3 (bars 32, 33). Interval construction favours the minor 2nd and its octave jump (the minor 9th). In bars 32 and 33 minor 2nd cluster structures (in the right hand part) emphasize the *marcato* effect and build the dynamic tension. From bars 33 to 35 rhythmic activity of the left hand increases; an *ostinato* semiquaver pattern undulates round the intervals of descending perfect 5th and ascending minor 2nd and 9th. The lowest bass-line pitch, B^b, now gains eminence. The right hand rhythmic activity disperses with spread-out vertical structures preparing for the next section. The pedal sustains the sounds (bar 36) at a *fortissimo* dynamic level. In the following bar, there is a sudden drop to *piano*, with two quartads built of the superimposition of augmented 4ths (a characteristic African melodic interval) bringing the rhythmic activity to a halt.

Music example viii, *Three Dimensions*; bars 32 – 36^b

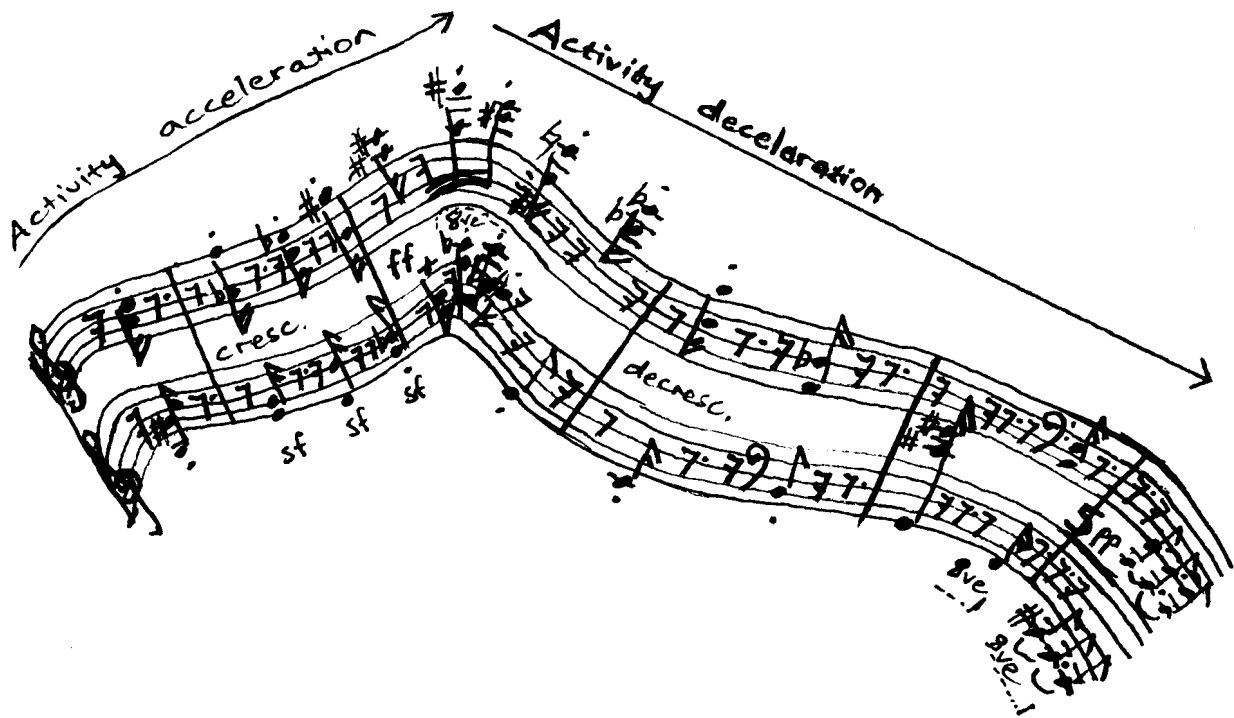
The musical score is presented in two systems. The first system covers bars 32 to 34. The right hand part features a series of triplet chords, with dynamics starting at *sfz* and moving to *p*. The left hand part has a semiquaver ostinato pattern. The second system covers bars 35 to 36^b. The right hand part has sustained chords, with dynamics starting at *sfz*, *ff*, and then *p*. The left hand part continues the semiquaver ostinato. Performance markings include 'Tenuto', 'short', and 'Ped.'.

Micro Section 6; bars 37^{3c} – 42^{4b}

Continuing the rhythmic fragmentation of the right hand part in bars 34 and 35 (see the previous music example), the texture now has a disjointed feel. Rising four-note *staccato* vertical structures ascend from the middle register of the piano to contract in bar 39 with an increase of rhythmic activity. With the dispersion of rhythmic activity (spacing of note units), the pitch level descends to the low register.

The increase and decrease of rhythm and pitch is illustrated by the following graph.

Music example ix, *Three Dimensions*; bars 37^{3c} – 42^{4b}



The ascending melodic pitch contour of the upper right hand part focuses on the interval of a perfect 4th (C – F, E^b (D#) – G#, C# – F#).

This interval refers to the start of *The Call of South Africa*. In the foreword, Zaidel-Rudolph admits to using snatches of the country's former National Anthem. A conse-

quent reference to the Anthem (in a forthcoming section) which is more direct, is here anticipated.

The descending pitch contour of the right hand part features 6ths, linking this structure to former ones.

The section comes to a *fermata* halt (bar 42) with the C# in the lower bass serving a delineating function.

Micro Section 7; bars 42⁵ – 49

The agitated feeling of the previous section is now substituted by an atmosphere of tranquility. Rhythmic activity slows down with the slower tempo indication ($\text{♩} = \text{ca.}104$), and the fairly regular vertical linear grouping of 4- and 5-note structures. The one-bar phrases are written mainly in crotchet note values, with a rhythmic contraction on third beats to clarify the 5 metric division (i.e. 2 + 3 subdivision).

Pitch organisation is simple, with doubling of voice parts between the hands emphasizing the melodic structure. The interval jumps occur in correlation with the rhythmic contraction on third beats; rising minor 3rd figure (bars 43, 45) mirrored by a descending perfect 4th figure (bars 44, 46 and 47).

The sonority of this section contrasts with the previous one in that it remains in the middle and upper registers of the piano initially. Bars 46 and 47 constitute a registral jump to the bass register, with emphasis of an augmented 4th two-note structure in the right hand. (Rhythmic and melodic emphasis of the interval of the 4th is characteristic of African music)

Pitch anchoring (of the lower bass voice) is from B^b to C#. A two-bar textural deviation of a sharply ascending and descending pitch wave of three-note clusters disrupts the chant-like atmosphere, and serves as a bridge to the next section.

Music example x, *Three Dimensions*; bars 43 – 47



♩. = ♩ = ca 104

43

5

left hand cantabile

8^{va}

marcato legato

8^{va}

8^{va}

47

sim.


4

cresc. ad **ff**

8^{va}

Micro Section 8: bars 50 – 58

This section comprises a typically African bilinear rhythmic construction. The one line maintains a consistent metrical pattern which serves as accompaniment to the non-metrical punctuation of the other line.

The right hand *ostinato* consists of a 7-pitch sequence cast into an undulating rhythmic pattern of . As a result, each of the twelve repetitions of the 7-note pattern has a different metric grouping. The sonority here imitates the sound of the *Mbira*, a traditional instrument of African tribes. The resonator of this instrument is either of globular (often the dried hull of a halved pumpkin) or rectangular (cut out of wood) shape. Metal staves, which are tuned to the pentatonic scale, are attached on top to be plucked by the fingers.

The left hand part is of an opposing construction. It comprises the use of different and varied intervallic pitches heard in cross-rhythms against the right hand *ostinato*.

The intervals of the left hand (albeit rhythmically transformed) make a more direct reference to *The Call of South Africa* than the previous instance (see music example ix).

In a socio-political context, the composer's quotation of snatches of an erstwhile national anthem serves a two-fold purpose. In its absorption into a sound world dominated by traditional African tribal effects, it functions as satire. In the proportionately small quantities of its reference, it symbolizes a premonition of political changes yet to come, raising its function to irony.

Music example xi, *Three Dimensions*; bars 50 – 52



5 *subito pp*
legato

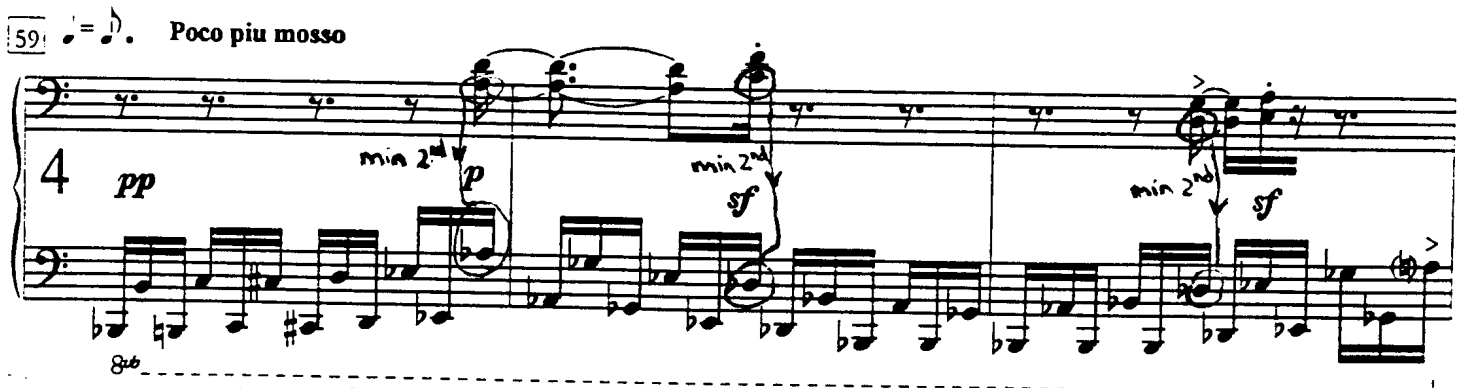
The section comes to a close in bars 57, 58 with regular rhythmic grouping reminiscent of the material of micro section 7.

Micro Section 9; bars 59 – 65

The return of triplet figurations echoes the beginning of the Africa macro section. They are now played by the left hand in a 4-metric division in an ascending and descending broken octave *ostinato* pattern.

Music example xii, *Three Dimensions*; bars 59-61

59. $\text{♩} = \text{♩}$. *Poco piu mosso*



4 *pp*

min 2nd *p* min 2nd *sf* min 2nd *sf*

8[♭]

Horizontally, the off-beat right hand exclamations comprise 2-note structures of consecutive 4ths. Vertically, the construction emphasizes minor 2nds (as indicated in the above music example). The regularity of the parallel 4th figures increases to cause an intensified rhythmic activity in bar 63. The wave-like contour of the left hand patterning reaches a stabile position in bars 65 and 66, creating an exciting *crescendo* (and *accelerando*) of bass sound as an introduction to:

Micro Section 10; bars 66 – 79

The rhythmic drive of this section is very contagious and most accessible to performer and listener alike.

The activity is now allotted to the right hand part with the left hand playing a demarcatory role to elicit metric sub-divisions. Vertically, minor 2nds are once again featured (see the following music example).

The right hand plays fast-moving semi-quaver patterns in duple subdivision. Melodic content of these figurations comprise either ascending or descending fourths; wave-like horizontal contours gradually spiral from the bottom to the top registers of the piano. The 2+2+2+2 subdivision of the first three bars (67—69) is substituted by the hemiola-type (3+3+2) in bars 70 and 71, with the left hand supporting the syncopated effects with accented triadic structures. Thereafter, the duple subdivision is resumed, with the left hand providing contrast with wide intervallic leaps and displaced accentuation.

Music example xiii, *Three Dimensions*; bars 67 – 76

Prestissimo

Musical notation for bars 67-76, *Prestissimo*. The top staff shows a treble clef with a series of eighth notes. The bottom staff shows a bass clef with a series of eighth notes. A circled '67' is written below the first measure of the top staff.

69

Musical notation for bars 69-72. The top staff is in bass clef, showing a series of eighth notes with accents. The bottom staff is in bass clef, showing a series of eighth notes with accents.

73


Musical notation for bars 73-76. The top staff is in treble clef, showing a series of eighth notes with accents. The bottom staff is in bass clef, showing a series of eighth notes with accents. A circled '73' is written above the first measure of the top staff. A circled '10' is written below the first measure of the bottom staff. A circled '8' is written below the second measure of the bottom staff. A circled '8va' is written above the fourth measure of the top staff.

The section is delineated by two structures of sustained sonorities which contrast the dense rhythmic activity and the non-legato articulation of the afore-mentioned 10 bars. The melodic contour of the right hand part (bars 77 and 79) focuses on the interval of a descending major 2nd. This interval and its inversion are rhythmically extended to form the figurations of the next:

Micro Section 11; bars 80 – 83

Demi-semi-quaver figurations played in contrary motion (5 against 9) between the two hands anticipate the mystical qualities of the East. The right hand melodic contour temporarily abandons its major second parameter to feature the melodic intervals of descending major 4th and ascending minor 3rd. A last reference to Africa is thus made.

Music example xiv, *Three Dimensions*; bars 82, 83



4.2.3 An Eastern City Meditates

In the foreword, the composer instructs the performer that this section “... is extremely free with an air of time-lessness. The note values are just an indication of the relative proportion of the notes and must not be taken too literally” (Composer’s Notes, 1974). There is no time signature to this section – it is thus virtually impossible to interpret the note values literally.

The rhythmic structure of the Africa section has now been substituted by a kaleidoscope of sound effects. A variety of colour mutation is evident, achieved by a limited palette of devices. *Glissandi*, *tremolos* and the plucking of the piano’s strings blend extreme dynamic contrasts across the various registers, resulting in novel cluster effects.

A visual investigation (here the presence of barlines proves extremely useful) reveals definite sectional structuring.

Two micro sections can be further subdivided into 3- and 2-bar units, each of individual sonority.

Micro Section 1; bars 84 – 96; subdivides into

Subunit 1; bars 84 –89 (3+3)

Subunit 2; bars 90 –92 (3); link to

Subunit 3; bars 93 – 96 (2+2)

Micro Section 2; bars 97 – 103; subdivides into

Subunit 4; bars 97 – 101 (3+2)

Subunit 5; bars 102, 103 (2); serving the purpose of a Coda

Pitch structuring of the oriental-sounding timbres has its origins in a pentatonic Eastern scale called the *hira-jōshi*.

It is interesting to note that a traditional Japanese instrument, the *koto* (also called the *zokusō*) often uses this scale tuning. This rectangular shaped instrument, made of paulownia wood, has silk strings attached to it which are played by ivory picks.

Interval combinations which characterise structural units are based on the germinal motives of this scale. The following music example illustrates the scale and the germinal motives.

Music example xv, *the hira-jōshi scale*



Micro Section 1; bars 84 – 96

In the first subunit (bars 84 – 89) the right hand introduces the first four notes of the scale, in demi-semiquaver note values in sustained fashion (in bar 84). Combined with the consequent effect of plucked strings, and a string *glissando*, the resulting sonority creates an exotic and distant atmosphere.

The note pitches of the demi-semiquaver pattern in bar 85 constitute a transposed version of the four-note motive. They now have G as root and exhibit the composer's fondness for octave displacement (as is the case with *ostinato* bass figurations in the Africa section; e.g. bars 59-61, music example xii).

In the next bar, the sonorities of a descending *glissando* on the piano strings and a descending chromatic scale on the keys are heard adjacently (with sustained effect by means of the *sostenuto* pedal). The descending motion balances the ascending contour of the opening bar.

Music example xvi, *Three Dimensions*; bars 84 – 86

III Ad libitum

84

Pluck strings in piano

adagio glissando on strings

presto gliss. on strings with back of nail

ppp

p

m.d.

Take over held down notes with left hand senza ped.

5/1

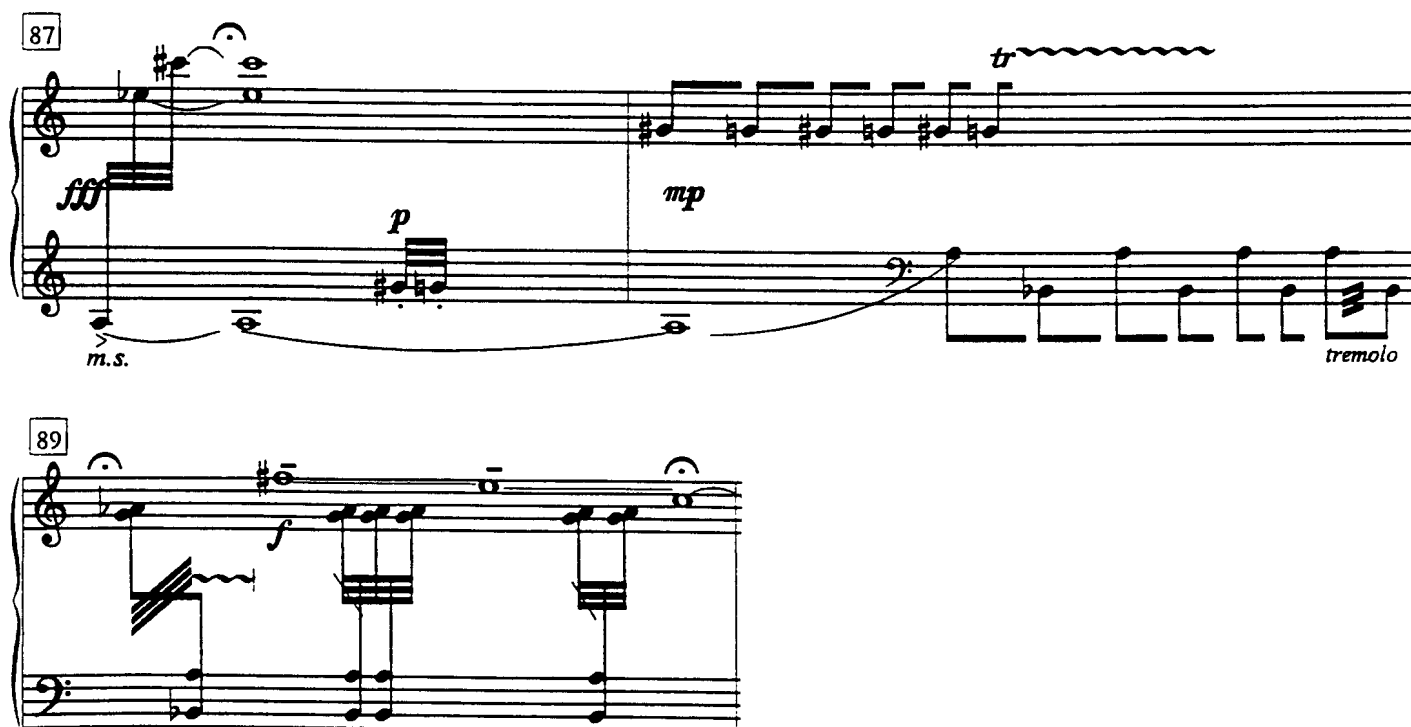
m.s.

The afore-mentioned three bars concentrate on delicate sound contrasts. The *crescendo* in the last bar serves a transitional function into the next three-bar sonority, where sound patterning is more dense and urgent. Bar 87 introduces a C# and E^b (2nd, 3rd and

4th notes of the *hira-jōshi* scale) with the sustained A as its lowest anchoring pitch. An oscillating figure which accelerates into a trill (G# to G \flat ; motive a), is introduced against its sonority. The low pitch level of the left hand part now follows suit to oscillate in a downward motion between A and B \flat (motive a, now inverted). It increases in rapidity and dynamic level to culminate in a tight *tremolo* (heard against this sonority of the trill in the right hand part). An alternating-hand *tremolo* results (in bar 89) to punctuate the introduction of three melodic accents; F#, E and C, in descending motion, played by the pinky of the right hand.

Apart from being based on the intervals of the Eastern scale, the melodic contour of these pitches (descending minor 2nd, followed by descending major third) bears a direct relation to the opening bar of the entire composition (see music example i).

Music example xvii, *Three Dimensions*; bars 87 -89

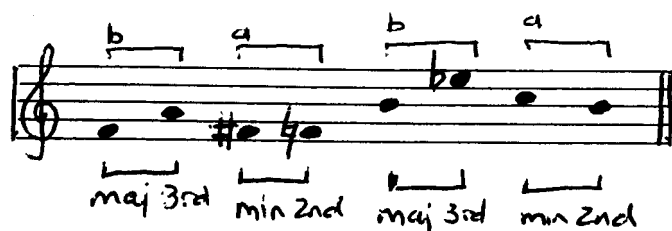


The musical score consists of two systems of piano music, labeled 87 and 89. System 87 (bars 87-89) features a right-hand part with a trill (tr) and a left-hand part with a tremolo. Dynamics include *ff*, *p*, and *mp*. System 89 (bar 89) features an alternating-hand tremolo in the right hand and a melodic line in the left hand. Dynamics include *f*.

The last subunit (bars 93 – 96), echoes a previously heard (bars 88, 89) sonority. This version is now transposed to have E as its anchoring pitch.

It is followed by a contrasting two-bar sonority which closes the entire section. The timbre comprises *glissandi* from the bottom to the top register of the piano. Pitch delineation emphasizes specific intervals. Reducing octave displacements to their basics, the intervals once again show a relation to the eastern scale motives. The following outlay illustrates:

Music example xviii, *Three Dimensions*; bar 95 (interval reduction)



Three arpeggiated ten-note vertical structures, built of superimposed major and augmented 4ths, provide a final delineation to the first micro section (bar 96; closer spacing exhibits minor 2nd distances between pitches). The horizontal pitch contour of the extreme bass and treble voices re-inforces motivic interval construction (descending 3rd followed by descending 2nd).

Music example xix, *Three Dimensions*; bar 96

Micro Section 2 (bars 97 – 103)

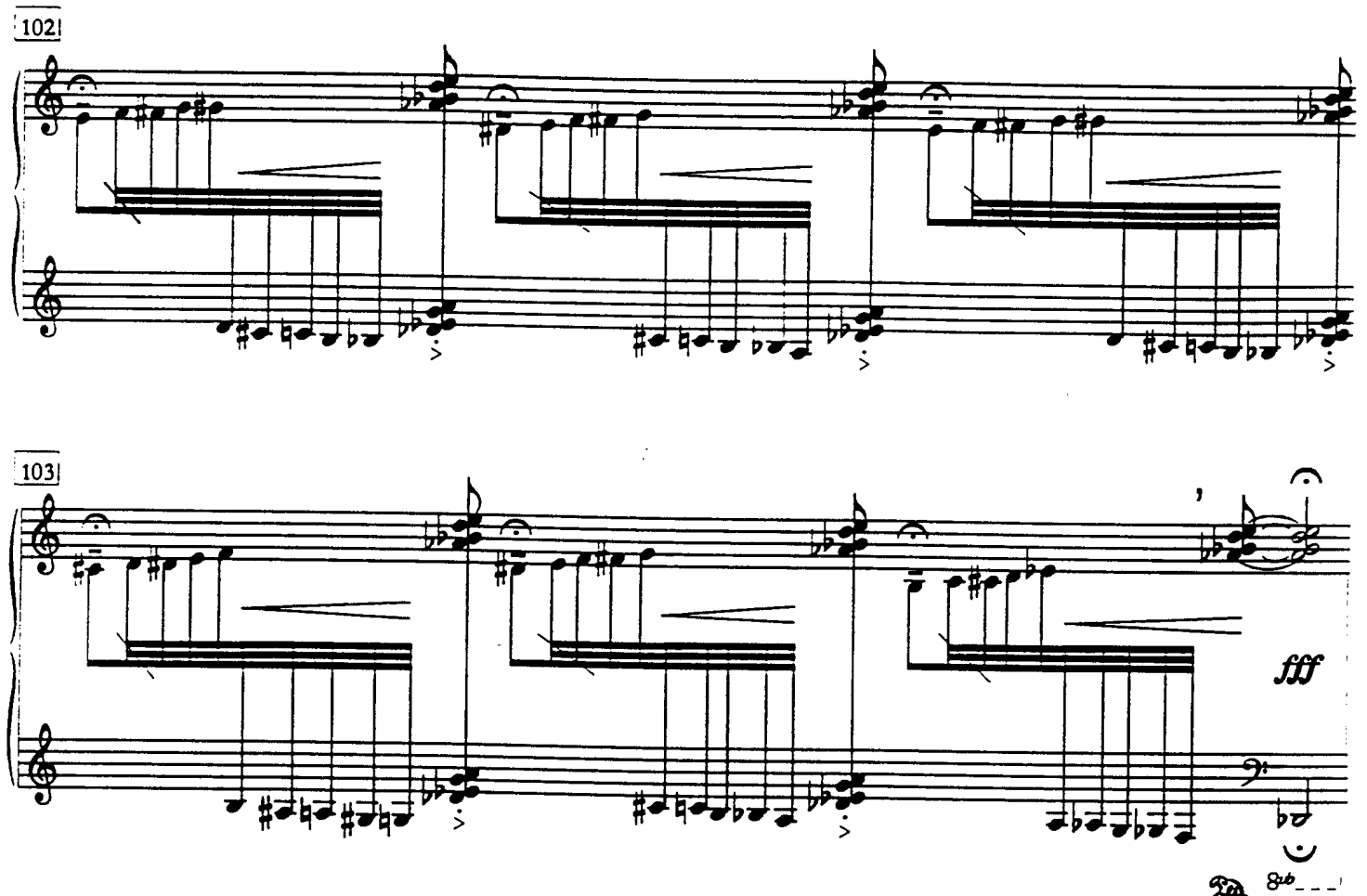
The timbral activity now changes to focus temporarily on a three-bar sonority of strict metric division (7/8; 2+2+3). A six-note motive, initially punctuated by split minor 9th (minor 2nds) *acciacaturas*, follows a descending contour. The intervals of the 3rd (descending minor) and 2nd (descending minor) are once more prevalent. The effect is almost like a brief and nostalgic reference to Africa. The solidity of the rhythmic impetus also serves a preparatory function to the final sonorities which emulate huge waves of cluster sounds.

Music example xx, *Three Dimensions*; bars 97 –99


A major seventh *tremolo* in the lower bass register erupts in a two-bar sonority of enormous *fortissimo* colouration. In bar 101, the right hand demarcates with a succession of major 2nd clusters.

The Coda quotes the well-known religious theme, the *Dies Irae* (E-D#-E-C#-D#-B-[C#]). Accentuation of its melodic contour, which incidentally is built of 2nds and 3rds, is interspersed by frenetic waves of dissonant sounds. Chromatic scale *glissandi* and quaver-note vertical clusters feature the interval of the 2nd. Philosophically speaking, this tempestuous finale to the composition points towards the final apocolypse, when all continents will be united in a single dimension.

Music example xxi, *Three Dimensions*; bars 102, 103



The image displays two staves of musical notation, labeled 102 and 103. Each staff consists of a grand staff with a treble clef on the upper line and a bass clef on the lower line. The music is written in a key with one sharp (F#) and one flat (Bb). The upper staff features a melodic line with eighth and sixteenth notes, often beamed together, and includes dynamic markings such as *mf* and *fff*. The lower staff provides a harmonic accompaniment with chords and moving lines. The notation includes various musical symbols like slurs, accents, and dynamic markings.

4.2.4 Conclusion

Deliberate experimentation with the fusion of avant-garde and African traits has resulted in an eclectic style. Although the work bears three programmatic subtitles, its true narrative goal rests on the emotive power of sounds. The juxtaposing of various sonic effects is achieved with convincing coherence throughout. Sound patterning frequently anticipates forthcoming structural material lending unity and allowing for smooth transitions. The mirroring of elements between opening and closing subsections creates further balance.

The first improvisatory section (*European City*) symbolizes the over-all construction of this work; three building-blocks of contrasting static timbres which are announced respectively.

The second section (*African City*), which represents the structural nucleus of the work, emphasizes rhythmic impetus. The language here comprises almost a ritualistic style of writing; subsections of sustained muted colouration are interrupted by spiky- and disjointed-sounding *staccato* structures. Dense undulating *ostinato* layers are frequently punctuated by dissonant cross-rhythms. Structural manipulation guides sharply ascending and descending pitch contours into the extreme registers of piano. Metric division is extremely varied.

The concluding third section (*Eastern City*) focuses entirely on colour effects. Proportional notation echoes the orientation of the third subsection of the *European City* section. Brief melodic motives, derived from a pentatonic Eastern scale pattern, form the pitch parameters for waves of *glissandi* and *tremolo* sounds. Cyclical patterns of chromatic sounds and bass *ostinatos* are combined; the plucking of the piano's strings creates interesting sonorities.

Apart from the brief references to the National Anthem and the *Dies Irae*, melody *per se* plays a subordinate role. Particular interval choices (generally 2nds and 3rds) govern horizontal and vertical groupings (without reference to controlling harmony) to provide homogeneity to the entire work. Specific intervals characterize the motivic pitch structuring of each subsection. The first section features major and minor 2nds and minor 6ths, the second, major and minor 2nds and perfect and augmented 4ths, the third, 2nds and 3rds (major and minor).

Dynamic application is extremely contrasting. The range varies from the *pp* at the composition's start to the *fff* at the conclusion.

CHAPTER 5

VIRTUOSO 1

From the mid-seventies to the mid-eighties, Zaidel-Rudolph concentrated more on the composition of orchestral and chamber works. When she wrote for the piano, it was mainly in combination with other solo instruments. Representative compositions are *The Fugue that flew away* for flute and piano (1979) and *Four Minim* for 'cello and piano (1982).

In 1987 she received a request from the Unisa Transnet Music Foundation to compose an appropriate solo piano piece for their forthcoming Fourth International Piano Competition. In accepting the commission, Zaidel-Rudolph inadvertently accepted a considerable challenge – to produce a work of technical difficulty without losing sight of its musical content.

Conquering the challenge, she produced the effective *Virtuoso 1*, a work which is not excessively difficult to perform. After having been featured as a compulsory set work of the competition, it did not vanish into obscurity. It has been recorded and re-recorded several times, and it is often included in recital programmes. It is also included in the Unisa Grade VIII syllabus for national piano examinations.

The work exhibits transcultural influences and effects. It contains elements of the African music tradition (in its ebullient rhythms and devices such as motive accumulation) as well as elements of the Jewish culture. The 3rd, or Victory Theme (bar 55), which comprises the central theme of the work, is a direct quotation of an internationally known Hebrew melody called the *Didon Netzach*.

The *Didon Netzach* originated in the early eighties as a result of an interesting incident. The legacy of the late Rabbi Scheerson, an invaluable collection of Jewish literature, was left to a New York library. A nephew of the Rabbi, convinced that it was his inheritance, lodged a hugely published legal claim against the library. In the course of the proceedings, Rabbi Scheerson's wife testified on his behalf, making it abundantly clear that the nephew had no claim to the books. She reaffirmed her late husband's wishes that the collection was to remain in a public place so that anyone could read or study it. Her testimony was so poignant that the judge dismissed the nephew's case as being invalid.

Overjoyed with the outcome, the Rabbi's numerous followers celebrated the victory by singing the *Didon Netzach*. Its tune symbolises the triumph of good over evil.

5.1 FORMAL ELEMENTS

The over-all formal structure shows division into two macro sections, the second a free repetition of the first. These two adjacent sections are supported by a long introduction and a coda on either side.

The outlay adheres to a free binary structure, also called fantasy form by certain cognoscenti (Leichtentritt 1973:374).

As is the case with the previous analyses, different sections are clearly defined by either alleviation, addition or variation of structural elements.

A broad formal scheme follows:

Introduction	;	bars 1-26 ^a ; a declamatory section building tension for;
A	;	bars 27 ^b -74;
1 st theme	;	bars 27 ^b - 35



2 nd theme	‘	transformation of 1 st theme material; bars 36 – 48
Link	;	bars 49 –54; transition to the
3 rd (Victory) Theme	;	the central theme; bars 55 – 74
A ¹	;	bars 75 – 113; free repetition of A;
1 st Theme	;	bars 75 – 84
2 nd Theme	;	bars 85 – 94; with extended and varied
repetition	;	bars 95 – 104
3 rd Theme	;	combined with link theme; bars 105 – 113
Coda	;	bars 114 – 128

The form can also be described as *rondo* (Ferreira 1995:60). The free binary interpretation is however preferred, because thematic material of all three themes of the respective A sections is closely related in motivic structuring. Another element to support this interpretation is the definite re-instatement of the 3rd theme to complete the A¹ section (albeit in a shortened version, bars 105 – 113).

5.2 TONAL STRUCTURE

The sections which contain triadic figures, e.g. the jazzy 1st theme (bar 28, see forthcoming music example vi) often exhibit bitonal structuring. The dual effect is also discernible in the 2nd theme where two implied key centres are superimposed. The left hand is centered round a G# pitch whilst the right hand emphasizes G \sharp (bar 37, see music example viii). The link to the 3rd theme (bars 49-52; music example xi) shows thematic material passing through three adjacent tonal centres (B, E^b and G). The 3rd theme in itself exhibits an E^b/D polarity (bars 55-58, music example xii).

However, triadic structuring does not comprise a general characteristic element. The afore-isolated instances of bitonality occur too seldom to establish it as the all-

pervading procedure. Suffice it to say, that although tonal centres are generally implied, they are never expressed literally.

Horizontal linear structuring, with melodic motives transformed to create a large variety of pianistic patterns, plays a more important role than vertical construction. Two-part texturing in fact constitutes about two-thirds of the composition's length. Closer investigation into melodic structures shows the emphasis of certain pitches by means of reiteration or accentuation to delineate sectional divisions (much in the fashion of *Sonata no. 1*).

The following scheme illustrates how certain pre-eminent pitches anchor the various sections

Macro section	Micro section	Bar numbers	Anchoring pitch classes	Subsidiary pitches
Introduction		1 - 27 ^a	C#	E, D#, F#, E ^b (=D#)
A		27 ^b - 74	C#	
	1 st Theme	27 ^b - 35	C#	D, B
	2 nd Theme	36 - 48	G#/G - B	G# - implied V function in C#
	Link	49 - 54	B	E ^b G
	3 rd (Victory) Theme	55 - 74	D/E ^b - C#	A ^b / A , B
A ¹		75 - 113	C# - E ^b	
	1 st Theme	75 - 84	C#	D, B
	2d Theme; subunit 1	85 - 94	A#/A	
	subunit 2	95 - 104	G#/G	
	Link and 3 rd (Victory) Theme	105 - 113	B - E ^b (=D#)	
Coda		114 - 128	E ^b (=D#)	

Overall tonal-anchoring thus follows the pattern: C# - G# - C# - E^b (D#).

5.3 THEMATIC STRUCTURE

Transformation and variation constitute characteristic devices of thematic structuring, seen in e.g. the manner in which the 2nd theme grows forth from the 1st. Motivic manipulation plays an important role; intervallic constituents are frequently extracted from original surroundings to function independently or to be combined with other elements.

5.3.1 Introduction; bars 1 – 26^a

This section concentrates on the horizontal movement of figurations. The technical problem (fast moving patterns of varied intervallic content) has been transformed to serve a motivic function. Reminiscent of patterning in the Africa section of the *Three Dimensions*, the left hand plays fast-moving triplet quaver-figurations (bars 1 – 19⁴). The octave-jump device is prevalent with minor 2nds becoming minor 9ths.

Interesting is the bilinear construction of the left hand figurations. The top line forms a spill-motive, pivoting round C#, whilst the bottom line creates a C# pedal point.

Music example i, *Virtuoso 1*, bar 1

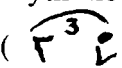
Ritmico ♩ = ca 144



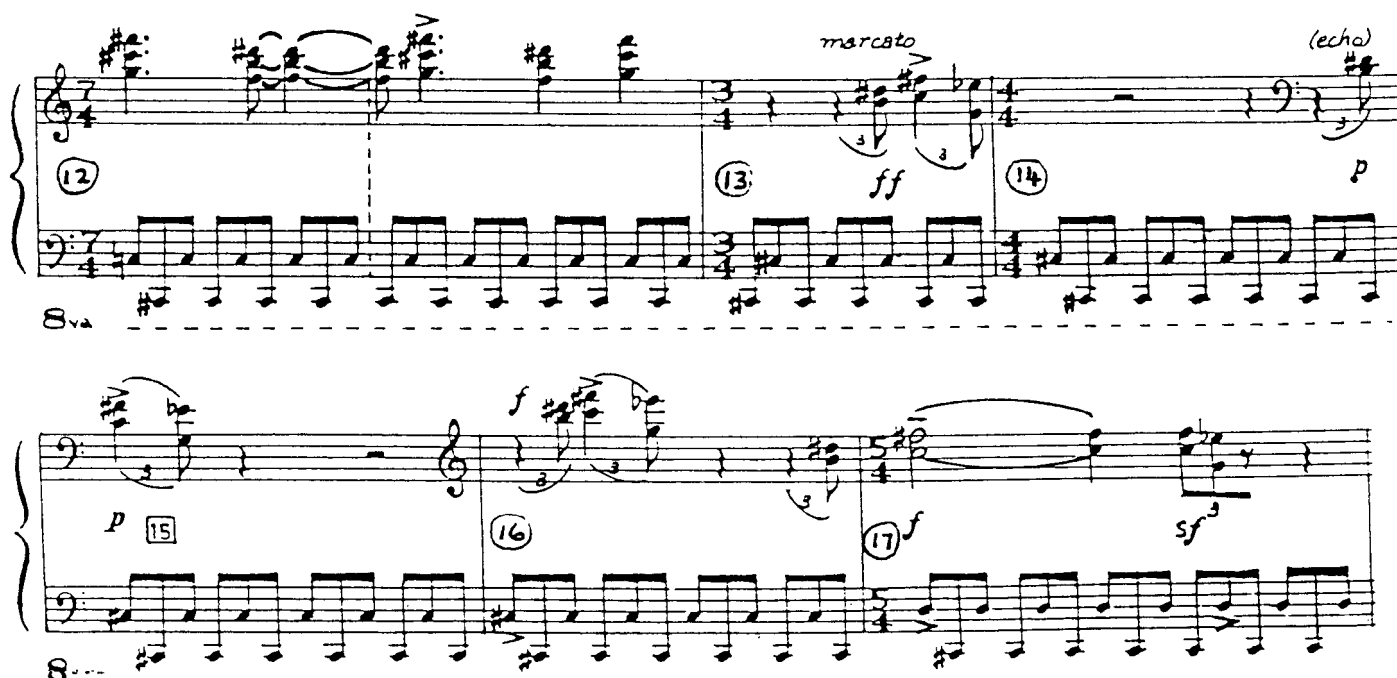
8 va bassa *pp*

The right hand entries also comprise triplet quaver-figurations; horizontal consecutive tritones form an ascending contour. This figuration re-appears in fragmented form at irregularly spaced metric intervals against the left hand *ostinato*, accumulating in length at each consecutive entry. The resultant urgency of each new extension, and the culmination of its contour (ascending with a *crescendo* through a registral compass of

The announcement of this theme is interrupted by a reiteration of the *anacrusis* motive by the right hand, now extended over three bars (bars 9 – 11). The device of textural interspersion to strengthen the impact of thematic structure is often favoured by the composer (e.g. the *Allegro* of the *Sonata no.1*).

A continuation of the triadic theme exhibits inversion of its initial melodic line as well as rhythmic extension. The right hand three-unit declamations which follow are rhythmic manipulations of the germinal minor 3rd motive (bars 13 – 19^{4b}). The rhythm () corresponds to Sergei Prokofiev's (1891-1953) in the bass part of the third movement of his seventh sonata (Op.83).

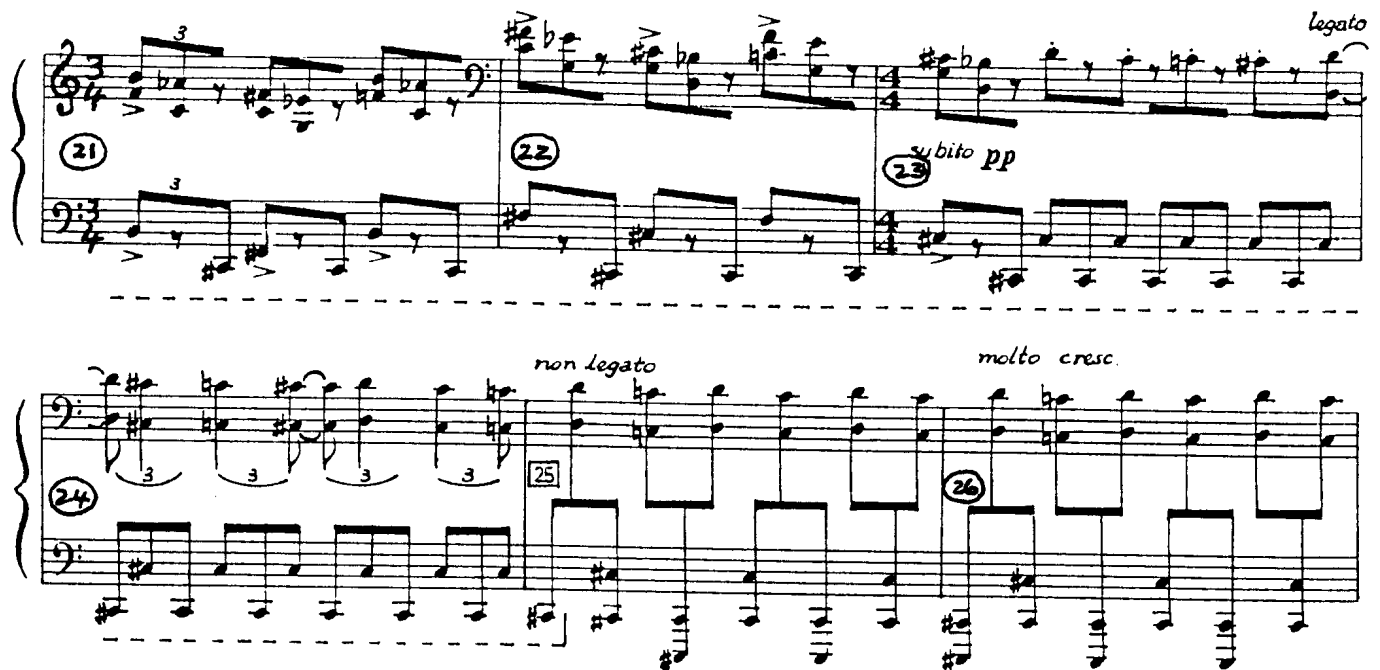
Music example iv, *Virtuoso I*; bars 12 – 17



Bars 19^{4c} – 23¹ constitute a textural condensation. The left hand abandons its triplet undulation to function as placement support for the right hand, emphasizing the regularity of rhythmic spurts by means of accentuation and octave doubling. The intervals of the 3rd and 4th are eminent.

From bar 23² a sudden drop in dynamic level to *pianissimo* highlights a further textural and thematic change. Balancing the opening bars of the composition, the music repeats the spill-motive (see music example i), now in *staccato* articulation in the right hand part. The left hand resumes its triplet *ostinato* pattern, confined here to a C# octave oscillation. A further elaborated version of the spill-motive follows (bars 25 – 26). The doubled-octave *tremolando* arrangement between the two hands allows for a truly pianistic climax-building.

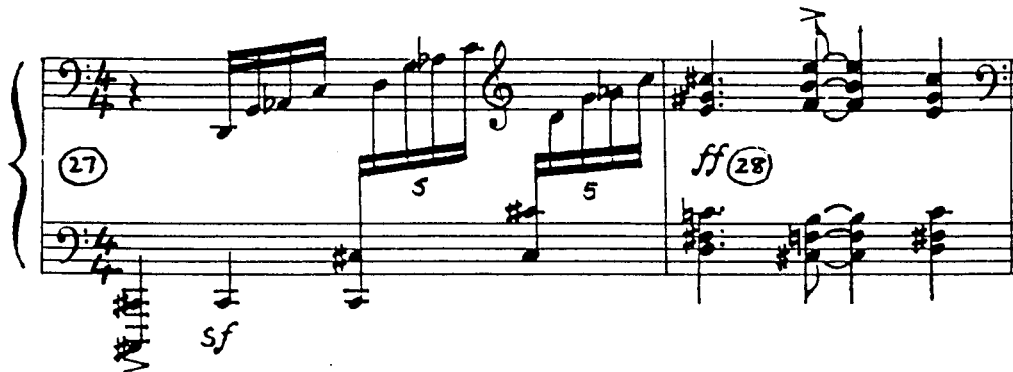
Music example v, *Virtuoso I*; bars 21 – 26



5.3.2 The A Section, bars 27 – 74

The 1st theme, which introduces the A macro section, symbolises a summarised reference to the elements of the Introduction, i.e. *anacrusis* pattern culminating in rhythmic pattern. The *anacrusic* 1-bar segment, a sharply ascending semi-quaver run, reaches its summit in a 1-bar segment of six-note chordal structures.

Music example vi, *Virtuoso I*; bars 27, 28



The chordal segment (bar 28) shows a mirror-imaging of melodic contour between the two hands. Motivically, it shows a direct relation to the introduction theme (music example iii).

The accumulation technique is once again prevalent. The 1st theme grows in length at each of its re-statements. The first 2-bar announcement (music example vi, bars 27, 28), is followed by another 2-bar repetition, with metric extension of the chordal segment to complete the thematic material (bars 29, 30), with a 4-bar extension completing the subsection (bars 31 – 35). From bar 34^b the right hand part shows a textural change with the subtle introduction of semi-quaver motives which anticipate the advent of a subsequent structure.

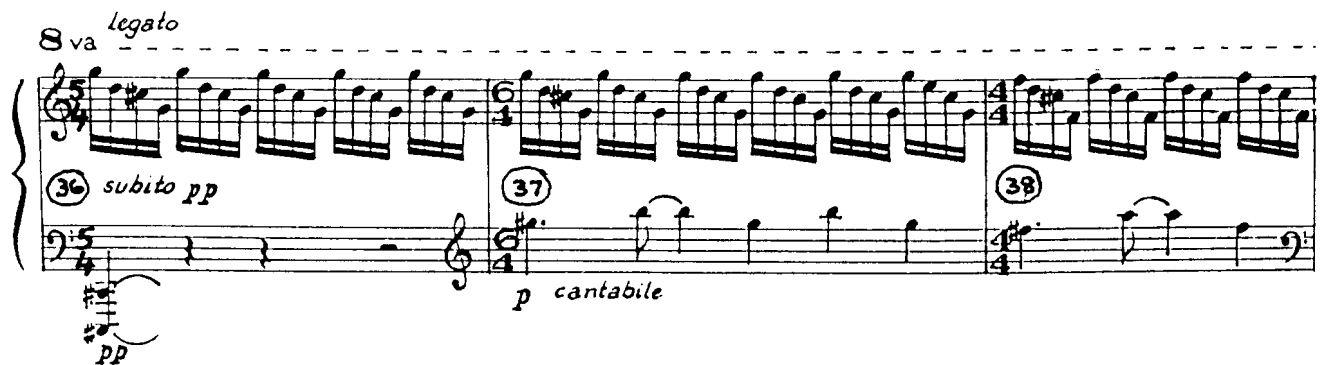
Music example vii, *Virtuoso 1*; bars 29 – 35



The musical score is presented in three systems. The first system contains bars 29 and 30. Bar 29 begins with a *mf* dynamic and features a melodic line in the right hand with a quintuplet of eighth notes. Bar 30 continues this melodic line with a *f* dynamic. The second system contains bars 31 and 32. Bar 31 has a quintuplet of eighth notes in the right hand, and bar 32 continues with a *f* dynamic. The third system contains bars 33, 34, and 35. Bar 33 starts with a *ff* dynamic. The right hand plays a melodic line with fluid semi-quaver figures, and the left hand plays a cantabile melody in single note values.

The 2nd theme, adhering to conventional use, is of a lyrical character, effecting in a contrasting change of sonority and texture. The right hand plays (at *pianissimo* level) an accompaniment of fluid semi-quaver figurations; melodic construction consists of the perfect 4th followed by the augmented 4th. The left hand completes the homophonic texturing by playing an expressive *cantabile* melody in single note values against the accompaniment. This melody is a transformed version of the 1st theme.

Music example viii, *Virtuoso 1*; bars 36 – 38



The *anacrusis* textural structuring is maintained in this subsection. In bar 39, an ascending semi-quaver run with rhythmic doubling between the hands anticipates the next theme entry.

Music example ix, *Virtuoso 1*; bar 39, L.H.



Subsequent entries of thematic material also exhibit a consistent use of motivic accumulation. The first 2-bar subunit (bars 37, 38, music example viii), by means of rhythmic and melodic extension, is transformed into a 4-bar subunit (bars 40 – 43). A further 2-bar subunit shows a new directional contour (bar 45, L.H.). This descending linear pattern (emphasizing a b minor 7th sonority) comprises an augmented contour version of the right hand figurations. Its intervallic content shows an inversion of the *anacrusis* (music example ix) content.

A gradual diminution of note values in the left hand (in conjunction with metric changes) adds to the textural density. The semi-quaver doubling and the *molto crescendo* dynamic application sharply delineates this subsection.



8va

45

46

8va

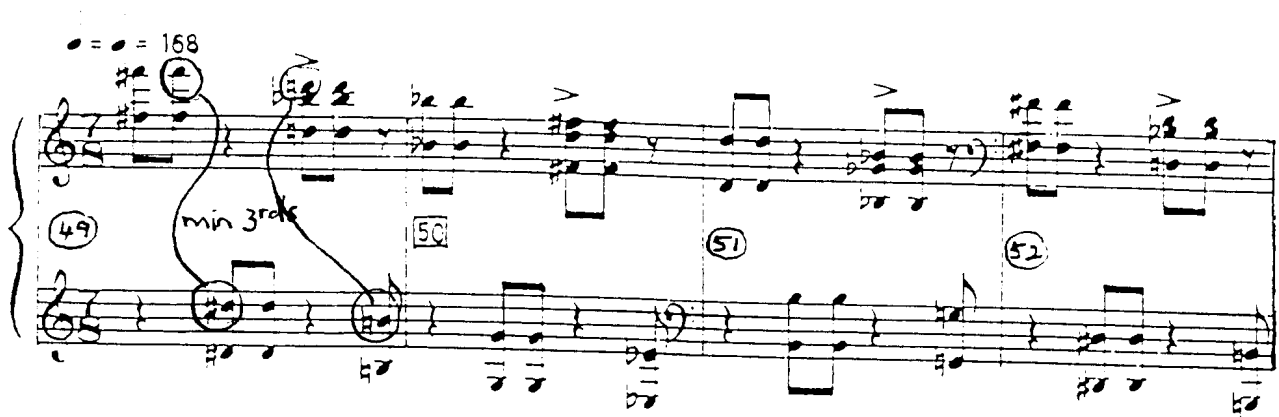
47

cresc. molto

48

The link (bars 49 – 54) marks a rhythmic and textural change. A one-bar pattern of alternating octave and three-note structures featuring the descending minor 3rd interval (derived from the material of the previous music example) is repeated sequentially three times. These extensions result in a sharply descending contour to propel the sonorities into the middle and low bass registers.

Music example xi, *Virtuoso 1*; bars 49 – 52



♩ = 168

49

min 3rds

50

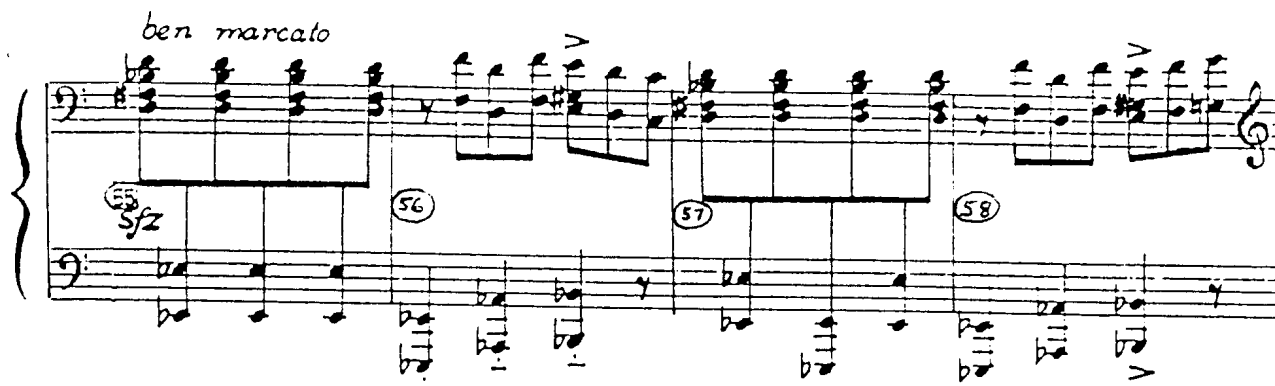
51

52

The following two bars align the sonority into a fixed position whilst anticipating the thematic material of the 3rd theme (the function is once again *anacrusic*).

The 3rd (or Victory) theme, which symbolises the conquering of good over evil, comprises a 4-bar unit. The last 2-bar subunit (bars 57, 58) is, apart from an inverted tail-end in the right hand, an exact repetition of the first (bars 55,56). This jubilant rhythmic theme which exhibits melodic emphasis of the intervals of the 3rd (minor) and 2nd (minor and major) is built on an E^b left hand pedal. As mentioned already this results in a D/E^b tonal duality.

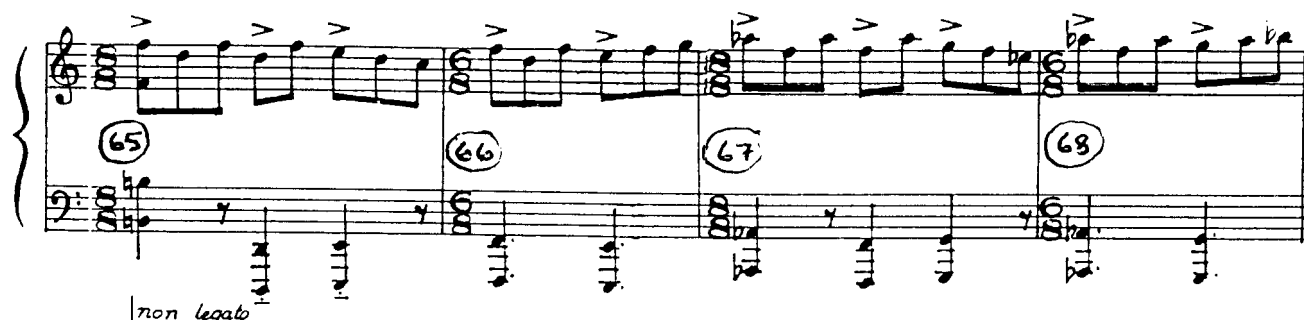
Music example xii, *Virtuoso 1*; bars 55 – 58



The four-bar unit is repeated sequentially in a higher register with transposition at the tritone (bars 59 – 62), resulting in an A^b /A[♯] tonal duality. A two-bar subunit (bars 63, 64) follows, which is an octave higher repetition of a previous subunit (bars 57, 58), to re-establish the D/E^b bitonal anchoring.

The following ten-bar unit can be subdivided into five two-bar subunits. It constitutes a percussive sounding sonority with rhythmic transformation of the motivic content of bar 56 into an urgently undulating linear structure. The left hand contour, which punctuates with octaves, is reminiscent of the spill-motive heard in the introduction.

Music example xiii, *Virtuoso 1*; bars 65 – 68

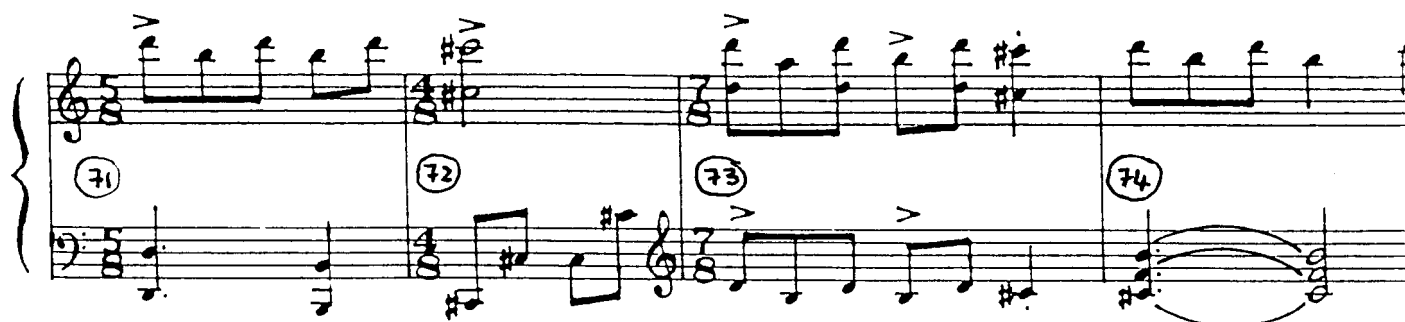


non legato

As can be seen in the previous music example, the 2-bar thematic structure is transposed sequentially in bars 67 and 68. Another transposition (bars 69, 70) follows, lending tremendous tension in accordance with the *molto crescendo* indication.

In bars 71 to 74, thematic material stabilises on a registral plateau. Two two-bar sub-units, with the second an extension of the first (71, 72 and 73, 74) mark a transition into the repetition of the A macro section. Noteworthy here is the emphasis of the C# pitch to prepare the subsequent structuring.

Music example xiv, *Virtuoso 1*; bars 71 – 74



5.3.3 A¹ Section, bars 75 – 113

The first theme is repeated in a slightly varied manner (bars 75 – 84). It is announced an octave higher than originally; it is also extended further. The subunit bar-division is now three (bars 75 – 77), plus five (bars 78 – 82), plus a two-bar extension of bar 82 (bars 83, 84).

Repetition of the second theme constitutes a longer version. The original statement (bars 36 – 48) is thirteen bars in length. The extended version is now constructed to divide into two subsections of respectively seven and thirteen bars long.

In the first subsection (bars 85 – 91), the textures are inverted; the left hand plays the water-like accompaniment whilst the right hand plays the *cantabile* theme, now with octave doubling. The pitch level also differs when compared to the original. Transposition has resulted in eliciting of an A#/B tonal duality.

Music example xv, *Virtuoso 1*; bars 85, 86



The second subsection (bars 92 – 104), is almost an exact repetition of bars 36 – 48; melodic material is once again allotted to the left hand, now also doubled in octaves. It commences without the one-bar *anacrusis* effect (bar 36) of the initial statement. The seven-bar subsection which precedes it, has now fulfilled the preparatory function. The

omission is now balanced by a rhythmic extension at its close, resulting in an additional bar (when compared to the original, music example x).

Music example xvi, *Virtuoso I*; bars 100-104

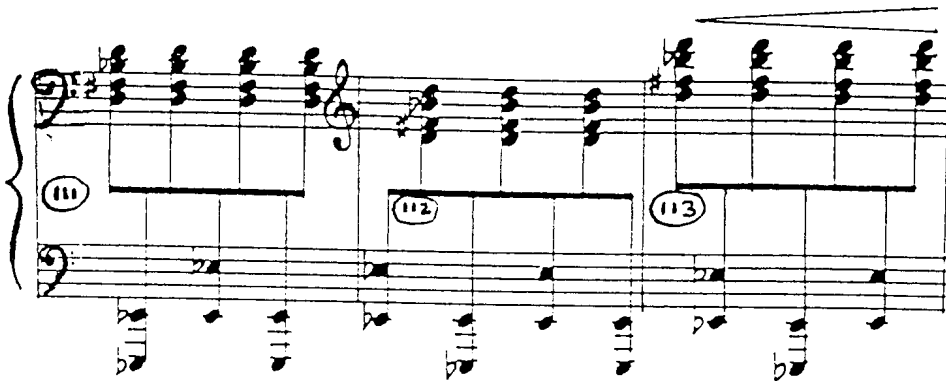


The musical score for Music example xvi, *Virtuoso I*, bars 100-104, is presented in two systems. The first system (bars 100-102) features a right-hand part with a steady eighth-note pattern and a left-hand part with a more complex rhythmic structure. The instruction "cresc." is written above bar 101, and "non legato" is written below the first system. The second system (bars 103-104) continues the right-hand pattern and the left-hand part. The instruction "molto cresc." is written above bar 104.

The final subsection of A (bars 105 – 113) combines shortened versions of the original link and third (victory) theme. It can be divided into four subunits of two (bars 105, 106) plus two (bars 107, 108) plus two (bars 109, 110) plus three (bars 111, 113) lengths.

The second subunit (bars 107, 108) makes a final declamatory reference to the third theme. The last subunit (bars 111 - 113), which constitutes the dynamic climax of this section, consists of three repetitions of the first segment of the third theme; right hand octave displacements result in a huge ascending sonority.

Music example xvii, *Virtuoso I*; bars 111 – 113



5.3.4 Coda

The virtuoso fifteen-bar long coda is characterised by dense rhythmic activity with both hands playing semi-quaver figurations in contrary motion. A wide descending thematic contour, and a dynamic range which extends from *pp* to *fff*, propels the music to the final bar.

Construction of the semi-quaver patterns is based on the intervals of the second theme's *ostinato* figurations (thirds and tritones, see music example x). The left hand patterns provide an E^b pedalpoint followed by a Lydian 4th. The rhythmic accentuations of the right hand highlight the interval of the (major and minor) third.

Music example xviii, *Virtuoso I*; bars 121 – 129



5.3.5 Rhythm and Metre

The *Virtuoso I* is characterised by an undulating rhythmic impetus creating an atmosphere of exuberant vitality. Analogous to its thematic construction, rhythmic structures frequently comprise single horizontal linear design. Quaver and semi-quaver figurations, in either triple or duple division, impart a fast and dense rhythmic motion.

Such figurations are used with a two-fold purpose; to lend articulation to the internal pulse structure, and to provide *ostinato* accompaniment layering for melodic material (e.g. the second theme). In some instances, brief rhythmic motives in cross-metric relation are used to punctuate the opposing *ostinato* layer (e.g. bars 13 – 17; music example iv).

The first subject material constitutes contrasting rhythmic textures. Fast semi-quaver density is succeeded by jazzy syncopated chord structuring employing longer note values (bars 27, 28; music example vi).

In the foreword to the score, Zaidel-Rudolph points out that “...the spirit of Africa is reflected in the ... constantly changing metre” (Composer’s Notes, 1988). Changes occur no less than 64 times throughout the entire composition. However, the changes do not occur at consistent intervals, nor do they exhibit a numerically ordered system. A subsection of e.g. the 3rd theme shows a metric change in every consecutive bar (bars 65 – 68; music example xiii). Material of 1st theme extensions also exhibits constant changes.



Music example xix, *Virtuoso 1*; bars 81 – 84

Metric subunit division is also extremely varied. In some instances, dynamic accentuation correlates with metric subdivision:

Music example xx, *Virtuoso 1*; bar 20

In other instances, accentuation of weak beats obscures the pulse:

Music example xxi, *Virtuoso 1*; bar 28



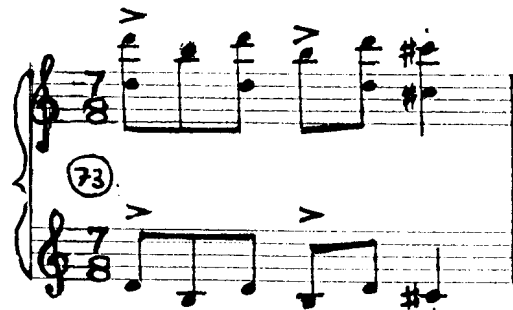
Regular metre sometimes exhibits irregular subdivision.

Music example xxi, *Virtuoso 1*; bar 69



Assymmetric time signatures show different subdivisions. 7/4 is e.g. subdivided as either 4+3 or 3+4.

Music example xxii, *Virtuoso 1*; bars 105 and 73



5.4 CONCLUSION

This one-movement work represents Zaidel-Rudolph's return to a true idiomatic virtuoso style. Although exploiting the technical aspects of piano playing, it can be better described as an exercise in variety of touch and interpretation.

A marked vigour runs through its pages with well contrasted material lending structural balance to its close-knit form. Chordal structures in jazzy syncopated rhythms oppose the linearity of *moto perpetuo* figurations. Dynamic indications are well correlated to sectional and textural changes.

Although well contrasted, the melodic material comprising the various themes is inherently related. Similar to the *Sonata no.1*, organic growth from germinal motives is discernible. The interval of the minor third is predominant in motivic construction.

The structure shows a further parallel to the *Sonata no.1* in that certain pitch levels are used to anchor and delineate sections. Even though isolated instances of triadic harmony and bitonal implication are present, the cohesion rests on a system of free tonality. Where the structure of the *Three Dimensions* focused on timbral contrasts, the structure now focuses on rhythmic and technical variety.

A correspondence in rhythmic patterning between the *Three Dimensions* and this composition is to be found in the *ostinato* figurations. The rhythmic motion is defined by its frequent metric changes with dynamic accentuation lending propulsion to the fast-moving tempi. Motivic and rhythmic elaboration are interdependent with an extended range of metric subdivisions highlighting specific interval contours.

CHAPTER 6

ADDENDUM I: *SONATA NO.1* RE-EDITED

This composition by Zaidel-Rudolph has as yet not been published officially. The forthcoming score (a copyist's version of the original manuscript) is included with her permission.

The copy is very clear and legible. It unfortunately lacks sufficient expression indications. The writer saw it fit to add details; suggestions as regards phrasing, dynamics, articulation, fingering and pedaling are written in brackets.

The following errata were discovered:

Erratum 1:

First movement, the repeats of respectively 59, 60, and bars 185, 186, are not marked in the score.

Erratum 2:

First movement, bar 100; omission of a sharp sign (F#) in the right hand part.

Erratum 3:

First movement, bar 112; a G instead of an F clef.

Erratum 4:

Canon, bar 145; omission of a natural sign (G \natural) in the right hand part.



SONATA

No I

for piano

Jeanne Zaidel - Rudolph



SONATA NO. 1

Jeanne Zaidel-Rudolph

(Allegro $\text{♩} = 104-116$)
(con brio)

① *mf* (marcato)

② (p) *marcato* (*mp*)

⑩ (*mf*) *crescendo*



(poco slentando e crescendo)

13 *f*

(1st)

(A tempo)

16 *mp*

19 *sf*

marcato (mf)

rit.

sf

(poco meno mosso e tranquillo)

subito (A tempo)

22 *p dolce*

mf





8^{va}

Handwritten musical score for measures 37-40. The score is written on two staves. Measure 37 is circled. The music features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass line is in the bass clef. There are various dynamics and articulations, including accents and slurs. A handwritten note "(piu cresc.)" is present above measure 39. A circled measure number "40" is at the start of the second system.

8^{va}

Handwritten musical score for measures 41-45. The score is written on two staves. Measure 41 is circled. The music features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass line is in the bass clef. There are various dynamics and articulations, including accents and slurs. A handwritten note "(A tempo)" is present above measure 43. A circled measure number "40" is at the start of the first system. A circled measure number "43" is at the start of the second system. A circled measure number "45" is at the end of the second system. A circled measure number "46" is at the start of the third system.

marcato (molto ritmico)

Handwritten musical score for measures 46-49. The score is written on two staves. Measure 46 is circled. The music features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass line is in the bass clef. There are various dynamics and articulations, including accents and slurs. A circled measure number "43" is at the start of the first system. A circled measure number "46" is at the start of the second system. A circled measure number "49" is at the end of the second system.

Handwritten musical score for measures 50-53. The score is written on two staves. Measure 50 is circled. The music features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass line is in the bass clef. There are various dynamics and articulations, including accents and slurs. A circled measure number "46" is at the start of the first system. A circled measure number "50" is at the start of the second system. A circled measure number "53" is at the end of the second system.



Handwritten musical score system 1. Treble clef. Measure 49 circled. Includes notes, slurs, and dynamic markings like *leggiero*. Fingerings (1-4) are indicated above notes.

Handwritten musical score system 2. Bass clef. Measure 52 circled. Includes notes, slurs, and dynamic markings like *(p) (leggiero)*. Fingerings (1, 2, 3) are indicated above notes.

Handwritten musical score system 3. Bass clef. Measure 55 circled. Includes notes, slurs, and dynamic markings like *crescendo (molto)* and *ff*. A section is marked *(strepitoso)*. A bracketed section is labeled *8^{va}.....*.

Handwritten musical score system 4. Bass clef. Measure 58 circled. Includes notes, slurs, and dynamic markings like *(f) (cresc.)*. A bracketed section is labeled *(To be repeated (Erratum 1))*. A section is labeled *8^{va}.....*. Two circled annotations indicate *59, 61 bars* and *60, 62 bars*.



Musical score system 1, measures 63-65. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major). The lower staff is in bass clef with a key signature of one flat. Measure 63 is marked with a circled '63' and a dynamic marking of '(pp)'. Measure 64 has a dynamic marking of '(mp)' with an arrow pointing to '(p)'. Measure 65 has a dynamic marking of '(p)'. The music features melodic lines in both hands with various articulations and dynamics.

Musical score system 2, measures 66-68. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. Measure 66 is marked with a circled '66' and a dynamic marking of '(mf)'. Measure 67 has a dynamic marking of '(mp)'. Measure 68 has dynamic markings of '(sf)' and '(poco rit.)'. The music includes melodic lines and chords with dynamic markings and a 'poco rit.' instruction.

Musical score system 3, measures 69a-70a and 69b. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The system is divided into two parts: 1. (A tempo) and 2. (rit.). Measure 69a is marked with a circled '69a' and '(rit.)'. Measure 70a is marked with a circled '70a'. Measure 69b is marked with a circled '69b'. The music features rhythmic patterns and dynamic markings.

Musical score system 4, measures 70b-71. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. Measure 70b is marked with a circled '70b'. Measure 71 has a dynamic marking of '(p)'. The music includes melodic lines and chords with dynamic markings.



Musical score system 1, measures 73-75. The system consists of a grand staff with treble and bass clefs. Measure 73 is marked with a circled number 73 and the instruction "(cresc.)". The music features a melodic line in the treble clef and a bass line in the bass clef. A large slur covers the entire system. The key signature has one sharp (F#).

Musical score system 2, measures 76-78. The system consists of a grand staff with treble and bass clefs. Measure 76 is marked with a circled number 76 and the instruction "(forte)". The music features a melodic line in the treble clef and a bass line in the bass clef. A large slur covers the entire system. The key signature has one sharp (F#).

Musical score system 3, measures 79-81. The system consists of a grand staff with treble and bass clefs. Measure 79 is marked with a circled number 79 and the instruction "p (subito)". Measure 81 is marked with the instruction "(poco rit.)". The music features a melodic line in the treble clef and a bass line in the bass clef. A large slur covers the entire system. The key signature has one sharp (F#).

Musical score system 4, measures 82-84. The system consists of a grand staff with treble and bass clefs. Measure 82 is marked with a circled number 82 and the instruction "(A tempo pp)". The music features a melodic line in the treble clef and a bass line in the bass clef. A large slur covers the entire system. The key signature has one sharp (F#).



Musical score system 1, measures 85-87. Treble clef, 9/8 time signature. Measure 85 starts with a circled number 85 and a dynamic marking *mf*. The system includes a grand staff with treble and bass clefs, a piano part with chords, and a bass line with a wavy line. A slur covers measures 85-87. A circled number 87 is at the end of the system.

Musical score system 2, measures 88-90. Treble clef, 9/8 time signature. Measure 88 starts with a circled number 88 and the instruction *Subito piano*. The system includes a grand staff with treble and bass clefs, a piano part with chords, and a bass line with a wavy line. A slur covers measures 88-90. Dynamic markings include *(p)* and *(cresc.)*. A circled number 90 is at the end of the system.

Musical score system 3, measures 91-93. Treble clef, 9/8 time signature. Measure 91 starts with a circled number 91. The system includes a grand staff with treble and bass clefs, a piano part with chords, and a bass line with a wavy line. A slur covers measures 91-93. A dynamic marking *(dim.)* is present. A circled number 93 is at the end of the system.

Musical score system 4, measures 94-96. Treble clef, 9/8 time signature. Measure 94 starts with a circled number 94 and a dynamic marking *mp*. The system includes a grand staff with treble and bass clefs, a piano part with chords, and a bass line with a wavy line. A slur covers measures 94-96. A circled number 96 is at the end of the system.



Handwritten musical score for measures 97-100. The score is written on two staves (treble and bass clef). Measure 97 is marked *mf*. Measure 98 is marked *(p)*. The music consists of chords and melodic lines with various articulations and dynamics.

Erratum 2

Handwritten musical score for measures 100-102. Measure 100 is circled and has an arrow pointing to it from the text "Erratum 2". Measure 100 is marked *(100)*. Measure 101 is marked *cresc.*. Measure 102 is marked *(3)*. The music features chords and melodic lines with dynamics and articulations.

Handwritten musical score for measures 103-105. Measure 103 is marked *(103)* and *f (subito)*. Measure 104 is marked *(poco cresc.)*. Measure 105 is marked *(p)* and *(molto cresc.)*. The music consists of chords and melodic lines with dynamics and articulations.

Handwritten musical score for measures 106-108. Measure 106 is marked *(106)*. Measure 107 is marked *(sf)*. Measure 108 is marked *(sf)*. The music consists of chords and melodic lines with dynamics and articulations.



Handwritten musical score for measures 109-111. The score is written on two staves (treble and bass clef). Measure 109 is circled. Dynamics include *(sf)* and *(-)*. A *(sempre ff)* marking is present in measure 110. The key signature has two sharps (F# and C#).

Handwritten musical score for measures 112-114. Measure 112 is circled and labeled "Erratum 3)". A large bracket spans measures 112-114. Dynamics include *(rit.)* and *(sf)*. A tempo change to *(A tempo)* occurs in measure 114. The key signature has two sharps.

Handwritten musical score for measures 115-117. Measure 115 is circled. Dynamics include *(piu cresc.)*. The key signature has two sharps.

Handwritten musical score for measures 118-120. Measure 118 is circled. Dynamics include *(f)* and *(>)*. The key signature has two sharps.



Musical score system 1 (measures 121-123).
Measures 121-122: *ff* (poco slentando)
Measure 123: *A tempo*

Musical score system 2 (measures 124-126).
Measure 126: *poco rit.*

Musical score system 3 (measures 127-129).
Measure 127: *(A tempo)*, *mf*, *(marcato)*
Measure 129: *p*

Musical score system 4 (measures 130-132).
Measure 130: *(mf)*
Measure 131: *(mp)*
Measure 132: *(mf)*



Handwritten musical score for measures 133-135. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 133 starts with a piano (*p*) dynamic. Measures 134 and 135 feature a *marcato* marking. The notation includes chords, some with minus signs (-) above them, and melodic lines with accents.

Handwritten musical score for measures 136-138. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 136 starts with a mezzo-forte (*mf*) dynamic. The notation includes chords, some with minus signs (-) above them, and melodic lines with accents.

Handwritten musical score for measures 139-141. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 139 starts with a forte (*f*) dynamic. The notation includes chords, some with minus signs (-) above them, and melodic lines with accents.

Handwritten musical score for measures 142-144. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 142 starts with a mezzo-piano (*mp*) dynamic. The notation includes chords, some with minus signs (-) above them, and melodic lines with accents.



(145)

(st)

(mf)

(rit.)

(poco meno mosso e tranquillo)

(p) dolce

(mf)

(A tempo)

(p)

(151)

more rubato

(p espressivo)

(mp)

(154)

(mf)

(poco accel.)



(A tempo)

(mf poco a poco crescendo)

marcato (A tempo)



marcato (molto ritmico)

Handwritten musical score system 1. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music with notes and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and contains three measures of music with chords. A circled number '169' is written above the first measure of the upper staff. A dynamic marking '(f)' is written above the first measure of the lower staff. A *sf* marking is above the second measure of the upper staff.

Handwritten musical score system 2. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music. The lower staff is in bass clef with a key signature of one sharp (F#) and contains three measures of music with chords. A circled number '172' is written above the first measure of the upper staff. A dynamic marking '(mf)' is written above the second measure of the upper staff. A *sf* marking is above the second measure of the upper staff. A slur is drawn over the second and third measures of the upper staff.

Handwritten musical score system 3. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music. The lower staff is in bass clef with a key signature of one sharp (F#) and contains three measures of music with chords. A circled number '175' is written above the first measure of the upper staff. A dynamic marking 'p (leggiero)' is written above the second measure of the upper staff. A slur is drawn over the first and second measures of the upper staff.

Handwritten musical score system 4. It consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music. The lower staff is in treble clef with a key signature of one sharp (F#) and contains three measures of music with chords. A circled number '178' is written above the first measure of the upper staff. A dynamic marking '(p leggiero)' is written above the second measure of the upper staff. A slur is drawn over the first and second measures of the upper staff.



(181) *molto cresc.* *strepitoso*

Handwritten musical score for measures 181-183. Measure 181 is marked with a circled number (181) and the instruction *molto cresc.*. Measures 182 and 183 are marked with *strepitoso*. The score consists of two staves: a bass staff on top and a treble staff on the bottom. The bass staff contains a melodic line with slurs and dynamic markings. The treble staff contains a chordal accompaniment. A dynamic marking *ff* is present in measure 183. A circled *8va.....* is written below the treble staff in measure 183.

To be repeated (Erratum 1)

(184)

Handwritten musical score for measures 184-188. Measure 184 is marked with a circled number (184). A bracket above the score spans measures 184 to 188, with the text "To be repeated (Erratum 1)" written inside. The score consists of two staves: a bass staff on top and a treble staff on the bottom. The bass staff contains a melodic line with slurs and dynamic markings. The treble staff contains a chordal accompaniment. A circled *8va.....* is written below the treble staff in measure 184. Two circled annotations are present below the staves: "bars 185, 187" and "bars 186, 188".

(189)

pp *P*

Handwritten musical score for measures 189-191. Measure 189 is marked with a circled number (189). The score consists of two staves: a bass staff on top and a treble staff on the bottom. The bass staff contains a melodic line with slurs and dynamic markings. The treble staff contains a chordal accompaniment. Dynamic markings *pp* and *P* are present. A circled *8va.....* is written below the treble staff in measure 189. A circled *(sf)* is written below the treble staff in measure 191.

(192)

mf *(mp)* *ff*

Handwritten musical score for measures 192-194. Measure 192 is marked with a circled number (192). The score consists of two staves: a bass staff on top and a treble staff on the bottom. The bass staff contains a melodic line with slurs and dynamic markings. The treble staff contains a chordal accompaniment. Dynamic markings *mf*, *(mp)*, and *ff* are present. A circled *8va.....* is written below the treble staff in measure 192. A circled *(sf)* is written below the treble staff in measure 194.



195 *Broad*

($f = 48,50$)

II - CANON

Misterioso

(3) (4) (pp)

(1) *Tempo rubato*
(*Molto cantando*)

(2) (mp) (1 2)

(pp) (2-3) (mp) (4) (4) (4)

(3) (mp) *imitative* (pp) (2) (3) (p)

(4) (4)

(3) (4) (4) (5) (4) (3) (3 4) 8va

(pp) (mp) (2) (1) (3)

(4) (mp)



(A tempo)

8^{va}.....(Poco accel.)

8^{va}.....



(Broad)

(f) (3) (4) (5) (p) (pp) (p)

(dim.) (rit.) (A tempo)

18

(pp) (mp) (pp)

20

(mp) (pp) (mp)

23

8va

(mf) (Poco accel.) (mf) (dim.)

24



(Tempo) (poco rit.) mp

(Legato) (una corda) (32) pp (PPP) mp (34) (pp) RONDO (3/4)

Scherzando e marcato

(f=96) non legato (35) mf (mp) Subito f

(3) (3) (5) (3) (leggero) (4) (mp) (p)



Musical score system 1 (measures 41-43). Includes dynamics: (mp), (mf), (mp legg.).

Musical score system 2 (measures 44-46). Includes dynamics: (mp), (cresc.).

Musical score system 3 (measures 47-49). Includes dynamics: (subito) p, subito ff, (tran leg).

Musical score system 4 (measures 50-52). Includes dynamics: (pp), (pp), (mp). Includes instruction: Cantabile (R.H. under).



53 (P) (PP) *preciso* (mp crescendo) (4) (5) (4)

56 (mf) (P) (PP) (4) (4)

59 (P)

62 (mp) (sf) (P) (leggiero) (PP) (sf)



Musical score system 1 (measures 65-67). Treble clef, key signature of two sharps (F# and C#). Measure 65 starts with a circled measure number (65) and a *pp* dynamic marking. Measure 66 features a *(subito mf)* dynamic change and includes a triplet of eighth notes (1 2 4) and a circled measure number (66). Measure 67 contains a circled measure number (67) and a triplet of eighth notes (3). The bass line consists of chords and single notes.

Empty musical staves for rehearsal or editing.

Musical score system 2 (measures 68-70). Treble clef, key signature of two sharps. Measure 68 starts with a circled measure number (68) and a triplet of eighth notes (3). Measure 69 includes a circled measure number (69), a *(p)* dynamic marking, and the instruction *non legato*. Measure 70 features a circled measure number (70), a *(mf)* dynamic marking, and a circled measure number (71) at the end of the system. The bass line includes a circled measure number (68) and various chordal textures.

Empty musical staves for rehearsal or editing.

Musical score system 3 (measures 71-73). Treble clef, key signature of two sharps. Measure 71 starts with a circled measure number (71) and a *(mp)* dynamic marking. Measure 72 includes a circled measure number (72) and a *(mp)* dynamic marking. Measure 73 features a circled measure number (73), a *subito f* dynamic marking, and a circled measure number (74) at the end of the system. The bass line includes a circled measure number (71) and a circled measure number (74) at the end of the system.

Empty musical staves for rehearsal or editing.

Musical score system 4 (measures 74-76). Treble clef, key signature of two sharps. Measure 74 starts with a circled measure number (74) and a *(poco cresc.)* instruction. Measure 75 includes a circled measure number (75) and a circled measure number (76) at the end of the system. Measure 76 features a circled measure number (76) and a *(f)* dynamic marking. The bass line includes a circled measure number (74) and a circled measure number (76) at the end of the system.



Handwritten musical score for measures 77-80. The score is written for piano and includes dynamic markings such as *ff*, *(subito) p*, and *[pp]*. It features a treble clef staff with melodic lines and a bass clef staff with accompaniment. Performance instructions include *marcato* and *8va lower*. The key signature has one sharp (F#).

Handwritten musical score for measures 80-82. This section includes fingering numbers (e.g., 4 3 2 5 4 1 4) and dynamic markings like *pp*. It features a treble clef staff with melodic lines and a bass clef staff with accompaniment. Performance instructions include *marcato* and *8va lower*. The key signature has one sharp (F#).

Handwritten musical score for measures 83-84. This section includes dynamic markings such as *f* and *(mp)*. It features a treble clef staff with melodic lines and a bass clef staff with accompaniment. Performance instructions include *marcato* and *8va lower*. The key signature has one sharp (F#).

Handwritten musical score for measures 85-86. This section includes dynamic markings such as *(sf)* and *marcato*. It features a treble clef staff with melodic lines and a bass clef staff with accompaniment. Performance instructions include *marcato* and *8va lower*. The key signature has one sharp (F#).



Handwritten musical score system 1. Treble and bass clefs. Measure 89 circled. Dynamics: *(cresc.)*, *m.s.*, *(mp)*, *(cresc.)*. Includes fingerings (5), (4), (3) and accents (>).

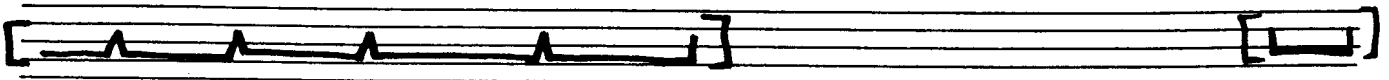
Handwritten musical score system 2. Treble and bass clefs. Measure 92 circled. Dynamics: *(mf)*, *(cresc.)*, *(mp)*, *(mf)*. Includes a slur with notes 5 4 1 2 4.

Handwritten musical score system 3. Treble and bass clefs. Measure 95 circled. Dynamics: *(p)*, *(mp)*, *(cresc.)*, *mf*. Includes a slur over the top staff.

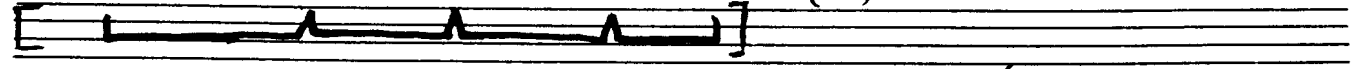
Handwritten musical score system 4. Treble and bass clefs. Measure 98 circled. Dynamics: *(p)*, *(mf)*. Includes a slur over the top staff and the instruction *8va lower* with a dashed line.



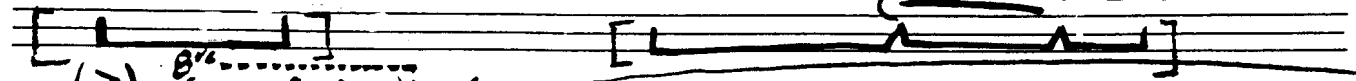
Handwritten musical score for measures 101-106. The system includes a treble clef staff with notes and chords, and a bass clef staff with notes and chords. Measure 101 is circled. Dynamics include *(mp)*. Fingerings are indicated with numbers 1-5. A large slur covers measures 101-106. A circled '60' is in the top right corner.



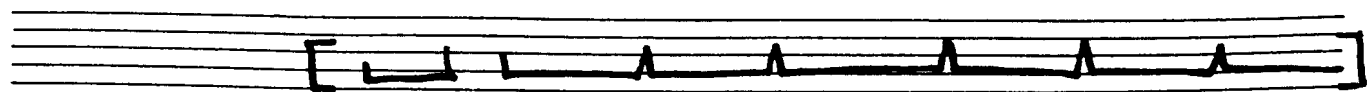
Handwritten musical score for measures 104-107. The system includes a treble clef staff and a bass clef staff. Measure 104 is circled. Dynamics include *(mp)*, *(mf)*, and *(p)*. There are various slurs and accents.



Handwritten musical score for measures 107-110. The system includes a treble clef staff and a bass clef staff. Measure 107 is circled. Dynamics include *(mf)*, *(p)*, *(mp)*, and *(pp)*. The word *leggiero* is written above the staff. There are slurs and accents.



Handwritten musical score for measures 110-113. The system includes a treble clef staff and a bass clef staff. Measure 110 is circled. Dynamics include *(mf)*, *(pp)*, and *(mp)*. There are triplets indicated by '(3)'. Fingerings are indicated with numbers 1-3. A circled '110' is in the bottom left corner.





Handwritten musical score for measures 113-115. The score is written on a grand staff with treble and bass clefs. Measure 113 is circled. Dynamics include *(f)*, *(mp)*, *subito f*, and *(mf)*. The piece is in a key with two sharps (F# and C#) and a 4/4 time signature. A bracketed section is shown below the staff.

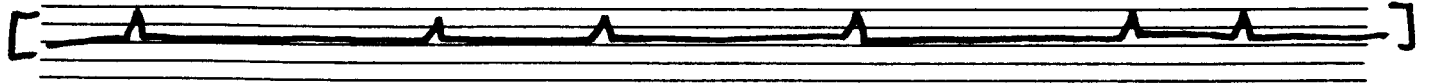
Handwritten musical score for measures 116-118. The score is written on a grand staff. Measure 116 is circled. Dynamics include *(p)*, *(mp)*, and *(sf)*. The piece is in a key with two sharps and a 4/4 time signature. A bracketed section is shown below the staff.

Handwritten musical score for measures 119-121. The score is written on a grand staff. Measure 119 is circled. Dynamics include *(f)* and *(p)*. The piece is in a key with two sharps and a 4/4 time signature. A bracketed section is shown below the staff.

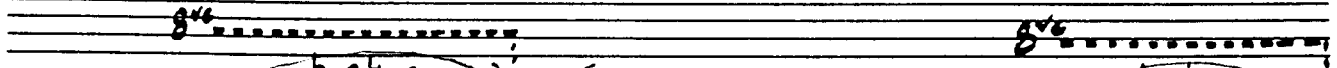
Handwritten musical score for measures 122-124. The score is written on a grand staff. Measure 122 is circled. Dynamics include *subito ff*, *(pp)*, and *(pp)*. The piece is in a key with two sharps and a 4/4 time signature. The word *cantabile* is written above the staff. The word *marcato* is written below the bass staff. A bracketed section is shown below the staff.



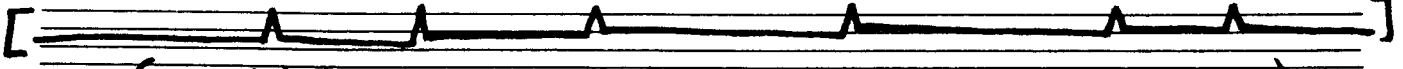
Handwritten musical score for measures 125-127. The score is written on two staves. Measure 125 is circled. The music features complex chordal textures with many accidentals (flats and sharps) and dynamic markings such as *mp* and *pp*. There are also some handwritten annotations above the notes.



Handwritten musical score for measures 128-130. The score is written on two staves. Measure 128 is circled. The music features complex chordal textures with many accidentals and dynamic markings such as *mp*, *mf*, and *p*. There are also some handwritten annotations above the notes.



Handwritten musical score for measures 131-133. The score is written on two staves. Measure 131 is circled. The music features complex chordal textures with many accidentals and dynamic markings such as *p*. There are also some handwritten annotations above the notes.



Handwritten musical score for measures 134-136. The score is written on two staves. Measure 134 is circled. The music features complex chordal textures with many accidentals and dynamic markings such as *ff*, *mp*, *sf*, and *p*. There are also some handwritten annotations above the notes, including *de-*, *(subito p)*, and *(poco rit)*.



- liberando

(137)

(p) (mp) (mf)

(140) (dim.) (mp)

(143) f2 (cresc)

(Erratum 4)

(144)

(rit.) (pp)

(misterioso poco a poco a tempo)

8va lower.....

(145)



(accelerando)

Handwritten musical score for measures 147-150. The score is written on a grand staff with treble and bass clefs. Measure 147 is circled and contains a circled '4'. The music features a melodic line in the treble clef and a complex accompaniment in the bass clef with many beamed notes. Dynamics include *sf* and *ff*. The key signature has two sharps (F# and C#). The piece concludes with a double bar line.

An empty musical staff with five lines.

Handwritten musical score for measures 149-150. Measure 149 is circled and contains a circled '4'. The score is written on a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a complex accompaniment in the bass clef with many beamed notes. Dynamics include *sf*. The key signature has two sharps (F# and C#). The piece concludes with a double bar line.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

CHAPTER 7

ADDENDUM II: *THREE DIMENSIONS* RE-EDITED

This piano composition by Zaidel-Rudolph is as yet not available on the commercial market. The computer-printed copy which is here included (with the composer's permission) is fairly detailed as regards interpretation. Additional suggestions are indicated in brackets.

The following errata are pointed out:

Erratum 1:

In: Notes from the Composer; time-lessness (not time-looseness)

Erratum 2:

Bar 2; omission of a flat sign (Ab) in the right hand part.

Erratum 3:

Bar 6; the D in the left hand part is a misprint; it should be a C#.

Erratum 4:

Bars 14-20; dotted, instead of solid barlines (according to both the printed indication and the original manuscript).

Erratum 5:

Bar 27; omission of a sharp sign (G#) in the right hand part.

THREE DIMENSIONS

For Piano

**By
Jeanne Zaidel-Rudolph**

I A European City Awakens

II An African City Pulsates

III An Eastern City Meditates

Notes by the Composer

Each section must flow smoothly into the next without a break, even though the three-dimensional concept on which this piece was based indicates three distinct style-atmospheres.

The title of this piece also indicates that the musical structure contains multi-level music at stages through the piece.





In the first section, proportional notation is used: This means that the visual distances between notes indicates how the performer should play them.

The so-called middle "African" section contains transformed folk melodies as well as a hidden snatch of our National Anthem.

Note values here must be strictly adhered to.

The last "Eastern" section is extremely free with an air of time-^{less}looseness. The note values are just an indication of the relative proportion of the notes and must not be taken literally. Erratum 1

EXPLANATION OF VARIOUS SYMBOLS

1. Barlines are present to aid the performer, however, the music must have a continuity without any added emphasis or breaks.
2. A thick beam, e.g.  indicates that a note cluster must be played, which includes the notes indicated as well  as all the semitones between them.
3. Any number of joined notes which have a diagonal stroke through them, e.g.,  indicate that the notes are to be played in the quickest possible time.
4. For the glissandi and plucked notes inside the piano on the strings, the pianist may have to stand up to stretch over but must always keep the left hand keys depressed on the keyboard.
5.  indicates an accelerando.



Erratum 2: A^b

(1)

THREE DIMENSIONS

Jeanne Zaidel-Rudolph

Handwritten musical score for "THREE DIMENSIONS" by Jeanne Zaidel-Rudolph. The score is in 5/4 time and includes several handwritten annotations and corrections.

Measure 1-5: Treble clef, 5/4 time. Dynamics: (pp), (mp), (mf), (p), (mp). Performance instructions: *(cantando e legatissimo)*, *poco rit*, *(tempo)*, *(poco cresc)*. Tempo: ♩ = 126.

Measure 6: Bass clef. Dynamics: pp, (simile), mf. Performance instruction: *accelerando e crescendo*. Tempo: ♩ = 88 *legato*.

Measure 10: Treble clef. Dynamics: (f), (mp), (mf > mp). Performance instruction: *quick arpeggiando*.

Measure 14: Treble clef. Dynamics: p, pp, f, mp. Performance instruction: *Ad libitum*. Note: *All notes sustained until (dotted) barline(s)*. Handwritten correction: *Erratum 4* points to a note.

Measure 16: Bass clef. Dynamics: f, (mf), (mp), p. Performance instruction: *crescendo*.

Measure 19: Treble clef. Dynamics: mf, pp, fff. Performance instructions: *m.s.*, *m.d.*, *tremolando*.

Other annotations: "Erratum 3: C#" points to a note in measure 10. "Erratum 2: A^b" points to a note in measure 5. "Erratum 4" points to a note in measure 14. Various fingering numbers (e.g., 5, 4, 3, 2, 1) and articulation marks are present throughout the score.

22 **II Presto** ♩ = ca. 152

Musical score for measures 22-23. Treble clef, 5/8 time signature. The piece is marked **mp** and *Non-legato*. Fingerings are indicated by numbers 1-5 above notes. An 8va line is shown above the staff. The bass clef part has a 5/8 time signature and includes a **mp** dynamic marking.

24

Musical score for measures 24-25. Treble clef, 9/8 time signature. Fingerings are indicated by numbers 1-5 above notes. An 8va line is shown above the staff. The bass clef part has a 9/8 time signature and includes a **mp** dynamic marking.

26

Musical score for measures 26-27. Treble clef, 6/8 time signature. Dynamics include **p**, **pp**, and **subito ff**. Fingerings are indicated by numbers 1-5 above notes. An 8va line is shown above the staff. A circled note in measure 27 has an arrow pointing to the text "Erratum 5:1".

28 **Meno Mosso** ♩ = ca 138

Musical score for measures 28-29. Bass clef, 6/8 time signature. Dynamics include **pp** and **sf**. Fingerings are indicated by numbers 1-5 above notes. An 8va line is shown above the staff. A bracketed section at the bottom is labeled "(ped simile)".

30

Musical score for measures 30-31. Bass clef, 4/4 time signature. Dynamics include **sf**. Fingerings are indicated by numbers 1-5 above notes. An 8va line is shown above the staff. A bracketed section at the bottom is labeled "(ped simile)".

(L L)



32] *mf* (3) *mf* (1) (3) (1) **Tenuto** *short*

3 *sfz* 4 *p*

8_{ub} (1 3 2 b 5)

35] *sfz* *ff* 2 4 *p* *secco senza ped.* *cresc.*

8_{ub} (5) (3) *sf* *sf* *sf*

39] *ff* *decresc.* 5 *pp* *mf*

8_{ub} (3) (5 4) *bene articulando* (3) (4 2 3 1)

$\text{♩} = \text{♩} = \text{ca } 104$

43] 5 *left hand cantabile* *marcato legato*

47] (3) *sim.* (3) (3) (3) *cresc. ad ff* (1) (R.H. above)

4 (under) (above) (under) 5 (1) (2) (1)

8_{ub} (2) (2) (1)

* = cluster F# G# A A# fingers 1 2 3 4 5

** = cluster A A# B C C#



501

5 *subito pp*
(2)
(mf) *legato*
(5) (4 5 2) (1-5) (2 1)
Erratum 3

Detailed description: This system contains measures 501-504. The top staff is a bass clef with a complex melodic line featuring many sharps and slurs. Measure 501 has a fingering (3 4 5). Measure 502 starts with a dynamic of *subito pp* and a fingering of (2). Measure 503 has a dynamic of *(mf) legato* and fingerings (5), (4 5 2), and (1-5). Measure 504 has a dynamic of *(p)* and a fingering of (2 1). An arrow points to a circled note in measure 504 with the label 'Erratum 3'. There are also some bracketed markings below the staff.

531

(2 1)
8^b

Detailed description: This system contains measures 531-534. The top staff is a bass clef with a melodic line. Measure 531 has a fingering of (2 1). Measure 532 has a triplet of notes. Measure 533 has a triplet of notes. Measure 534 has a triplet of notes. There is an '8^b' marking at the end of the system.

551

(cresc.) 3
8^b

Detailed description: This system contains measures 551-554. The top staff is a bass clef with a melodic line. The bottom staff is a treble clef with a piano accompaniment. Measure 551 has a dynamic of *(cresc.)*. Measure 552 has a dynamic of *(p)*. Measure 553 has a dynamic of *(p)*. Measure 554 has a dynamic of *(f)*. There is a '3' marking in measure 553 and an '8^b' marking at the end of the system.

591 *Poco piu mosso*

4 *pp* *p* *sf* (*p*) *sf*
(3) (5/2) (2) (2)

Detailed description: This system contains measures 591-594. The top staff is a bass clef with a melodic line. The bottom staff is a bass clef with a piano accompaniment. Measure 591 has a dynamic of *pp*. Measure 592 has a dynamic of *p*. Measure 593 has a dynamic of *sf*. Measure 594 has a dynamic of *(p)*. There are fingerings (3), (5/2), (2), and (2) in measures 591-594 respectively. There is a '4' marking in measure 591 and an '8^b' marking at the end of the system.

621

(3 5 2) (3) (5) (2 1 5)
sf

Detailed description: This system contains measures 621-624. The top staff is a bass clef with a melodic line. The bottom staff is a bass clef with a piano accompaniment. Measure 621 has a fingering of (3 5 2). Measure 622 has a fingering of (3). Measure 623 has a fingering of (5). Measure 624 has a fingering of (2 1 5). There is a dynamic of *sf* in measure 622. There is an '8^b' marking at the end of the system.



(5)

65 **Prestissimo**

mp (accel. to new tempo)

8 (mf) (1 3 2 4)

8va

(2) (1) (1) (2) (3)

Detailed description: This system contains measures 65 to 68. The music is in a high register, marked 'Prestissimo'. It begins with a mezzo-piano (mp) dynamic and an 'accel. to new tempo' instruction. The right hand features a melodic line with a triplet of eighth notes (1 3 2 4) and a final triplet of eighth notes (5 4 3 3). The left hand plays a steady eighth-note accompaniment. A dashed line labeled '8va' indicates the octave for the left hand.

69

(5 2 4 1 3 1 2 1)

(5 2 4 1) (5) (4)

(piu forte)

(1) (2) 3

(2) (3)

Detailed description: This system contains measures 69 to 72. The tempo remains 'Prestissimo'. The right hand has a melodic line with a triplet of eighth notes (5 2 4 1 3 1 2 1) and a final triplet (5 2 4 1). The left hand has a bass line with a triplet of eighth notes (1) (2) 3 and a final triplet (2) (3). The dynamic is marked '(piu forte)'.

73

(mp)

(1 3 2 4) (1 3 2 4) (5 2 4 1) (5) (4) (3) (1 3 2 4)

10 8

(mf)

8va

Detailed description: This system contains measures 73 to 76. The tempo is still 'Prestissimo'. The right hand has a melodic line with triplets of eighth notes: (1 3 2 4), (1 3 2 4), (5 2 4 1), (5), (4), (3), and (1 3 2 4). The left hand has a bass line with a triplet of eighth notes (10) and a final triplet (8). The dynamic is marked '(mf)'. A dashed line labeled '8va' indicates the octave for the left hand.

77

(1) (4) (3) (1) (5) (4)

(3 5 2)

Adagio

5 3 2 1

(m.s.) subito ff

(pp)

Detailed description: This system contains measures 77 to 80. The tempo changes to 'Adagio'. The right hand has a melodic line with a triplet of eighth notes (1) (4) (3) (1) (5) (4) and a final triplet (3 5 2). The left hand has a bass line with a triplet of eighth notes (5 3 2 1). The dynamic is marked '(pp)'. A 'subito ff' instruction is present. A bracketed section is labeled 'Adagio'.

80

(f) Marcato (f) (f)

simile

(ppp)

Detailed description: This system contains measures 80 to 83. The tempo is 'Adagio'. The right hand has a melodic line with a triplet of eighth notes (5) and a final triplet (f) Marcato (f) (f). The left hand has a bass line with a triplet of eighth notes (ppp). The dynamic is marked '(ppp)'. A bracketed section is labeled 'simile'.



(mf) (mf) (mf) (6)

82

decresc. (poco rit.)

simile

III Ad libitum

84

8va

Pluck strings in piano

adagio glissando on strings

presto gliss. on strings with back of nail

PPP

p

(5 4 3 2 1) m.d.

Take over held down notes with left hand senza ped.

5/1

Red

m.s.

87

tr

mp

(mp)

tremolo

m.s.

(5) (2 1)

89

(cresc.)

m.s.

m.d.

m.s.

(2 3 1) (3 1) (1)

(m.d.) (3 1 3 1) ff

91

(misterioso)

(5) (2) (3 1) (3 1) (5 2)

m.d.

(1 5)

(subito p)

pp



94 (dim.)

fff *f* *mf*

95

mp *f* *p*

Right Hand slow glissando (quicker gliss.) (fast gliss.)

96 Peacefully

p *mp* *mf* *f*

m.s. *m.s.* *m.s.* *legato*

split from lowest note

100

p *f* *ff* *pp*

Freely (1) (2) (5) (4) (long)

trem.



102

Musical score for measure 102, consisting of two staves. The upper staff contains a melodic line with a slur over the first five notes, labeled '2 3 4 5'. The lower staff contains a bass line with two slurs, each labeled with a fingering sequence: '(1 2 3 4 5)' and '(1 2 1 2 3)'. The measure is divided into three measures by bar lines, with first and second endings marked '(1)' and '(2)' above the notes. The first ending is followed by a repeat sign. The second ending is followed by a repeat sign and a fermata over the final note.

103

Musical score for measure 103, consisting of two staves. The upper staff contains a melodic line with a slur over the first five notes, labeled '(1)'. The lower staff contains a bass line with two slurs, each labeled with a fingering sequence: '(1 2 3 4 5)' and '(1 3 1)'. The measure is divided into three measures by bar lines, with first and second endings marked '(1)' and '(2)' above the notes. The first ending is followed by a repeat sign. The second ending is followed by a repeat sign and a fermata over the final note. The final measure of the second ending is marked with a fortissimo dynamic 'fff' and includes a '3+1' fingering instruction. The bass line ends with a double bar line and a fermata.

CHAPTER 8

ADDENDUM III: *VIRTUOSO I* RE-EDITED

This work by Zaidel-Rudolph was published by UNISA in 1987. The score is generally well edited with fairly extensive tempo and dynamic indications. Instructions on pedaling and fingering are however somewhat limited.

The writer has provided a number of additional suggestions in brackets.

The following errata were discovered:

Erratum 1:

Bar 30; omission of a sharp sign (C#) in the right hand part.

Erratum 2:

Bars 47, 48; omission of a sharp sign (F#) in the left hand part.

Erratum 3:

Bar 73; a B instead of an A in the right hand part.

Erratum 4:

Bar 77; omission of a sharp sign (C#) in the right hand part.

Erratum 5:

Bar 105; misprinted version -

correct version -



Erratum 6:

Bar 120; E \sharp not E \flat (120²) in the right hand part.



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Virtuoso 1

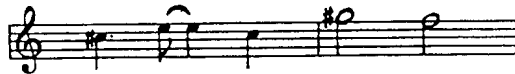
Jeanne
Zaidel-Rudolph

Notes by the composer

This piece marks a return for the composer to an idiomatic virtuoso style. The point of departure is the piano itself with its own technical possibilities, which dictates the music.

"Although I have not consciously used indigenous material, as in my previous works, the spirit of Africa is reflected in the driving rhythms and constantly changing metre.

The first 26 bars form an Introduction, which emphasises the interval of a minor 3rd. This later becomes one of the main motifs of the piece, i.e.



Heavy chordal textures are contrasted with light flowing patterns of a fluid, watery nature — water is the source of life and 'sustains' the themes.

Bar 55 heralds the 'Victory' theme. This is the victory of good and spiritual forces over the forces of evil, i.e. the ultimate redemption."

(Pedalling is left to the discretion of the performer.)

Hierdie werk is gekomponeer in opdrag van die Universiteit van Suid-Afrika as die verpligte Suid-Afrikaanse komposisie vir die Vierde Internasionale Klavierkompetisie Pretoria 1988.

This work was commissioned by the University of South Africa as the compulsory South African composition for the *Fourth International Pianoforte Competition Pretoria 1988*.



Virtuoso 1

Jeanne Zaidel-Rudolph

Ritmico ♩ = ca 144

Piano

8 va bassa *pp* (senza ped)

pp (1 3 2 5 1 3 2 5) *simila*

pp *simila* *pp*

poco *mf*(*mp*) *cresc.*

f *mf cresc.* *molto cresc.*

marcato *ff* *(echo)* *(subito) p*

p *f* *sf*

8 va *simile non legato*



Musical score system 1, measures 1-4. Treble clef, 4/4 time. Features triplets of eighth notes in the right hand and eighth notes in the left hand. Measure numbers 1, 2, 3, and 4 are indicated above the notes. A box containing the number 20 is present in measure 4. The instruction "(senza ped)" is written below the bass line.

Musical score system 2, measures 5-8. Treble clef, 4/4 time. Features triplets of eighth notes in the right hand and eighth notes in the left hand. Measure numbers 5, 6, 7, and 8 are indicated above the notes. The instruction "legato" is written above the right hand in measure 8. The instruction "subito pp" is written above the right hand in measure 7.

Musical score system 3, measures 9-12. Bass clef, 4/4 time. Features triplets of eighth notes in the right hand and eighth notes in the left hand. Measure numbers 9, 10, 11, and 12 are indicated above the notes. The instruction "non legato" is written above the right hand in measure 10. The instruction "molto cresc." is written above the right hand in measure 11. The instruction "(pp)" is written above the right hand in measure 9. The instruction "(senza ped)" is written below the bass line in measure 12.

Musical score system 4, measures 13-16. Treble clef, 4/4 time. Features eighth notes in the right hand and eighth notes in the left hand. Measure numbers 13, 14, 15, and 16 are indicated above the notes. The instruction "(f)" is written above the right hand in measure 13. The instruction "sf" is written below the bass line in measure 13. The instruction "ff" is written above the right hand in measure 14. The instruction "mf" is written above the right hand in measure 15.

Musical score system 5, measures 17-20. Treble clef, 4/4 time. Features eighth notes in the right hand and eighth notes in the left hand. Measure numbers 17, 18, 19, and 20 are indicated above the notes. An "Erratum 1: C#" is written above the right hand in measure 17. The instruction "f" is written above the right hand in measure 17. The instruction "(mp)" is written above the right hand in measure 18. The instruction "ff" is written above the right hand in measure 19. The instruction "mf" is written above the right hand in measure 20. The instruction "v" is written below the bass line in measure 20.

Musical score system 6, measures 21-24. Treble clef, 4/4 time. Features eighth notes in the right hand and eighth notes in the left hand. Measure numbers 21, 22, 23, and 24 are indicated above the notes. The instruction "mf" is written above the right hand in measure 21. The instruction "ff" is written above the right hand in measure 23. A box containing the number 35 is present in measure 23.



8va *legato*

subito pp

(3)

(mp) *cantabile*

(4)

8va

subito pp

molto

ped.

(pp)

(5 4 3 2 1 3 2 1)

(4 3 2 1)

40

8va.

8va

8va

45 (2)

(4-1)

(3)

(5)

8va

(simile)

cresc. molto
(pp)

(senza ped)

Erratum 2; F#



Handwritten musical score for piano, consisting of seven systems of staves. The score includes various musical notations, dynamics, and performance instructions.

System 1: Starts with a treble clef, key signature of two sharps (F# and C#), and a tempo marking of 168. It features a forte dynamic **(f)** and a **(4)** fingering. The instruction *non legato senza marcato* is written above the staff. A **(4)** fingering is also present in the bass line. A **50** measure marker is visible.

System 2: Features the instruction *ben marcato (sempre non legato)* above the staff. A **52** measure marker is present.

System 3: Includes a **60** measure marker and a **(4)** fingering.

System 4: Features a **65** measure marker and the instruction *cresc. molto*. It includes a **(5)** fingering and a **(3)** fingering.

System 5: Includes a **70** measure marker and the instruction *non legato*. It features a **(4)** fingering and a **(2)** fingering.

System 6: Includes a circled **(X)** marking and the instruction *Erratum 3: B, not A*.

The score concludes with a large fermata over the final notes of the piece.



75 *f* *(mp)* *(mf)* *poco rit. f* *Sva* *Erratum 4: C⁶*

(mf) *a tempo* *f* 80 (1) (2) (3) (4) (5)

laisser vibrer *ff* *f* *decresc.* (1) (2) (3) (4) (5) (5 3 2 1 2)

p *poco rit* 85 *piacevole senza rianche* *(pp)*

90



8 va
(pp)
(mp)

8 va.

8 va

8 va

8 va.

8 va.



♩ = 168

(5) → Corrected Erratum 5

105 **(f)** *martellato secco*

(senza ped)

(7)

110

ban marcato

(5 3 2 1)

sfpp

115

8 va bassa

(pp) cresc.

120

E^bndE → Erratum 6

cresc. molto

125

fff

CHAPTER 9

JEANNE ZAIDEL-RUDOLPH: LIST OF COMPOSITIONS

(Cohen 1981; Malan 1982; Ferreira 1995; Zaidel-Rudolph 2000)

PIANO

1	<i>Sonata no.1</i>	1969
2	<i>Seven Variations on an Original Theme</i>	1971
3	<i>Three Dimensions</i> (Commissioned by the SABC)	1974
4	<i>Back to Basics</i> for piano, prepared piano and narrator	1983
5	<i>Virtuoso I</i> (Commissioned by UNISA)	1987
6	<i>Mixed Feelings for Sara</i>	1988
7	<i>Mosaic</i>	1989
8	<i>Awaiting Game</i>	1993
9	<i>South African National Anthem</i> arranged for piano and solo voice	1995
10	<i>The Juggler and the King</i> for two pianos (Commissioned by SAMRO)	1998

CHAMBER MUSIC

1	<i>Kaleidoscope</i> for wind and percussion	1971
2	<i>Canonetta for Four</i> for trumpet, viola and vibraphone	1973
3	<i>Reaction</i> for piano, cello and percussion	1973
4	<i>Chamber Concertino for Eleven Instruments</i>	1979
5	<i>The Fugue that Flew Away</i> for flute and piano	1979
6	<i>Three Chassidic Pieces</i> for flute, violin and piano	1982
7	<i>Four Minim</i> for cello and piano (Commissioned by the SABC, revised in 1992, published in New York)	1982
8	<i>Brass Quintet – And All That Jazz</i> for two trumpets, french horn, trombone and tuba (Commissioned by the SABC)	1983
9	<i>Margana</i> for flute, violin, cello and percussion (Commissioned by the University of Pretoria)	1985

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| 10 | <i>Masada</i> for string quartet and bassoon (Commissioned by the University of Potchefstroom) | 1989 |
| 11 | <i>Suite Afrique</i> for cello and piano (Commissioned by SAMRO); transcription for viola and piano (1995) | 1993 |

ORCHESTRAL WORKS

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| 1 | <i>Concert Overture</i> | 1979 |
| 2 | <i>Five Chassidic Melodies</i> for youth orchestra | 1981 |
| 3 | <i>Construction Symphony</i> for youth orchestra | 1985 |
| 4 | <i>Fanfare Festival Overture</i> (Commissioned by the SABC for Johannesburg Centenary Celebrations) | 1985 |
| 5 | <i>Tempus Fugit</i> (winner of the Total Oil Competition) | 1986 |
| 6 | <i>At the End of the Rainbow</i> (Symphonic poem commissioned by youth orchestra) | 1988 |
| 7 | <i>Sefirot Symphony</i> for woodwind, brass, percussion and harp (Commissioned by the Foundation for Creative Arts) | 1991 |
| 8 | <i>Ukuthula</i> for soprano, mezzo-soprano and orchestra | 1993 |
| 9 | <i>South African National Anthem</i> (New Version, Orchestral Setting and additional English words) | 1995 |
| 10 | <i>Oratoria for Human Rights</i> for orchestra, choir, soloists and African percussion (Commissioned for the Olympic Games, Atlanta, USA) | 1996 |

GUITAR

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| 1 | <i>Tango for Tim</i> | 1973 |
| 2 | <i>Five African Sketches</i> Commissioned by SAMRO) | 1991 |

VOCAL

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|---|---|------|
| 1 | <i>Setting Afrikaans Poems to Music</i> for soprano and piano (Poems by W E G Louw) | 1968 |
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| 2 | <i>Dialogue of Self and Soul</i> for eight soloists and speech chorus (Text by William Butler Yeats) | 1971 |
| 3 | <i>Five Pieces for Woodwind Quartet and Soprano</i> | 1971 |
| 4 | <i>Swaziland National Anthem</i> for choir and piano | 1974 |
| 5 | <i>Song Cycle</i> (for the Totius Centenary) | 1976 |
| 6 | <i>Boy on a Swing</i> for female choir, piano, percussion (Poem by Oswald Mtshali, transcribed for soprano and piano, 1992) | 1983 |
| 7 | <i>It's a Woman's World</i> for choir and piano | 1984 |
| 8 | <i>Peace</i> for mixed choir and guitar (composer's words) transcribed and edited as <i>Peace Ukuthula</i> for soprano, mezzo-soprano and orchestra, piano version also available (1993) | 1991 |
| 9 | <i>Hell Well Heaven</i> for soprano and piano (poem by Wally Serote) | 1992 |
| 10 | <i>He Walked to Freedom</i> (written for the occasion of President Mandela's Honorary Doctorate) | 1997 |
| 11 | Numerous songs based on Hebrew Liturgical Texts | |

MARIMBA

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|---|----------------------------|------|
| 1 | <i>Mareko</i> (incomplete) | 1985 |
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MUSICAL DRAMA

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| 1 | A Rage in a Cage; rock opera for soloists, choir and chamber group (for the National Youth Theatre) | 1983 |
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OPERA

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|---|---|------|
| 1 | <i>Animal Farm</i> (based on George Orwell's novel; overture, prologue and first act) | 1978 |
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BALLET

- 1 *Abantubomlambo – The River People* (Commissioned by SAMRO). 1987
A later version: *Ukukhala*, choreographed by Christopher Kindo
(1993)

FILM MUSIC

- 1 *An African Dream* 1988

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