

## 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 23<sup>rd</sup> International Society for Music Education World Conference in Pretoria, discussing, among others, Zaidel-Rudolph's piano compositions.

On the 24<sup>th</sup> 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 Musica, 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 9<sup>th</sup> 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 led 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 20<sup>th</sup> 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 5<sup>th</sup> 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 15-20<sup>1</sup>; 5 bar phrase; subdivides into two subphrases:  $2 + 3$

Phrase 4; bars 20<sup>1</sup> -30; subdivides into three subphrases:  $5(2+2+1)+4(2+2)+6(2+2+2)$

Bridge Passage:

Phrase 5; bars 31-39<sup>1a</sup>; subdivides into two subphrases  $4(2+2)+4(2+2)$

Phrase 6; bars 39<sup>1b</sup>-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<sup>b</sup>)70<sup>b</sup>; 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<sup>1a</sup>; 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 class<sup>1</sup> 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<sup>b</sup> dominates the first movement. The quartad which opens the work contains the notes E<sup>b</sup> G<sup>b</sup> B<sup>b</sup>; the movement's final bar emphasises an F<sup>#</sup>(G<sup>b</sup>). A tonal shift from E<sup>b</sup> minor to

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<sup>1</sup> 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 <sup>b</sup>	$C\#$ ( $D^b$ )	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

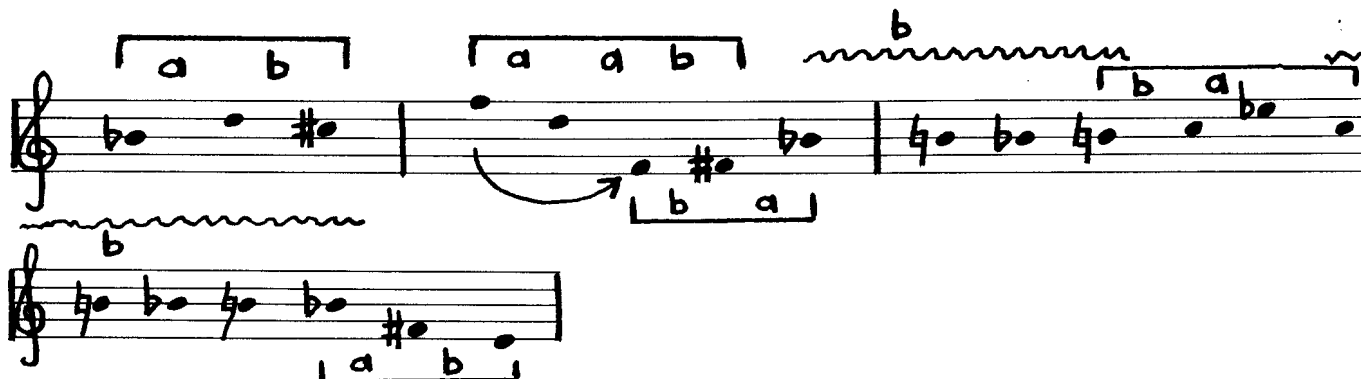


The musical score for Music example i - *Allegro*; bars 1-4 is presented in two systems. The first system contains bars 1, 2, and 3, while the second system contains bar 4. The music is written in 6/8 time. Motives are numbered 1, 2, 3, and 4. Brackets above the staves indicate the intervallic motives used in the construction.

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:

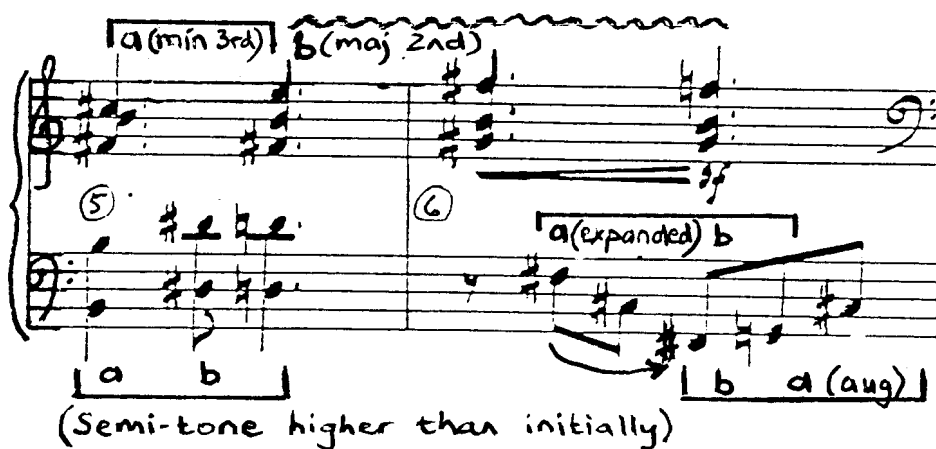
Music example ii – *Allegro*; germinal motives



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.

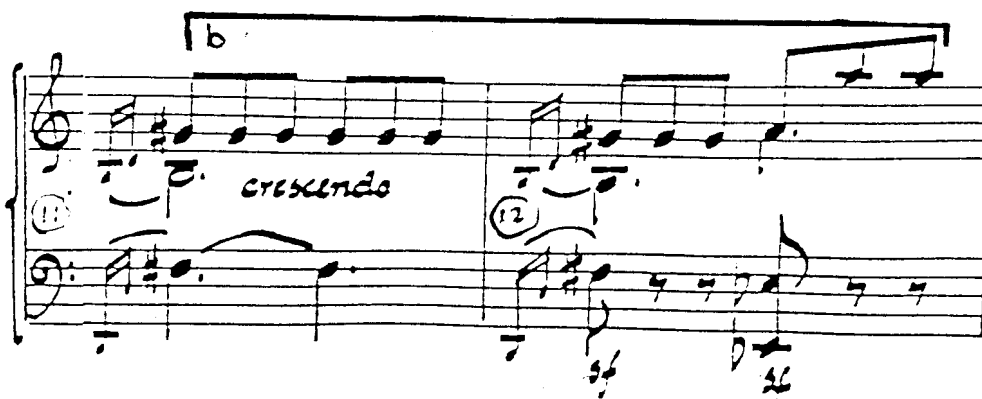
Thematic material is transposed with diminution or augmentation of intervallic content:

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



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<sup>2b</sup> – 48


Handwritten musical score for Music example ix, *Allegro*, bars 41<sup>2b</sup> – 48. The score is written on two systems of staves. The first system shows bars 41 and 42. Bar 41 is marked with a circled '41' and a 'b' above it. Bar 42 is marked with a circled '42' and the word 'detached' below it. The second system shows bars 43, 44, and 45. Bar 43 is marked with a circled '43' and 'marcato' above it. Bar 44 is marked with a circled '44' and '5th' above it. Bar 45 is marked with a circled '45' and 'sf' above it. The third system shows bars 46, 47, and 48. Bar 46 is marked with a circled '46' and 'sf' above it. Bar 47 is marked with a circled '47' and 'a b' above it. Bar 48 is marked with a circled '48' and '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

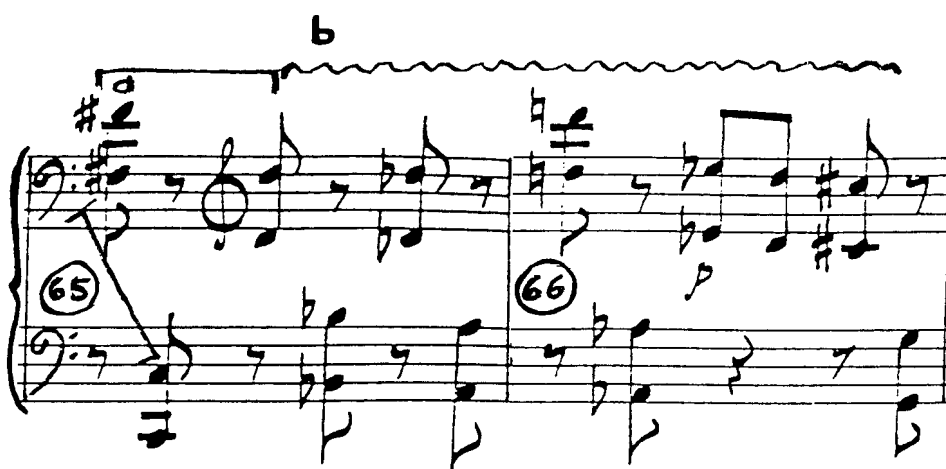


An ascending three note chromatic figure (motive b) delineates the commencement of the second subject (bars 41<sup>2b</sup> – 42<sup>1a</sup>). This motive, which originates as a left hand accompaniment figure in bar 2, incidentally becomes a prominent feature of the thematic construction of the second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



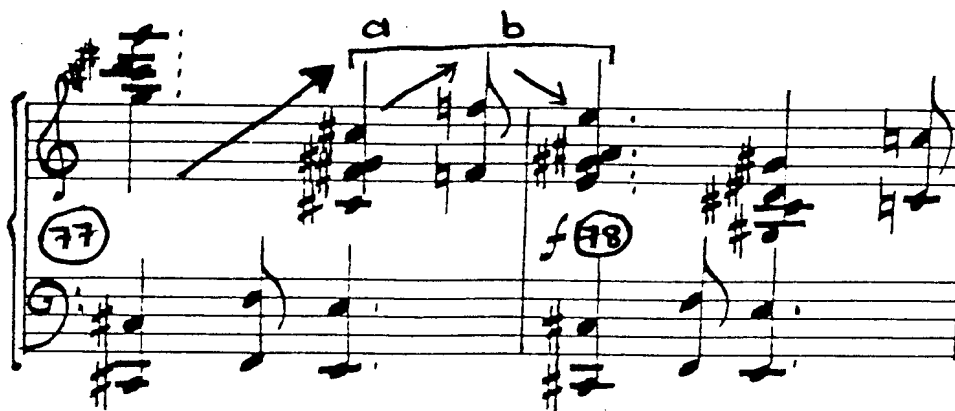
The image shows a musical score for two staves, likely piano and violin/viola. The key signature is one sharp (F#) and the time signature is 3/4. A bracket labeled 'b' spans the first two measures. The first measure is circled and labeled '65', and the second measure is circled and labeled '66'. The music shows a stretto imitation between the two hands, with the right hand starting a phrase and the left hand imitating it shortly after. The interval between the start of the two phrases is an augmented fourth.

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<sup>b</sup>), imitation is once again prevalent with the augmented 4<sup>th</sup> a prominent feature:

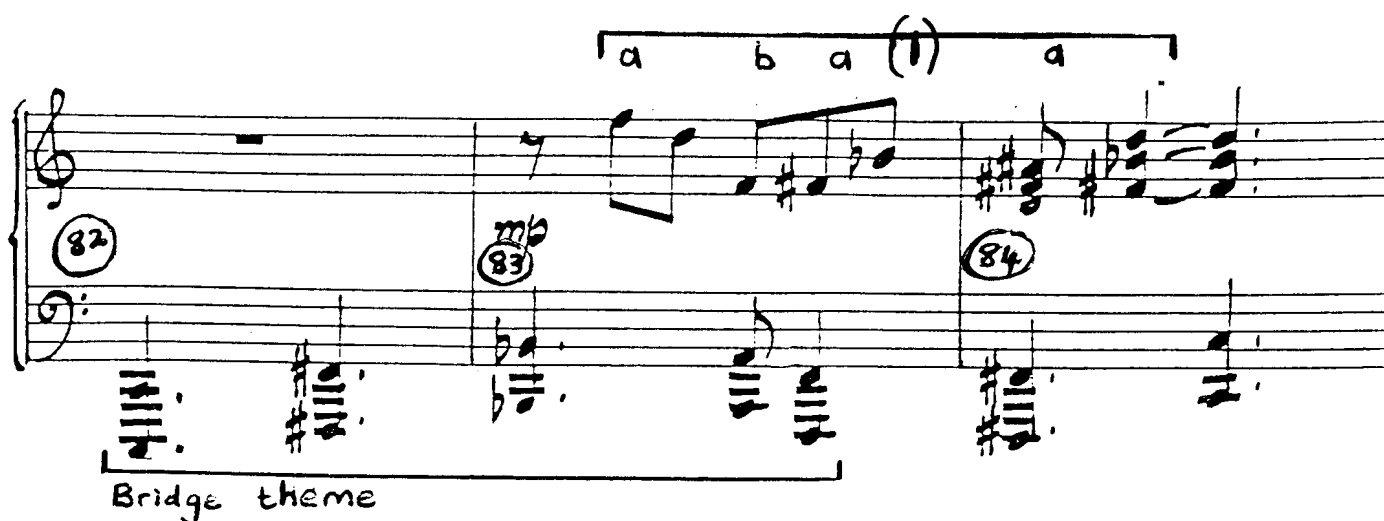


Music example xi – *Allegro*; bars 77,78



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.

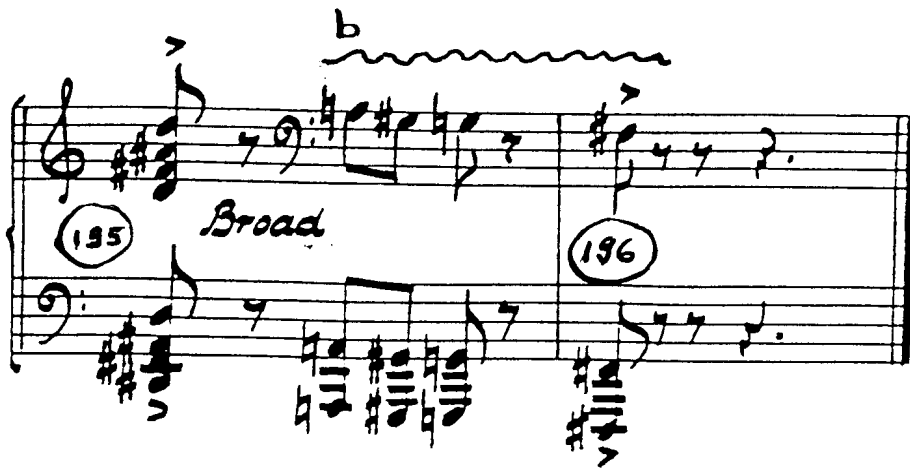
A textural increase marks the commencement of the final section (phrase 16; bars 119-126) of the development. Imitation (at the 7<sup>th</sup>) of the second segment of the first subject theme extends into tight chromatic left hand octave figurations in bars 125 and 126:

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



The 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<sup>b</sup>):

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



The image shows a musical score for two staves, treble and bass clef, in a key signature of one sharp (F#). The score covers two measures, 195 and 196. Measure 195 is marked with a circled '195' and the word 'Broad'. Measure 196 is marked with a circled '196'. Above the treble staff, a wavy line labeled 'b' indicates a descending figuration. The music consists of eighth and sixteenth notes, with a final note in measure 196 being a half note. The bass staff features a complex rhythmic pattern with many beamed notes.

### 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

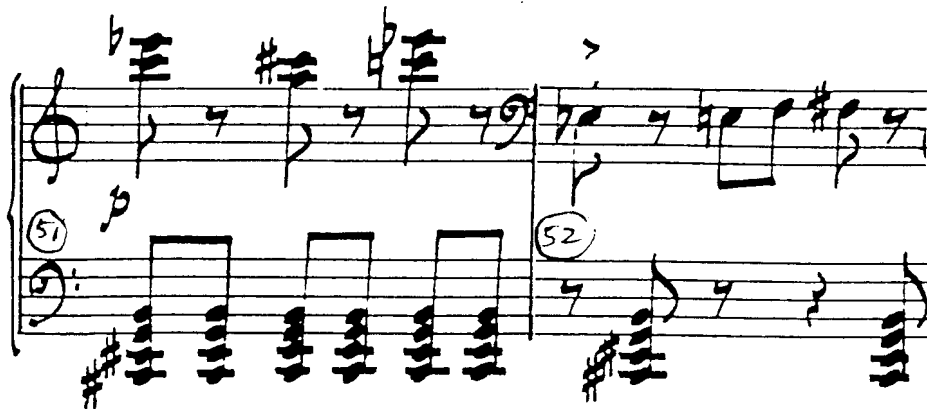
Dynamic accentuation results in unconventional metric displacement:

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 0<sup>4</sup>-10<sup>3</sup>
- B : Free development of themes ; bars 10<sup>4</sup>-17<sup>3</sup>
- A<sup>1</sup> : *Canon* ; bars 17<sup>4</sup>-28<sup>3</sup>
- C : Closing link ; bars 28<sup>4</sup>-34<sup>1</sup>

#### 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 0<sup>4</sup>- 4<sup>3</sup>; subdivides into two subphrases; 2+2

Phrase 2; bars 4<sup>4</sup>-10<sup>3</sup> ; subdivides into three subphrases; 2+2+2

B – Free Section:

Phrase 3; bars 10<sup>4</sup>-18<sup>3</sup>; subdivides into three subphrases; 3+2+3

A<sup>1</sup> – *Canon*

Phrase 4; bars 18<sup>4</sup> – 22<sup>3</sup>; bars 0<sup>4</sup> – 4<sup>3</sup> repeated

Phrase 5; bars 22<sup>4</sup> – 29<sup>1</sup>; bars 4<sup>4</sup> – 10<sup>3</sup> repeated with extension to form a cadence point

C – Closing link;

Phrase 6; bars 29<sup>2</sup> – 34<sup>1</sup>; 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<sup>b</sup>, C# (D<sup>b</sup>) and F# (G<sup>b</sup>).

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<sup>#</sup> in bar 32, to then re-affirm the pitch class of G<sup>b</sup> 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:

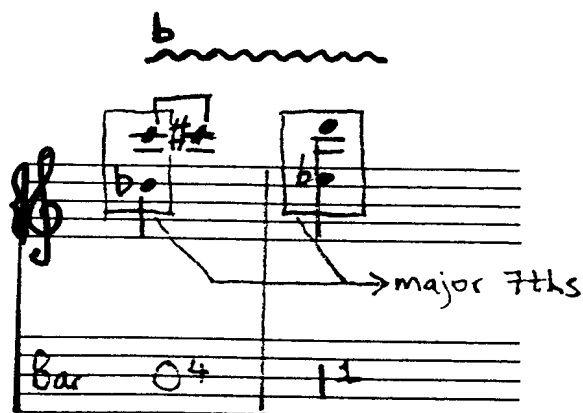
Macro sections	Bar numbers	Anchoring pitch classes	Subsidiary pitches	Phrases
A – <i>Canon</i>	0 <sup>4</sup> – 10 <sup>3</sup>	E <sup>b</sup> – G		1 + 2
B – Free Section	10 <sup>4</sup> – 18 <sup>3</sup>	E <sup>b</sup>	F, G, C# (D <sup>b</sup> )	3
A <sup>1</sup> – <i>Canon</i>	18 <sup>4</sup> – 29 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



$D^b$  (bar 0<sup>4</sup>) 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 0<sup>4</sup> – 2<sup>3</sup> introduce the *dux* with the *comes* entering in bar 2<sup>4</sup> at the 15<sup>th</sup>. 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 0<sup>4</sup> – 4<sup>3</sup>



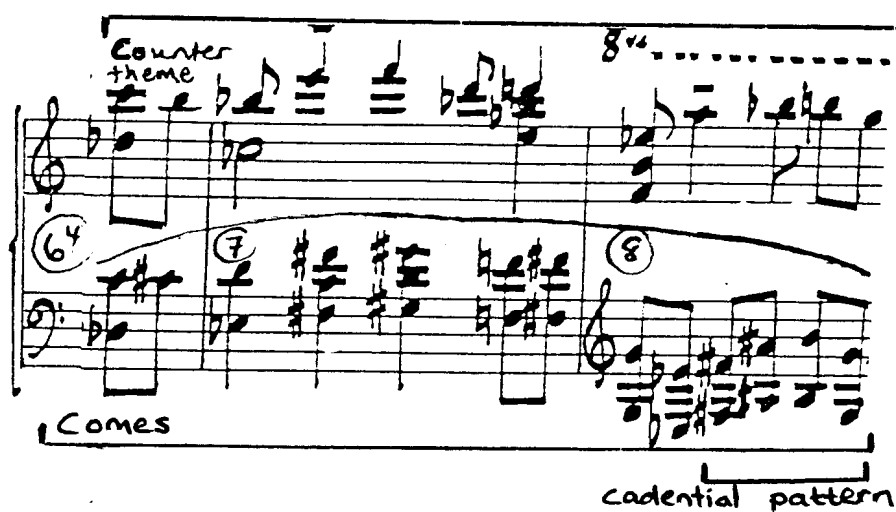
The musical score consists of two systems of staves. The first system has a treble clef staff (top) and a bass clef staff (bottom). The treble staff is labeled 'Dux:' and contains a melodic line with notes and accidentals. Above it, wavy lines labeled 'b' indicate a chromatic ascending three-note cell. The bass staff contains a bass line with notes and accidentals, including a circled '4' and a circled '1'. The second system also has a treble clef staff (top) and a bass clef staff (bottom). The treble staff continues the Dux line, with notes and accidentals, and is labeled 'Counter theme' at the end. The bass staff continues the Comes line, with notes and accidentals, and is labeled 'Comes:' at the end. A circled '2' is in the bass staff. The third system has a treble clef staff (top) and a bass clef staff (bottom). The treble staff contains notes and accidentals, with a circled '3' at the beginning. The bass staff contains notes and accidentals, with a circled '4' and the word 'imitativo' written above it.

The following *dux* and *comes* entries (bars 4<sup>4</sup> – 8<sup>3</sup>) 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 6<sup>3</sup> and 8<sup>3</sup>). 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 6<sup>4</sup> – 8<sup>3</sup>



The image shows a handwritten musical score for three bars of a canon. The top staff, labeled 'Counter theme', features a melodic line in treble clef with a circled '8' at the end. The bottom staff, labeled 'Comes', features a bass line with circled '6', '7', and '8' at the beginning. A bracket under the bottom staff is labeled 'cadential pattern'.

The canon is continued till bar 10<sup>3</sup> 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<sup>4b</sup> – 18<sup>3</sup>. It is here reiterated in *stretto* imitation between the two hands.

Music example xxi, *Canon*; bars 16-18<sup>3</sup>



In the A<sup>1</sup> section (bars 18<sup>4</sup> – 28<sup>3</sup>) material of bars 0<sup>4</sup> – 10<sup>3</sup> 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<sup>3b</sup> – 50<sup>2a</sup>
- B : Contrasting Section ; bars 50<sup>2b</sup> – 63<sup>3b</sup>
- A<sup>1</sup>: Rondo Theme ; bars 63<sup>3c</sup> – 78<sup>2b</sup>

- C : Development Section ; bars 78<sup>2c</sup> – 105<sup>3b</sup>
- A<sup>2</sup>: Varied repetition of A material including the rondo theme now in canon and reiteration of a cadence point (bar 109) ; bars 105<sup>3c</sup> – 123<sup>2a</sup>
- B<sup>1</sup>: Repetition of B material ; bars 123<sup>2b</sup> – 136<sup>3b</sup>
- A<sup>3</sup>: Rondo Theme-varied ; bars 136<sup>3c</sup> – 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<sup>3b</sup> – 41<sup>3b</sup>; subdivides into two subphrases : 3+4 (2+2)

Phrase 2; bars 41<sup>3c</sup> – 50<sup>2a</sup>; subdivides into two subphrases : 3+3

B :

Phrase 3; bars 50<sup>2b</sup> – 56 ; subdivides into two subphrases; 4 (2+2) +2

Phrase 4; bars 57 – 63<sup>3b</sup>; subdivides into two subphrases, the first a varied repetition of the first subphrase of phrase 3 : 4 (2+2) +3

A<sup>21</sup>: (Exact repetition of phrases 1 and 2)

Phrase 5; bars 63<sup>3c</sup> – 70<sup>3b</sup> : 3+4 (2+2)

Phrase 6 ; bars 70<sup>3c</sup> – 78<sup>2b</sup> : 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<sup>2c</sup> – 89; subdivides into two subphrases: 4+6 (2+2+2)
- Phrase 8; bars 90 – 97<sup>1b</sup>; subdivides into two subphrases: 4(2+2) + 3
- Phrase 9; bars 97<sup>1c</sup> – 101; subdivides into two subphrases: 2+3
- Phrase 10; bars 102 – 105<sup>3b</sup>; subdivides into two subphrases: 2+2
- A<sup>2</sup>: Commences with a varied repetition of the rondo theme
- Phrase 11; bars 105<sup>3c</sup> – 114<sup>3b</sup>; subdivides into two subphrases : 5(3+2)+4(2+2)
- Phrase 12; repetition of phrase 2; bars 114<sup>3c</sup> – 123<sup>2a</sup>: 3+3+3
- B<sup>1</sup>: Almost an exact repetition of phrases 3 and 4
- Phrase 13; bars 123<sup>b</sup> – 129
- Phrase 14; bars 130 – 136<sup>3b</sup>
- A<sup>3</sup>: Phrase 15; bars 136<sup>3c</sup> – 145<sup>3b</sup>; subdivides into three subphrases : 3+3+3
- Phrase 16; bars 145<sup>3c</sup> – 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 7<sup>th</sup> 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 <sup>3b</sup> – 50 <sup>2a</sup>	F# - G <sup>b</sup>	B, (C <sup>b</sup> = G <sup>b</sup> IV)	1+2
B	50 <sup>2b</sup> – 63 <sup>3b</sup>	F#/G <sup>b</sup>	A <sup>b</sup> , B <sup>b</sup>	3+4
A <sup>1</sup>	63 <sup>3c</sup> – 78 <sup>2b</sup>	F# - (G <sup>b</sup> )	B (C <sup>b</sup> )	5+6
C	78 <sup>2c</sup> – 105 <sup>3b</sup>	F# - (G <sup>b</sup> )	A <sup>b</sup> , B <sup>b</sup>	7-10
A <sup>2</sup>	105 <sup>3c</sup> – 123 <sup>2a</sup>	F# - G <sup>b</sup>	B (C <sup>b</sup> )	11+12
B <sup>1</sup>	123 <sup>2b</sup> – 136 <sup>3b</sup>	F#/G <sup>b</sup>	A <sup>b</sup> , B <sup>b</sup>	13+14
A <sup>3</sup>	136 <sup>3c</sup> – 149	F# (G <sup>b</sup> )	C# (D <sup>b</sup> ), A#(B <sup>b</sup> )	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<sup>3c</sup> – 43<sup>1a</sup>

b  
 a  
 b a b a b  
 Cadential pattern  
 b a b a  
 Subito *f*

b (expanded to maj 2nds)

Cadential pattern  
 b  
 a b a b a

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

Music example xxiv – *Rondo*; bars 117 – 120<sup>b</sup>

In the A<sup>3</sup> (Coda) section the five-note unit is divided into octaves between the two hands over a wide registral span:

Music example xxv, *Rondo*; bars 136<sup>3</sup> – 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<sup>3c</sup>, 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

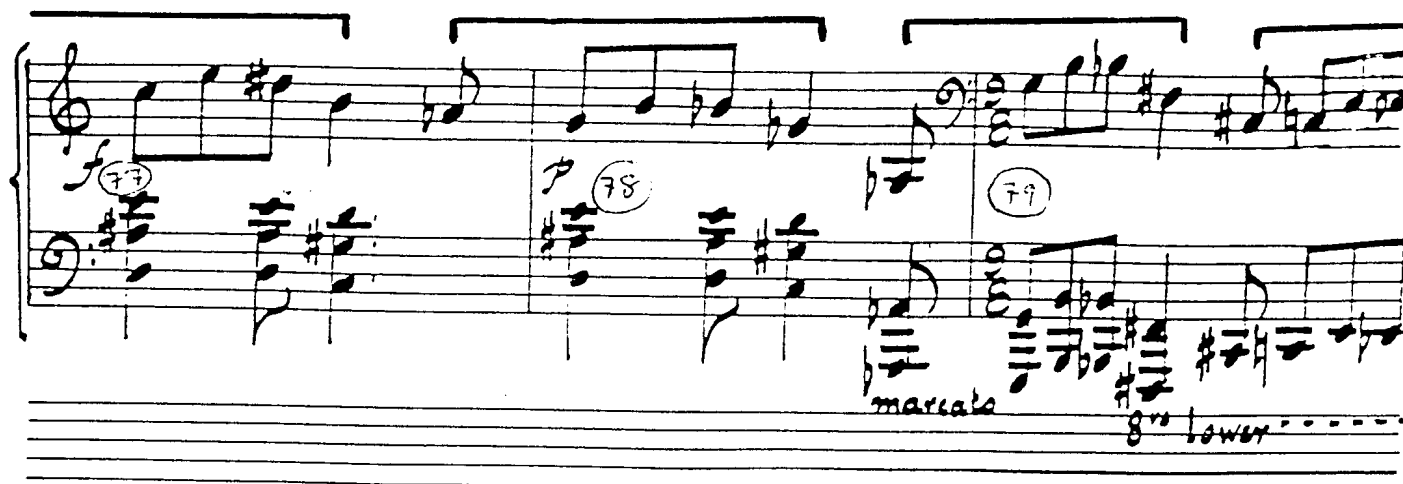


a) Bars 35 36      b) Bar 37

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

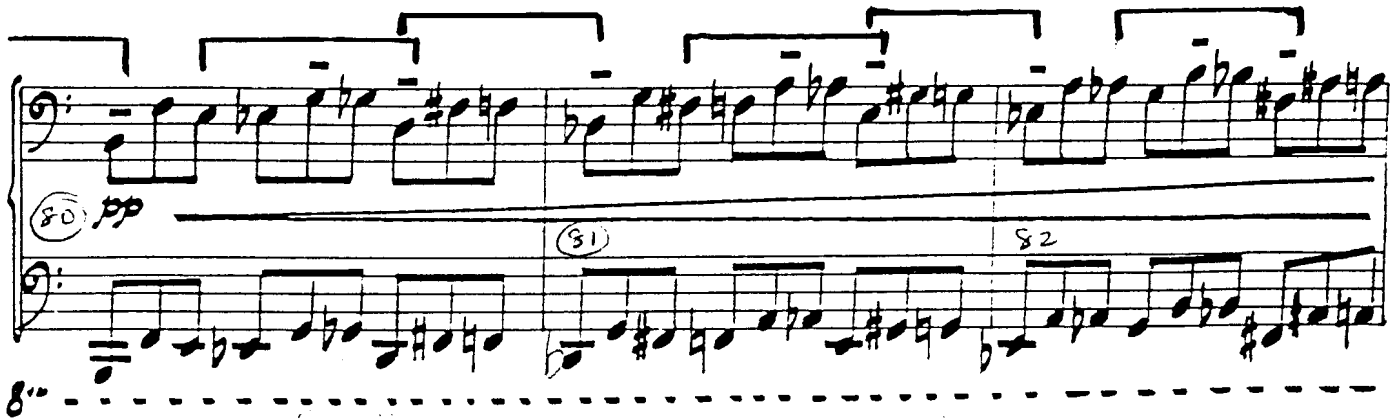
In the C macro section, the cadential motive becomes the building-block for a sequential chain. Displaced accentuation with metric subdivision of 4+3+2 combined with octave doubling between the two hands allow for syncopated rhythmic effects:

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



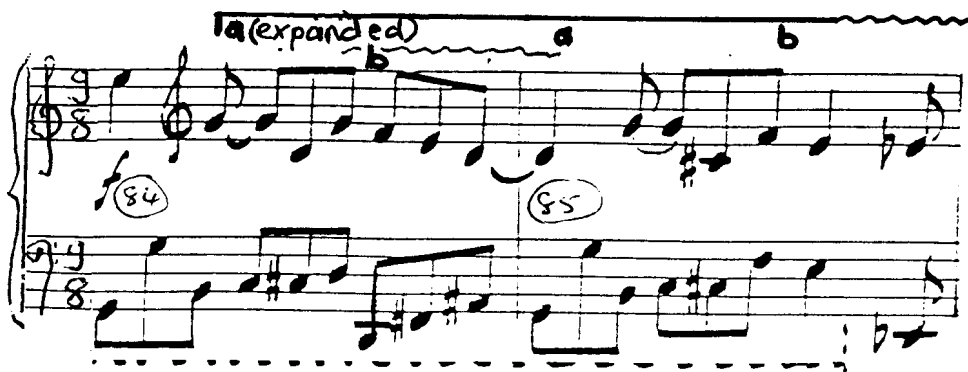
77 78 79

marcato 8va lower



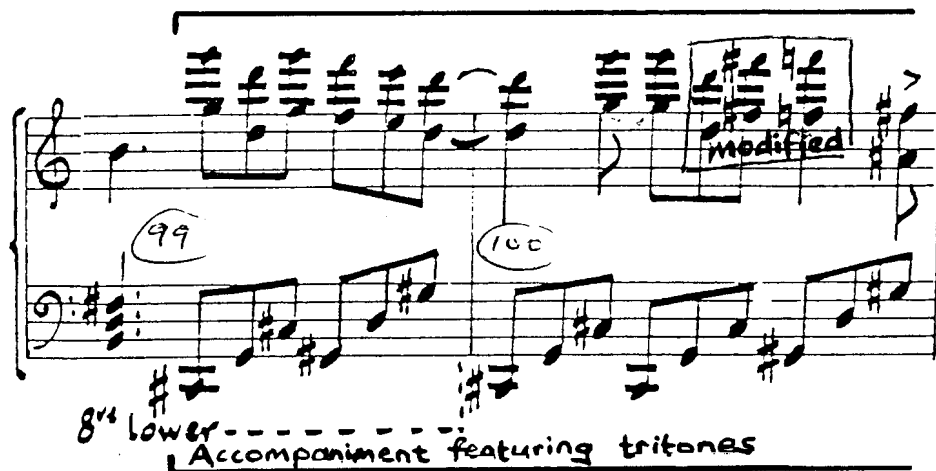
Section C also introduces other novel thematic variants. A syncopated theme which features the interval of a perfect (bar 84) and an augmented (bar 85) fourth provides a contagious jazz rhythm:

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<sup>th</sup> lower - Accompaniment featuring tritones

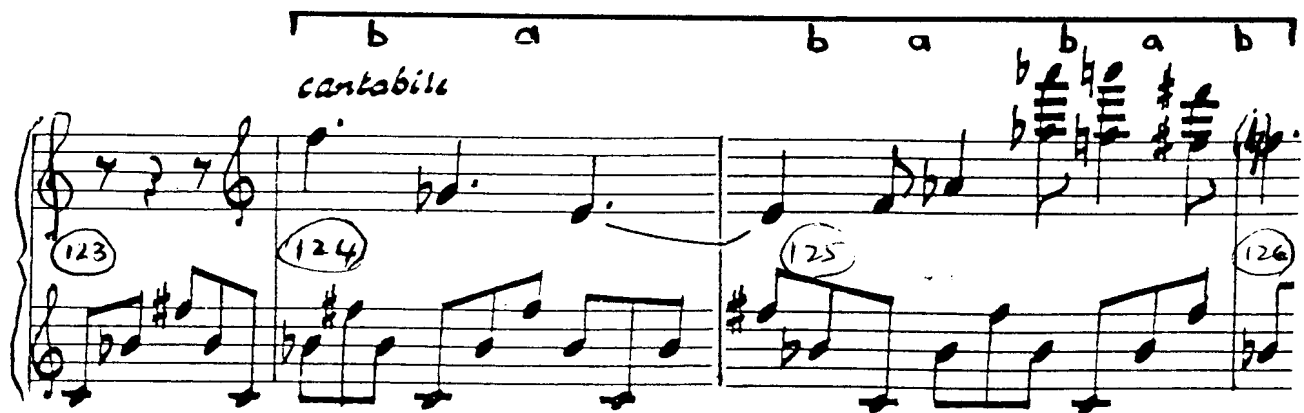
This theme is also combined with the main rondo theme in the movement's final two bars:

Music example xxxiii – *Rondo*; bars 147<sup>x</sup> – 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<sup>2b</sup> - 126<sup>1a</sup>



### 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 2<sup>nd</sup> and the 3<sup>rd</sup> (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 7<sup>th</sup> 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.