UNIVERSITEIT VAN PRETORIA
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YUNIBESITHI YA PRETORIA

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♮) in the right hand part.

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SONATA

No I

for piano

Jeanne Zaidel - Rudolph

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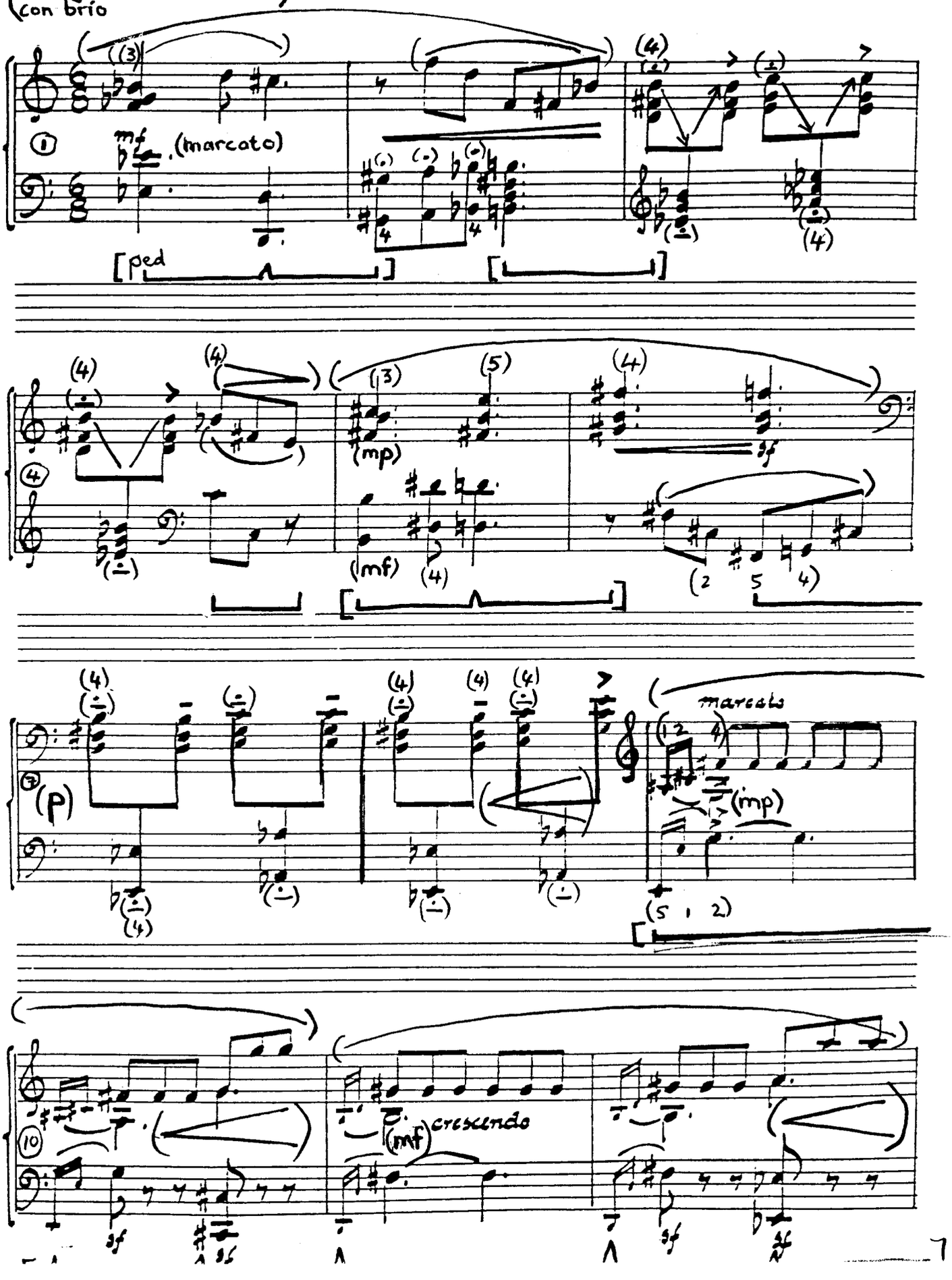
SONATA NO. 1

Jeanne Zaidel-Rudolph

(Allegro con brio ♩.=104-116)



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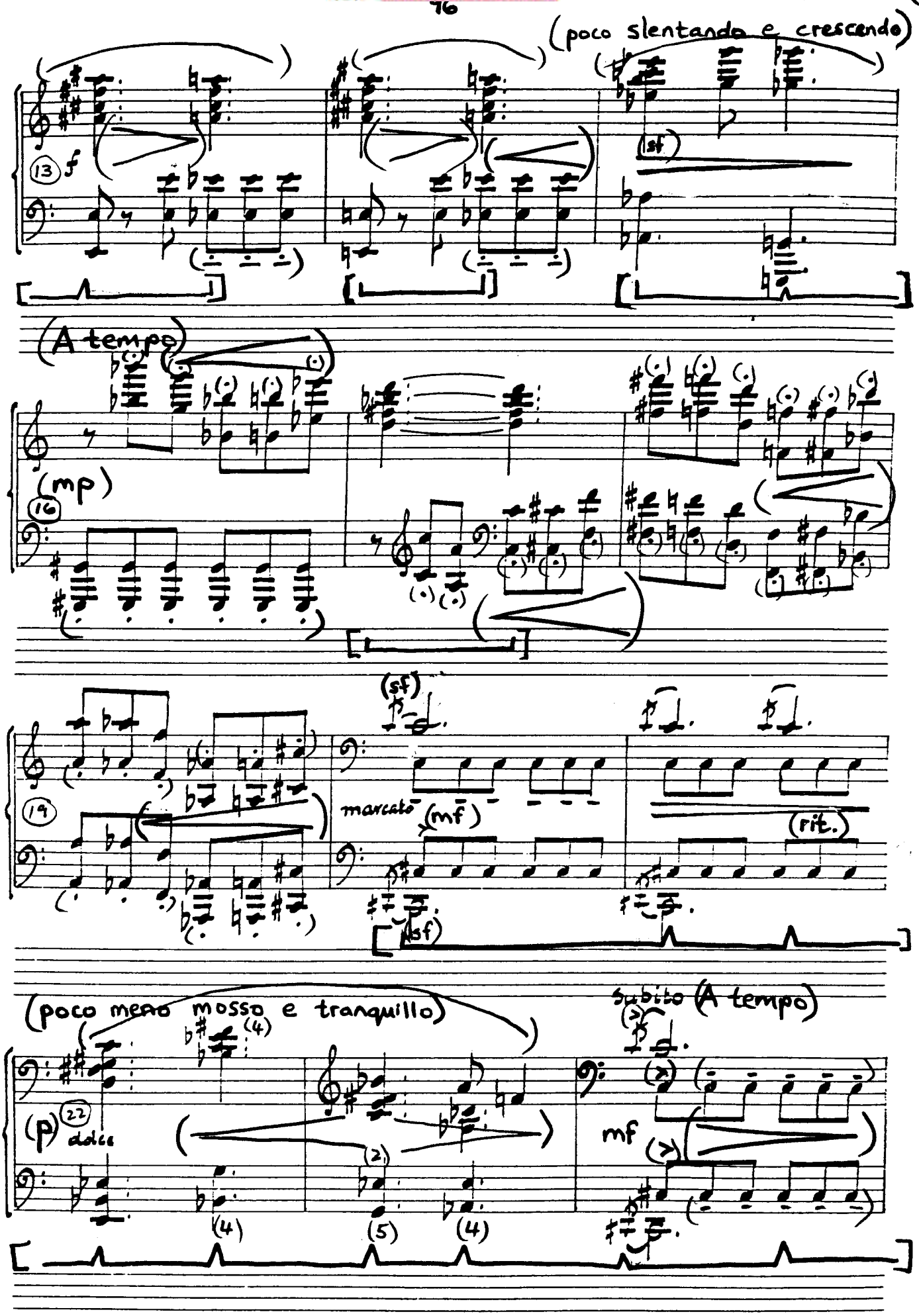

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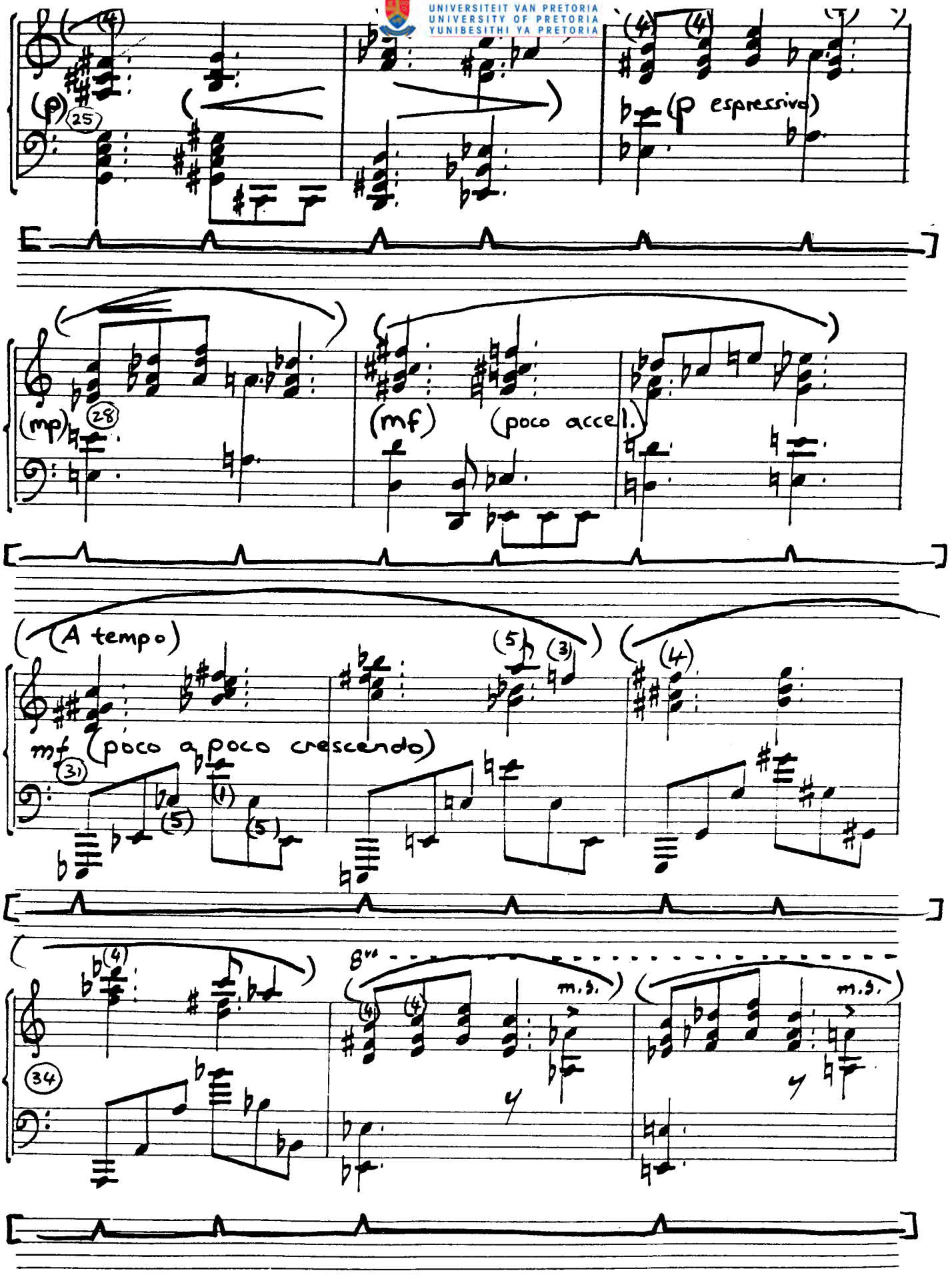

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8va

37

(piu cresc.)

8va

40

(A tempo)

detached

marcato (molto ritmico)

(f) 43

sf

sf

46

(mf)

sf

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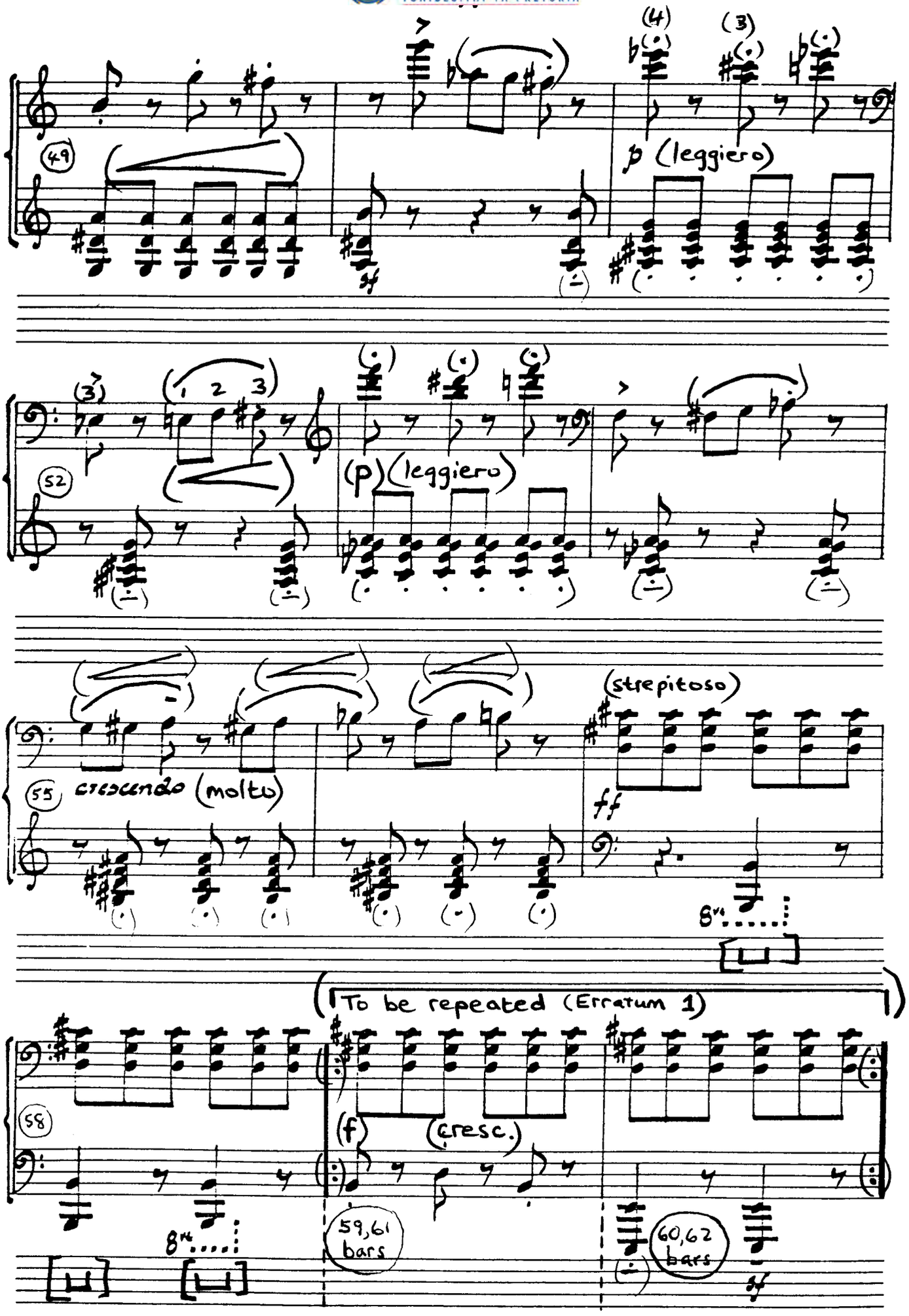

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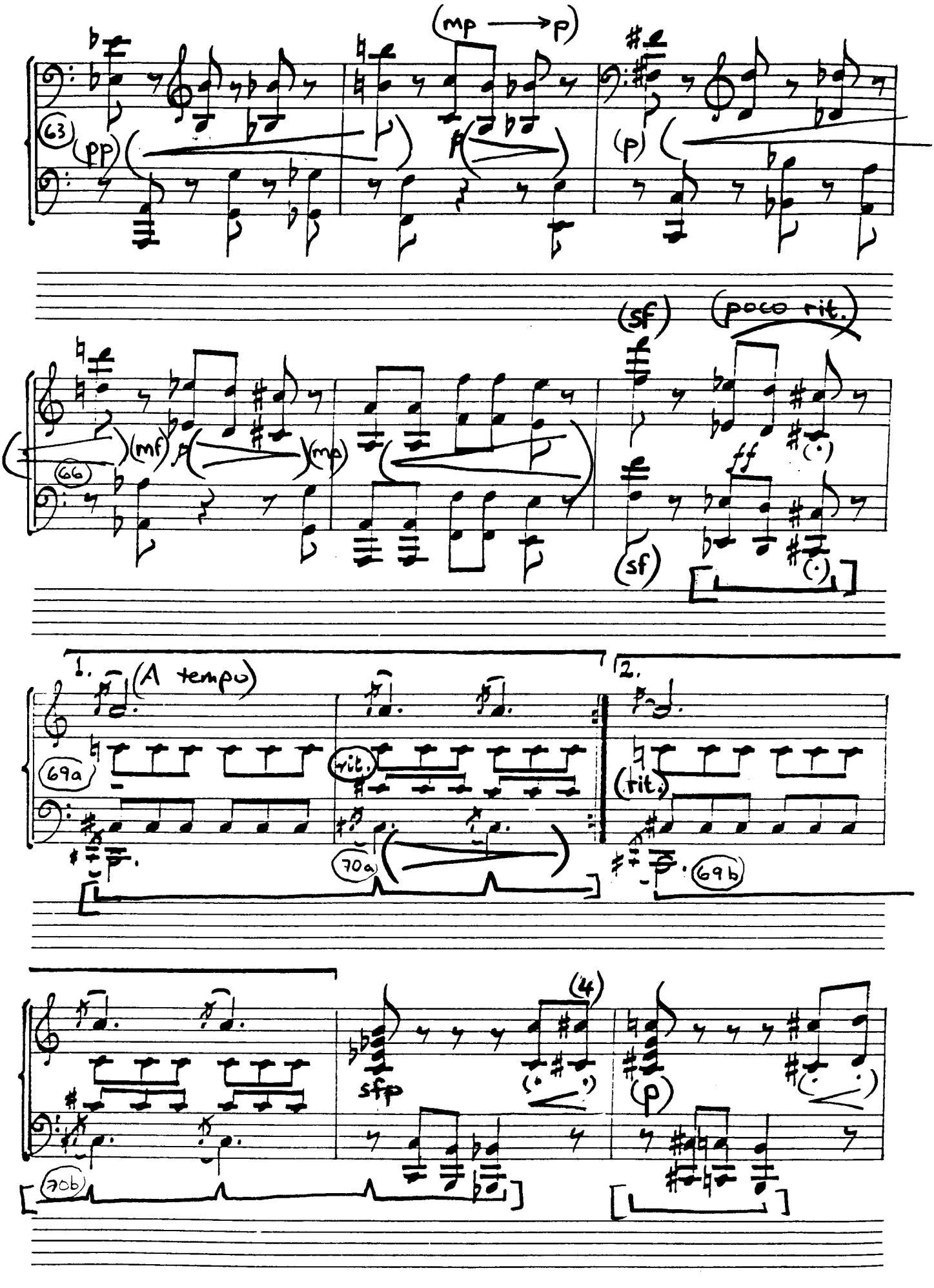

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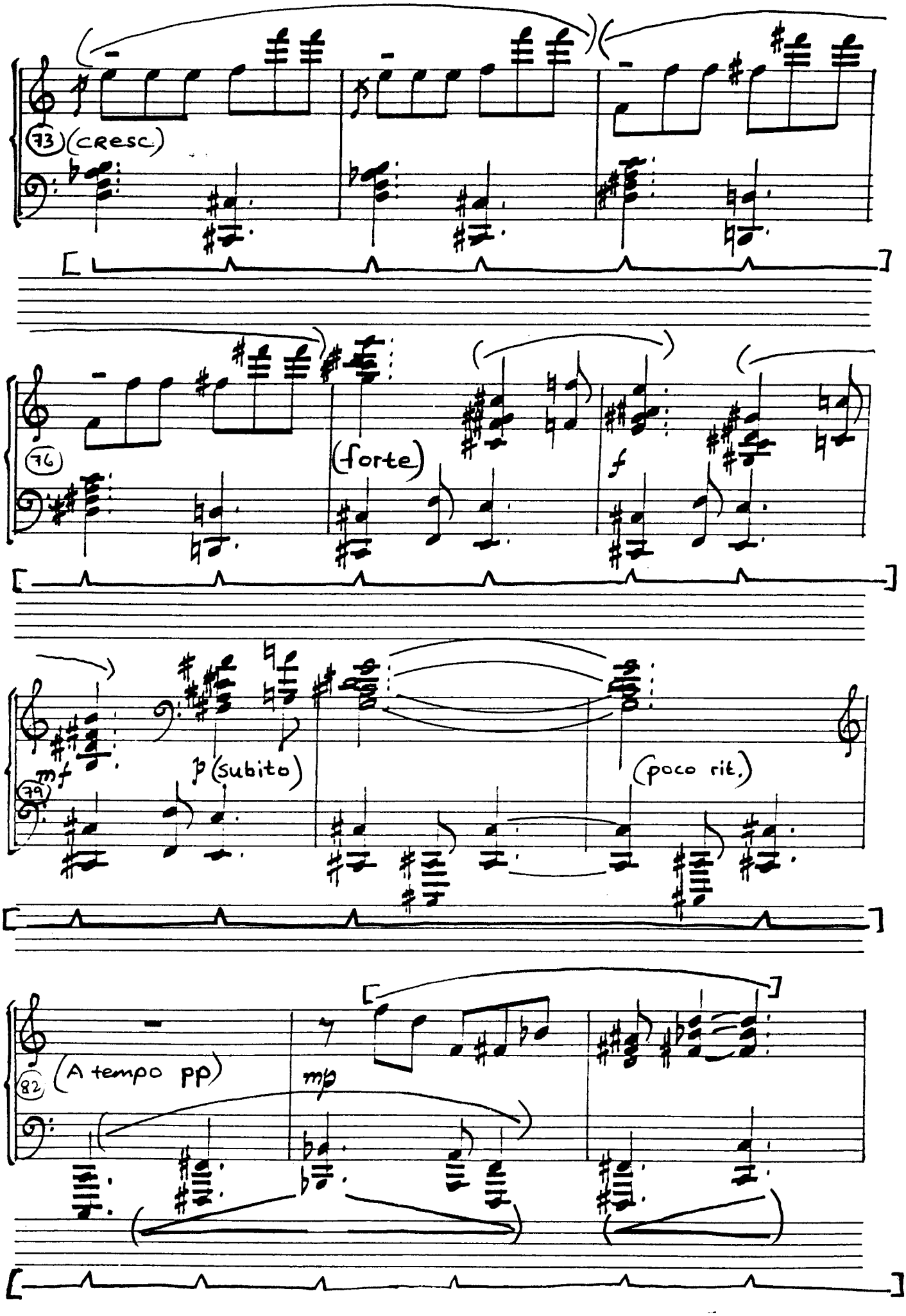

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85 *mf* *f*

Subito piano

88 *p* (4) (p) (cresc.)

91 (dim.)

94 *mp*

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97 mf (p)

Erratum 2

100 cresc.

103 p (subito) (poco cresc.) (p) (molto cresc.)

106 (sf) ff (sf) (sf) (sf)

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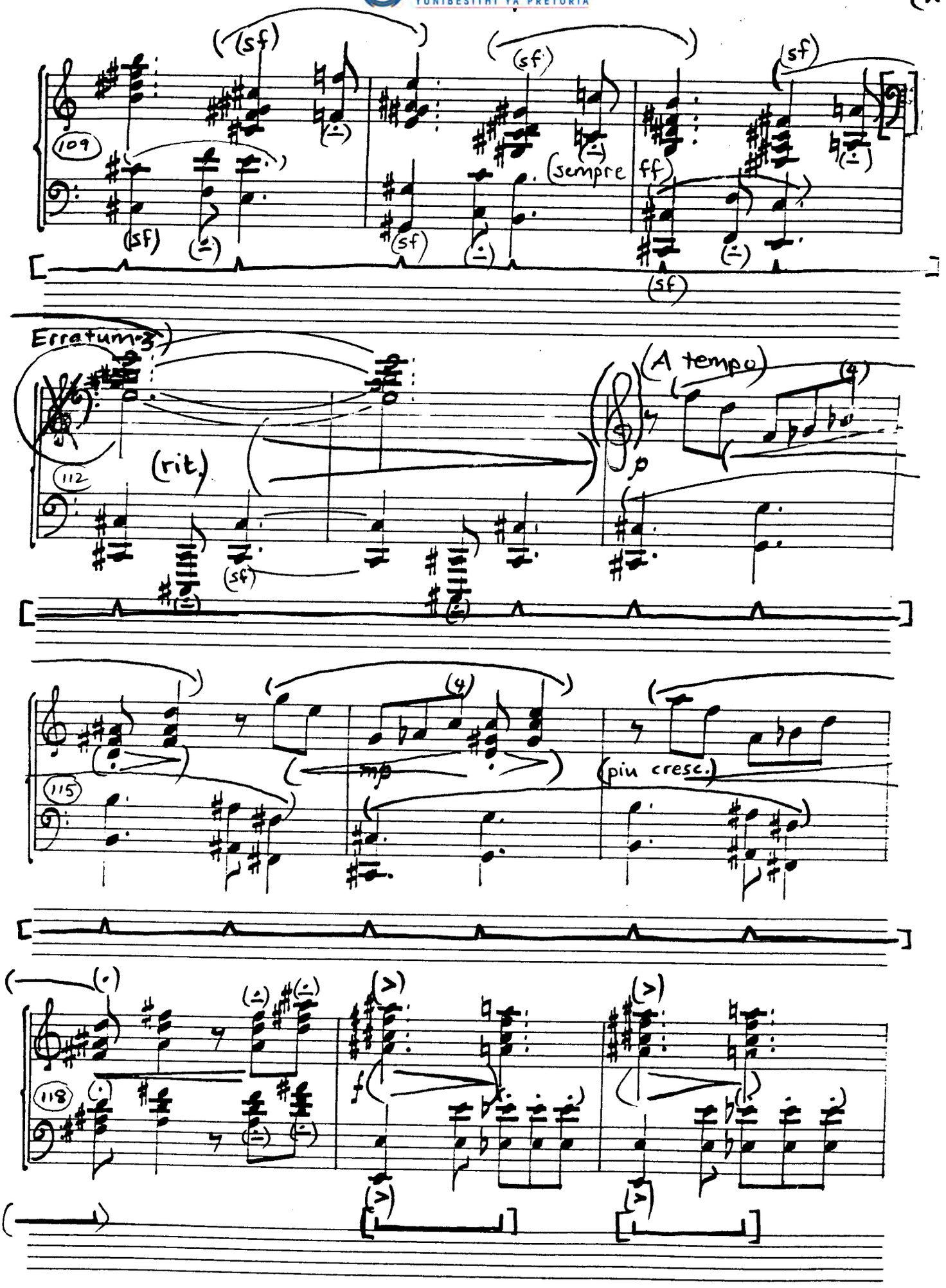

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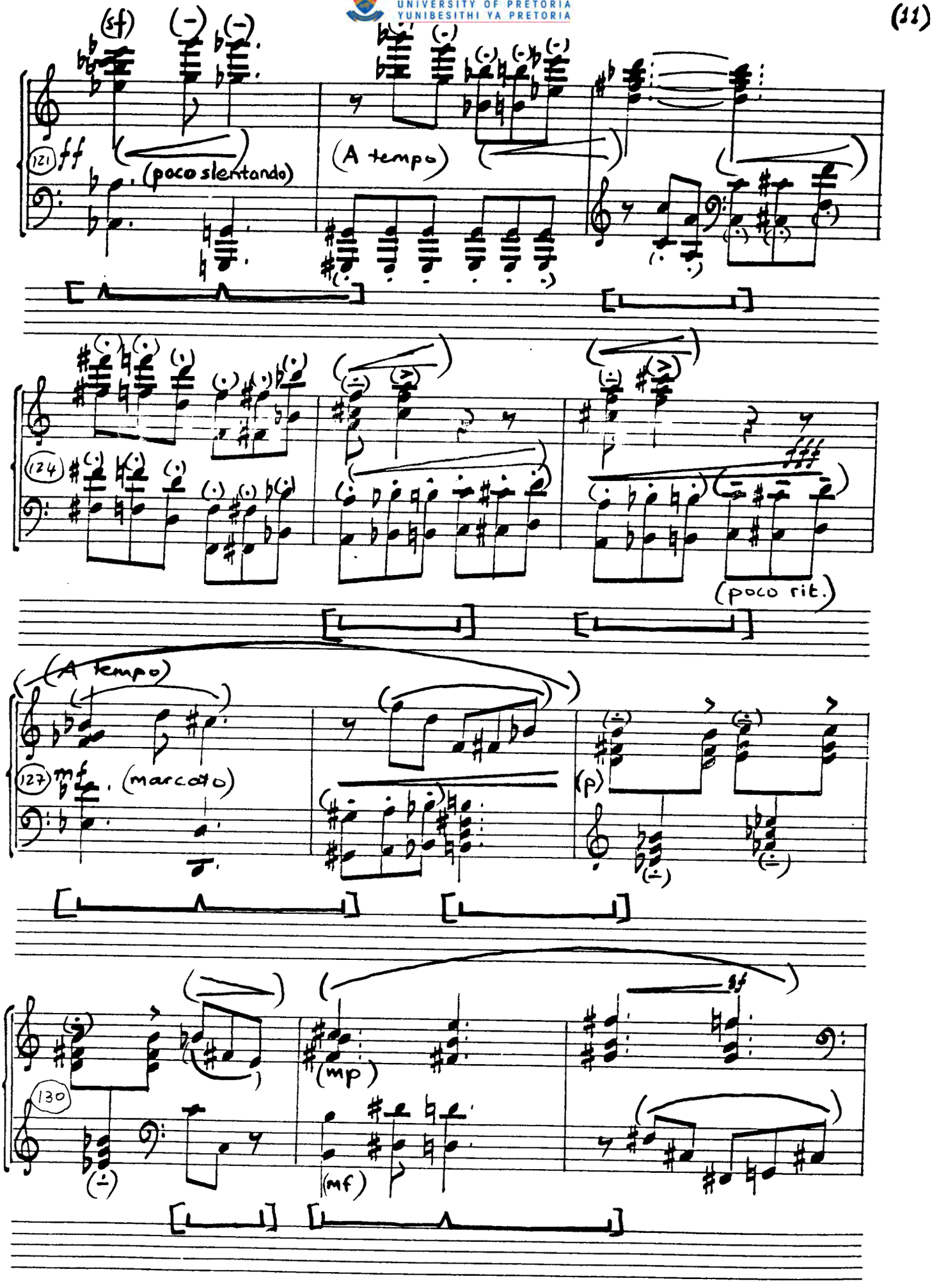

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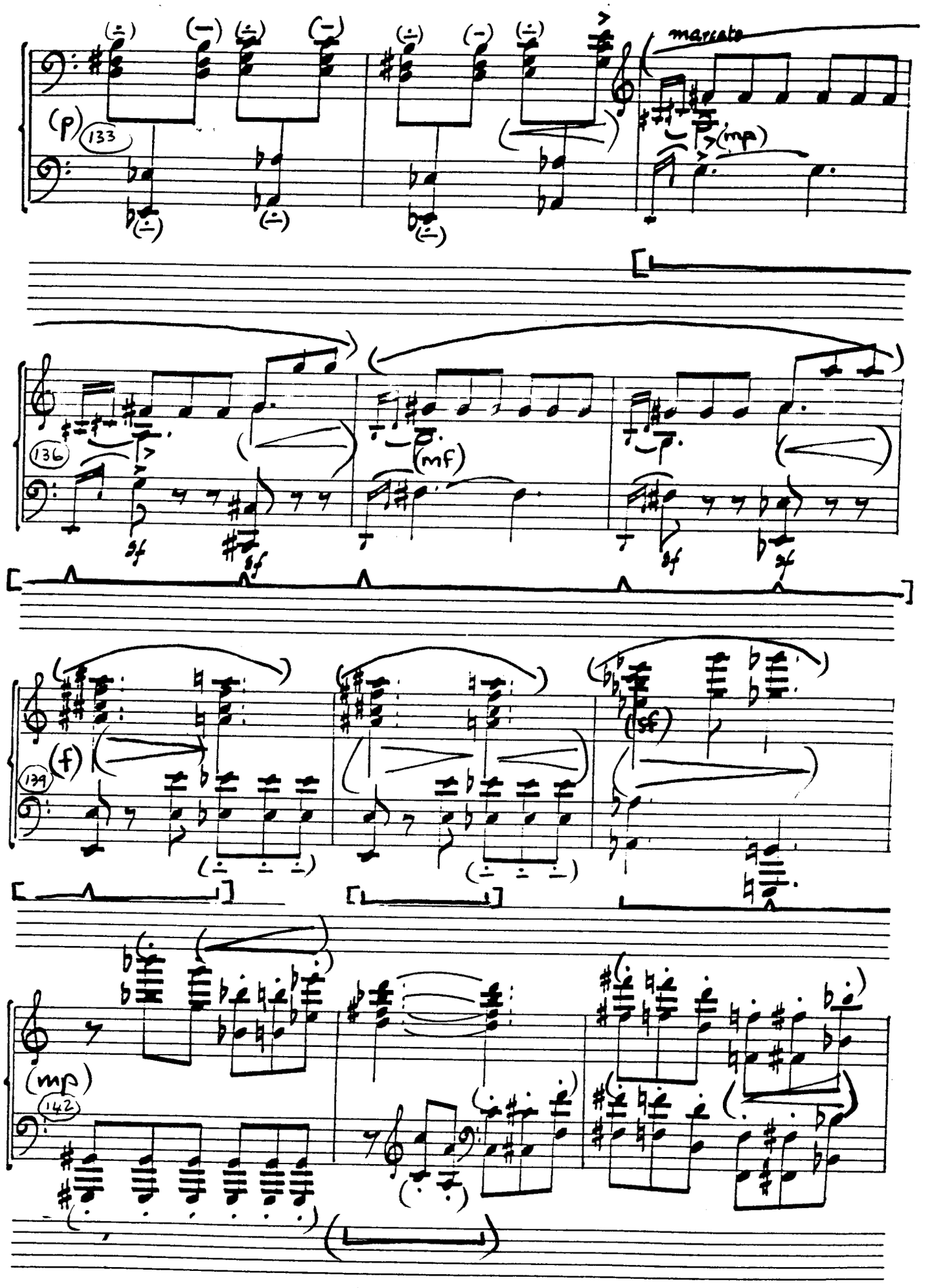

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(5t)

145

(mf)

(rit.)

(poco meno mosso e tranquillo)

148

(p) dolce

(A tempo)

mf

151

(p)

molto rubato

(p espressivo)

154

(mp)

(mf)

(poco accel)

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A tempo

(mf poco a poco crescendo)

157

8va

160

m.s.

8va

163

(più cresc.)

fff

8va

166

marcato (A tempo)

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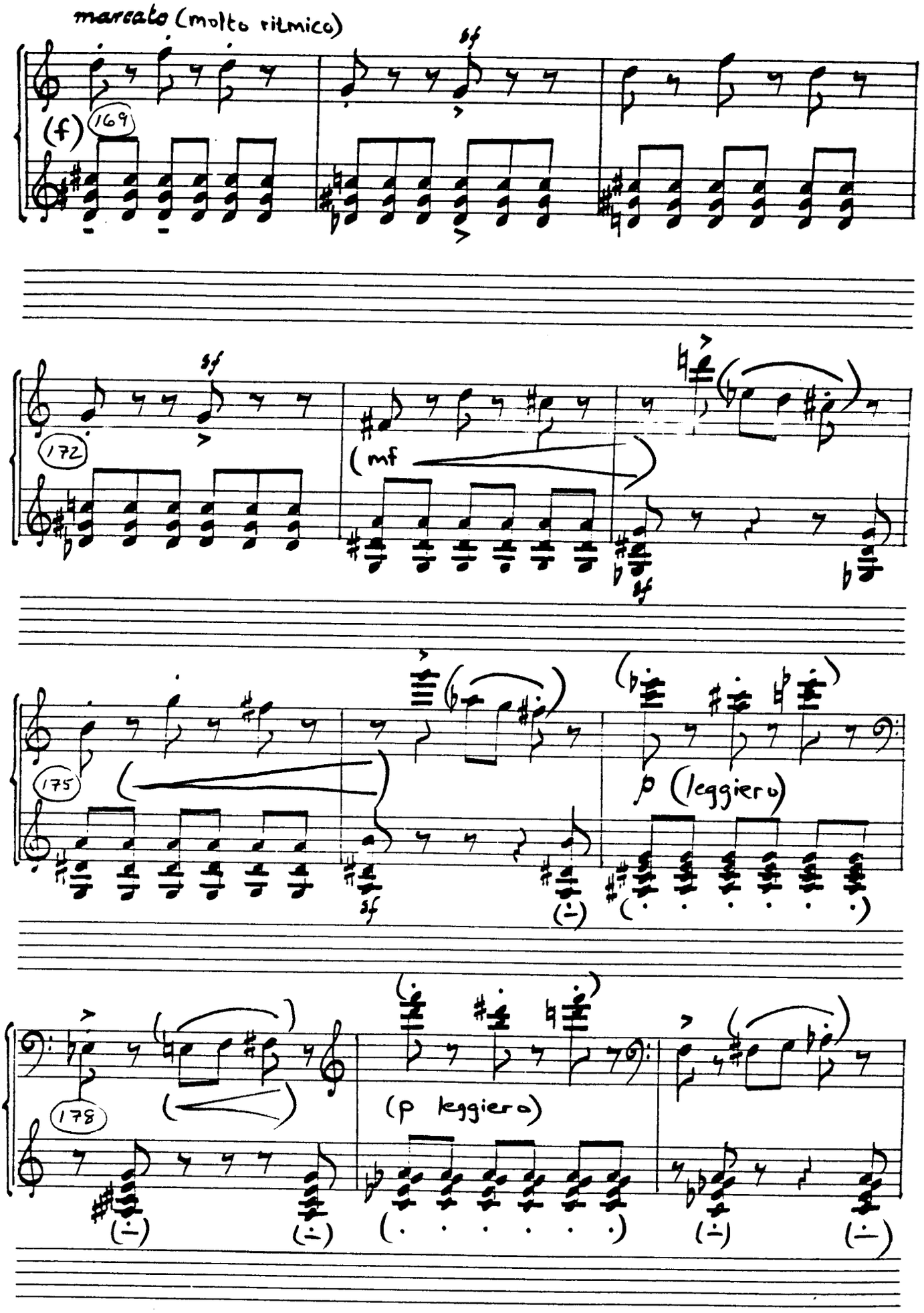

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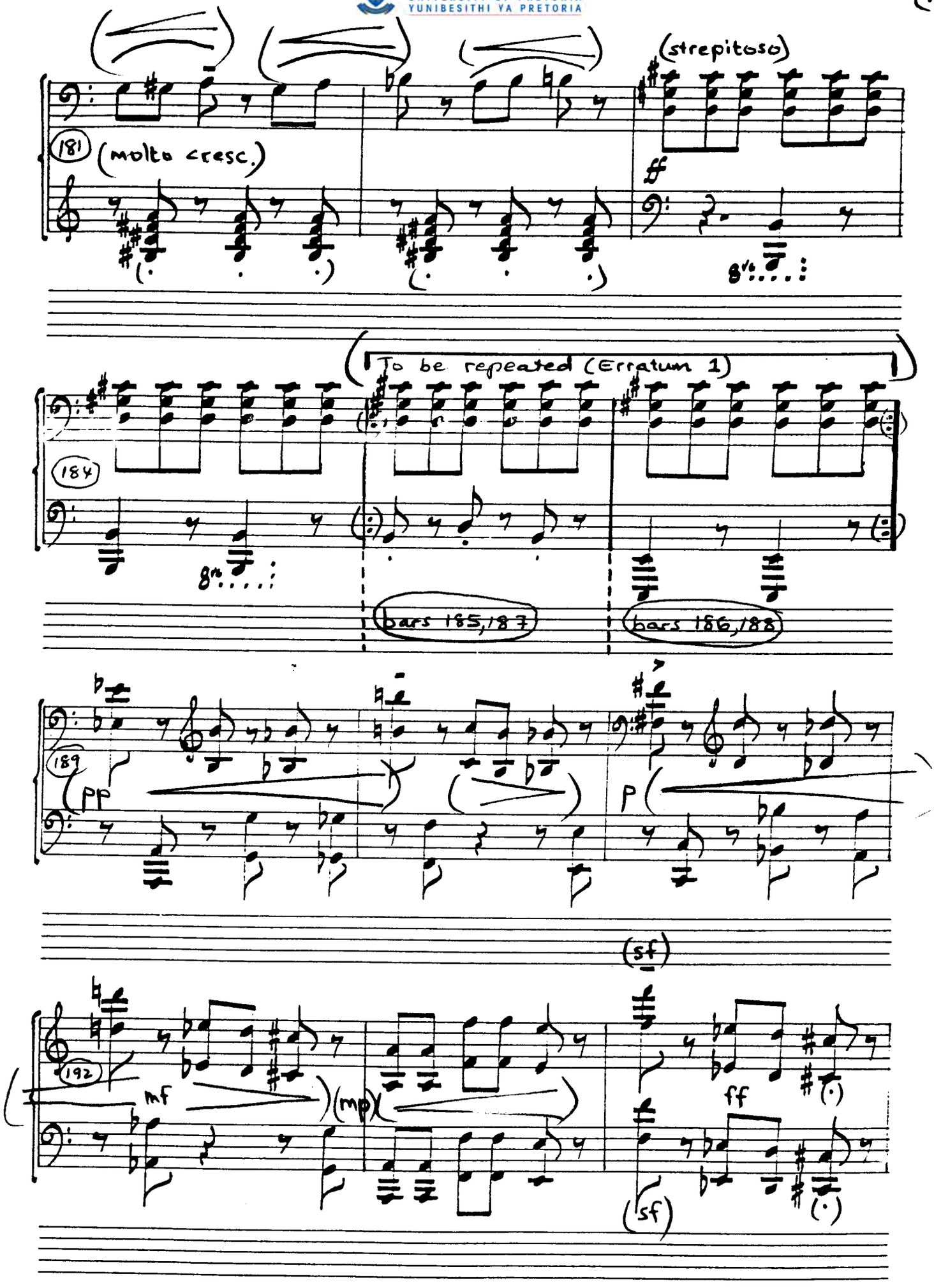

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195 Broad

II - CANON

(♩= 48,50)

Misterioso

04' p (Tempo rubato) (Molto cantando)

imitative

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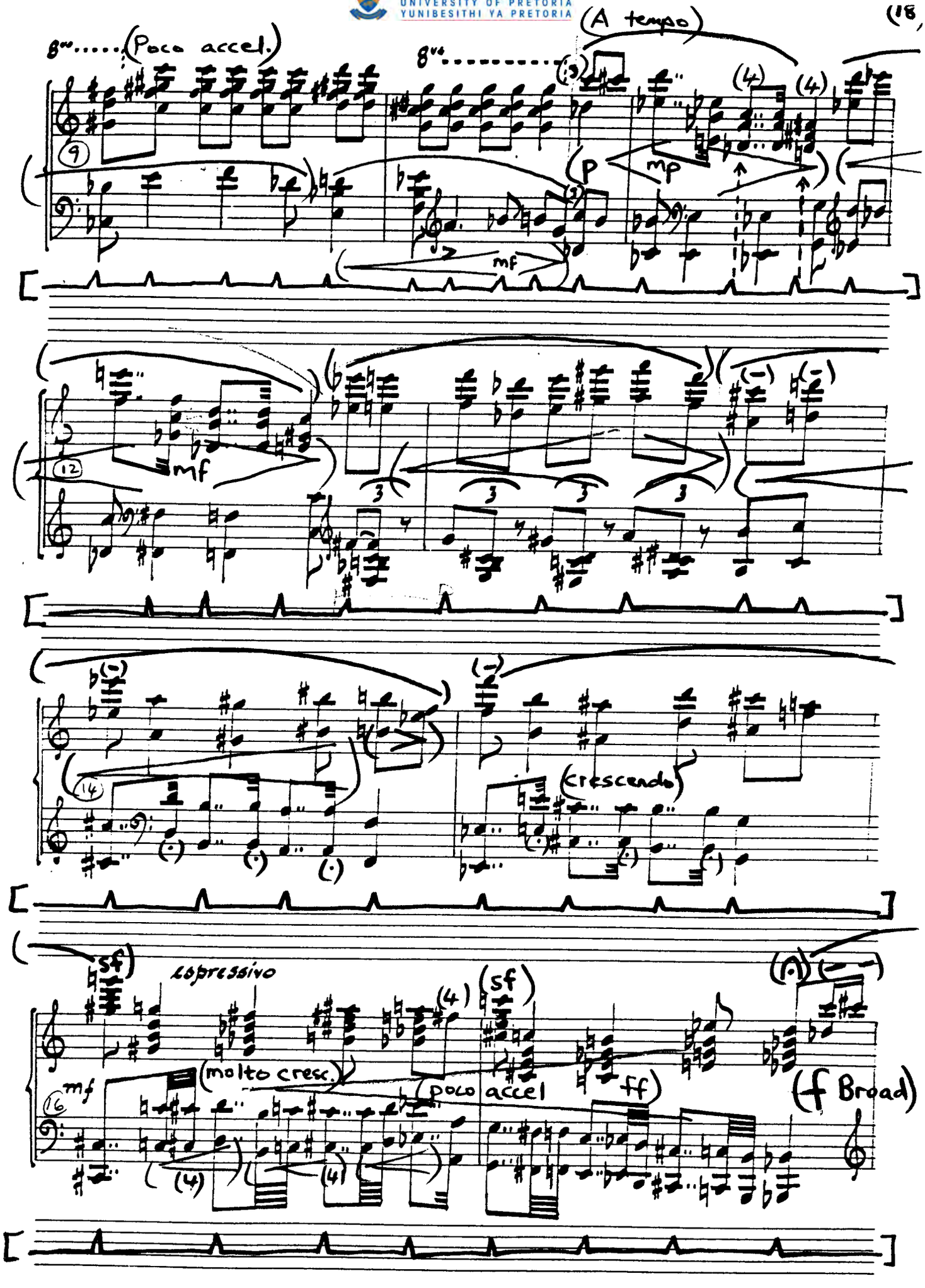

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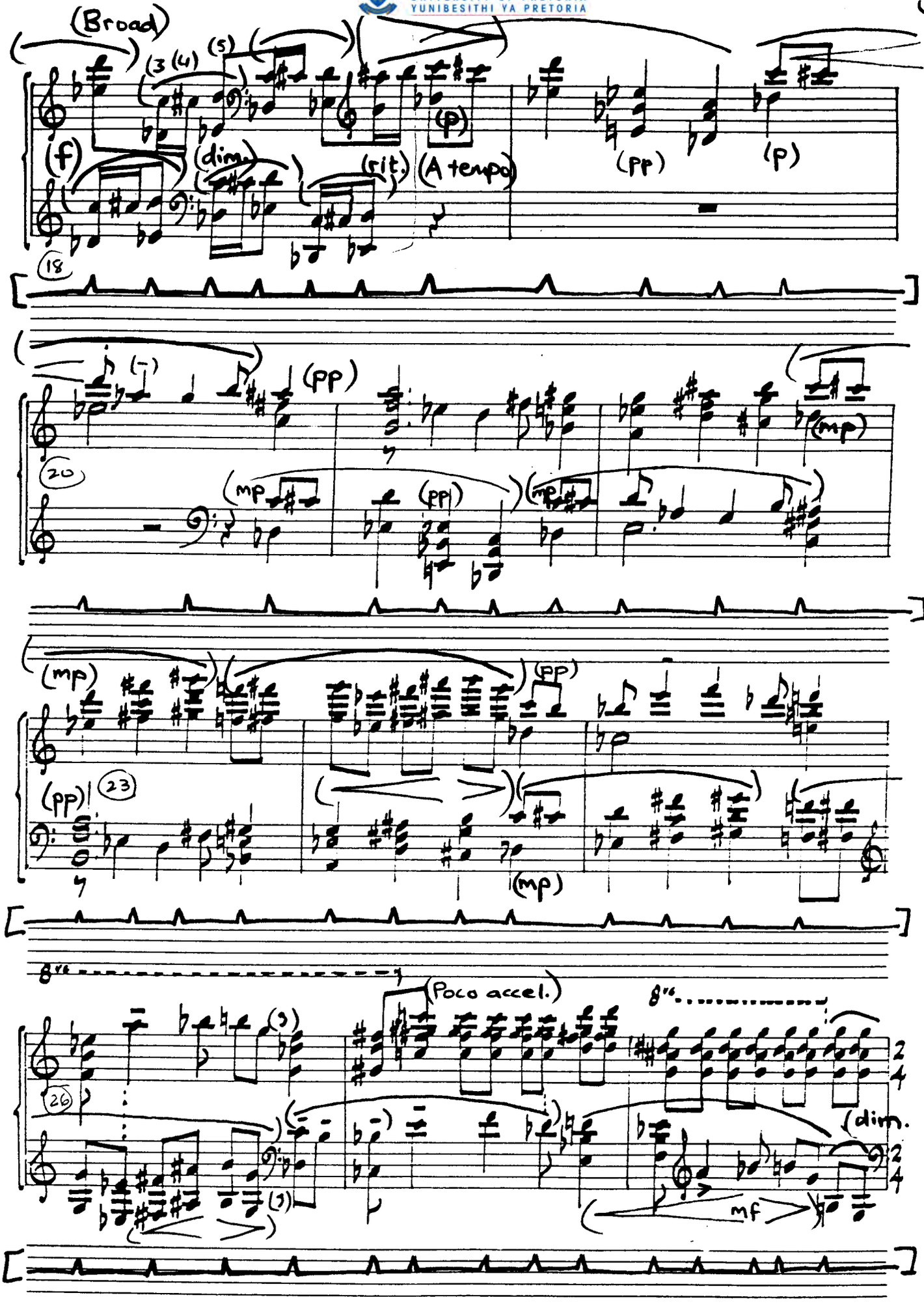

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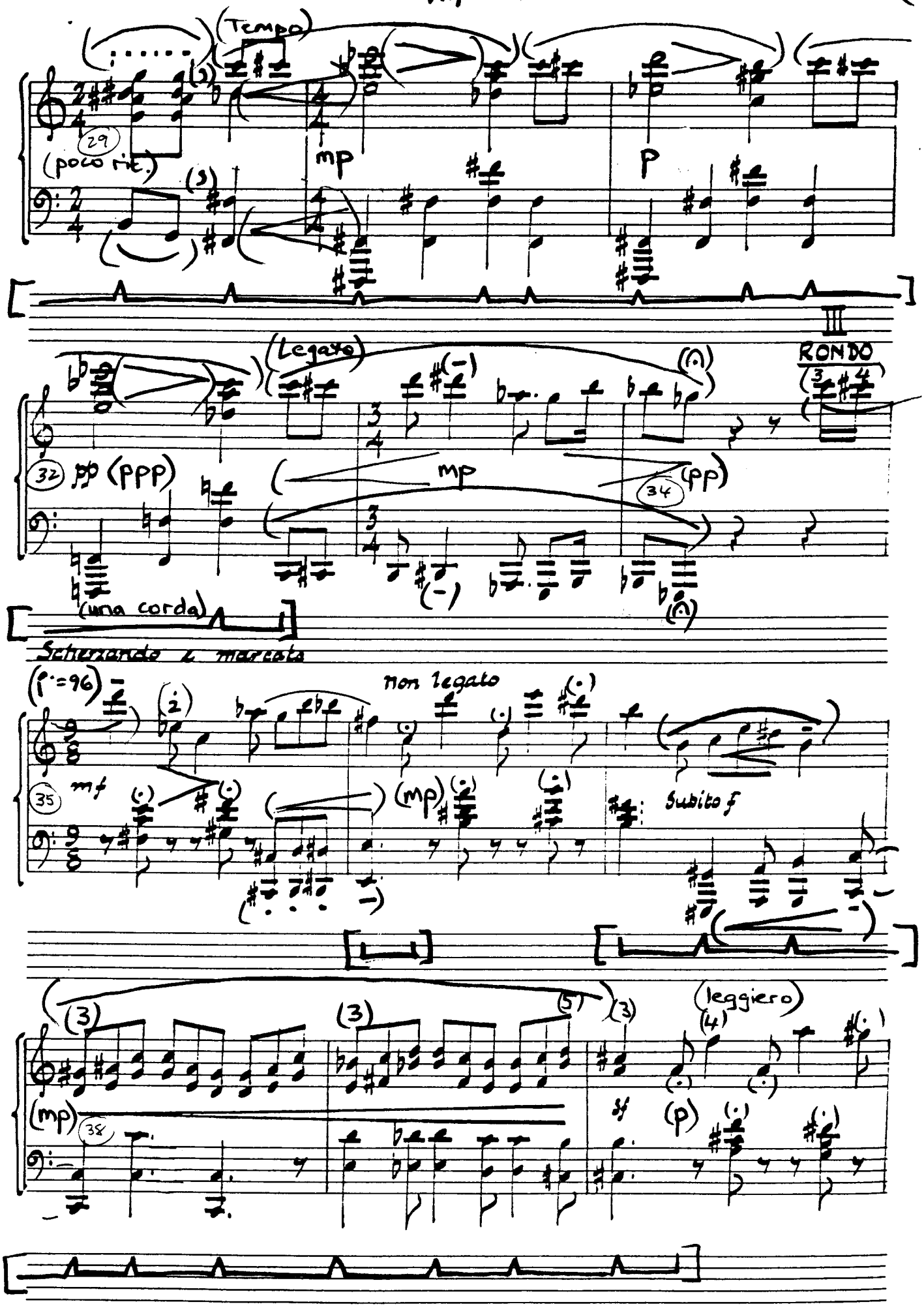

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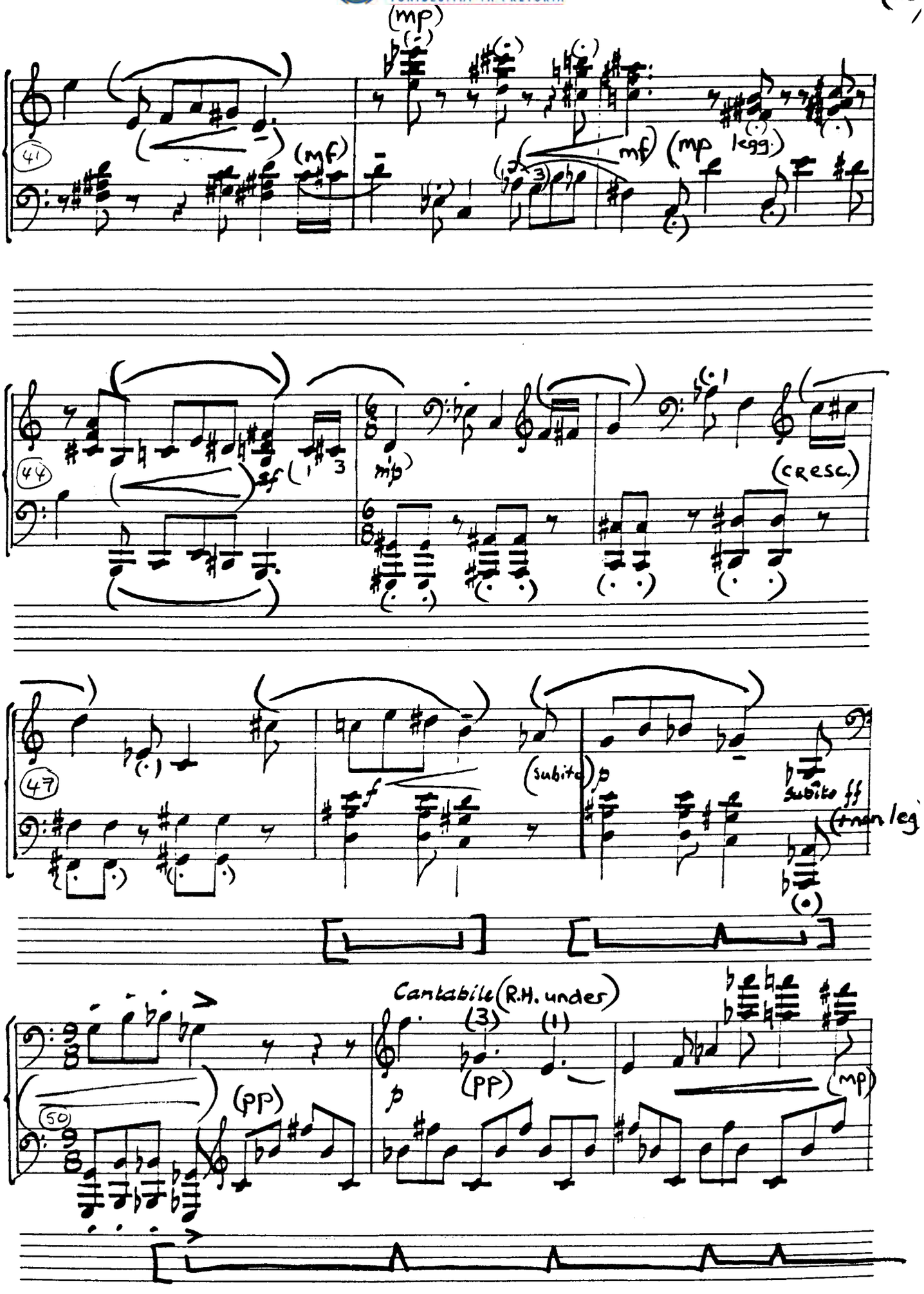

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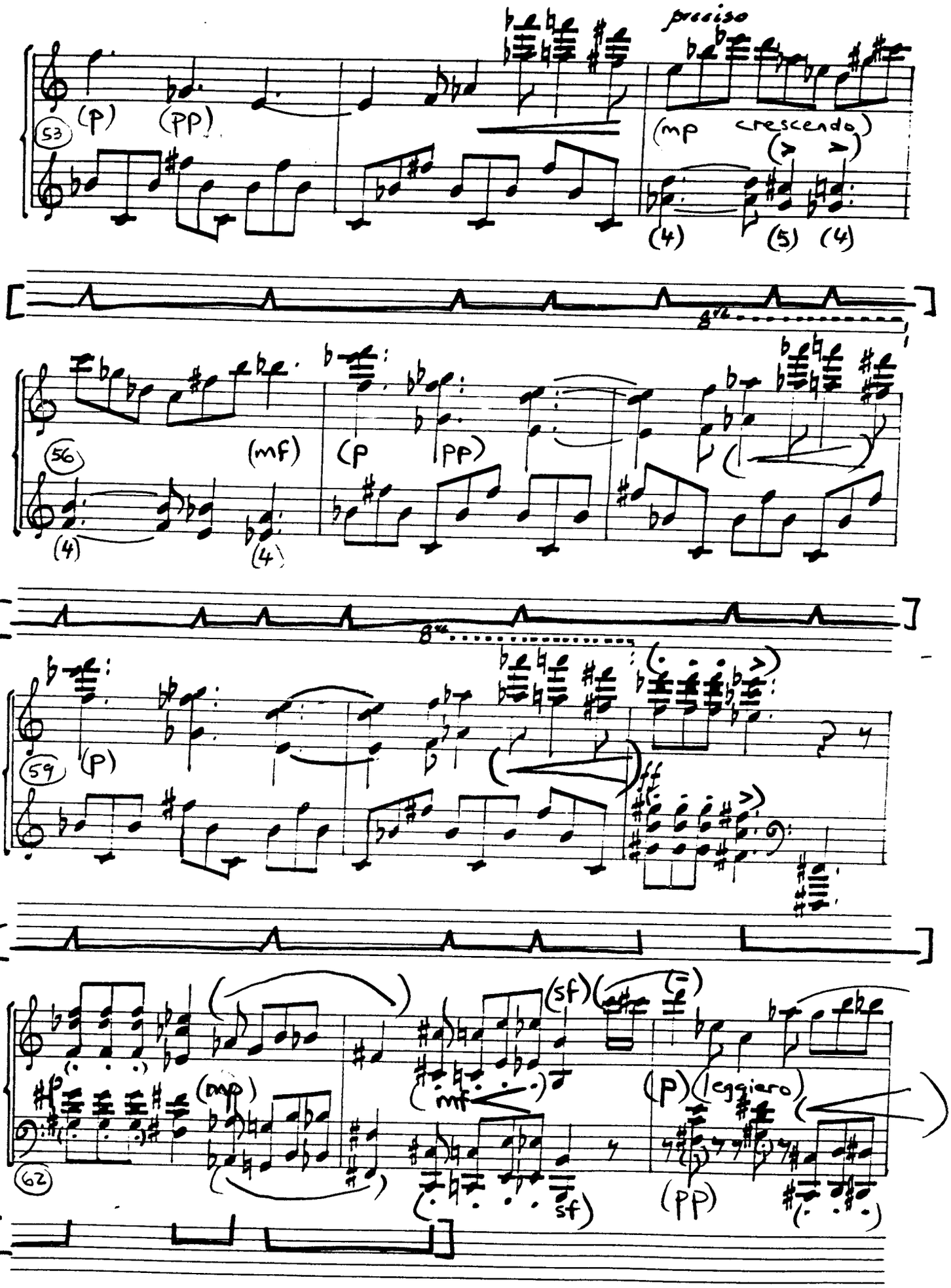

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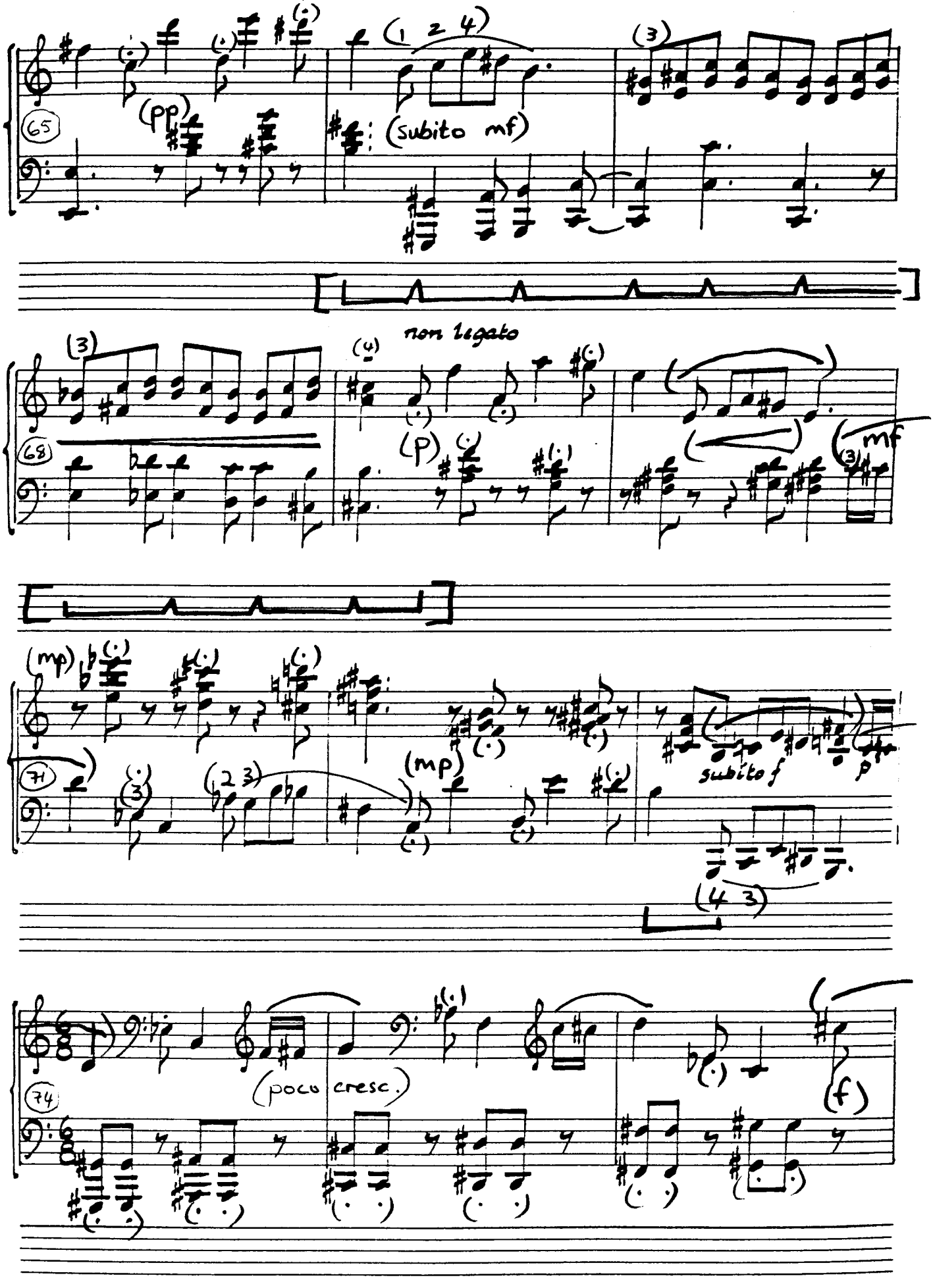

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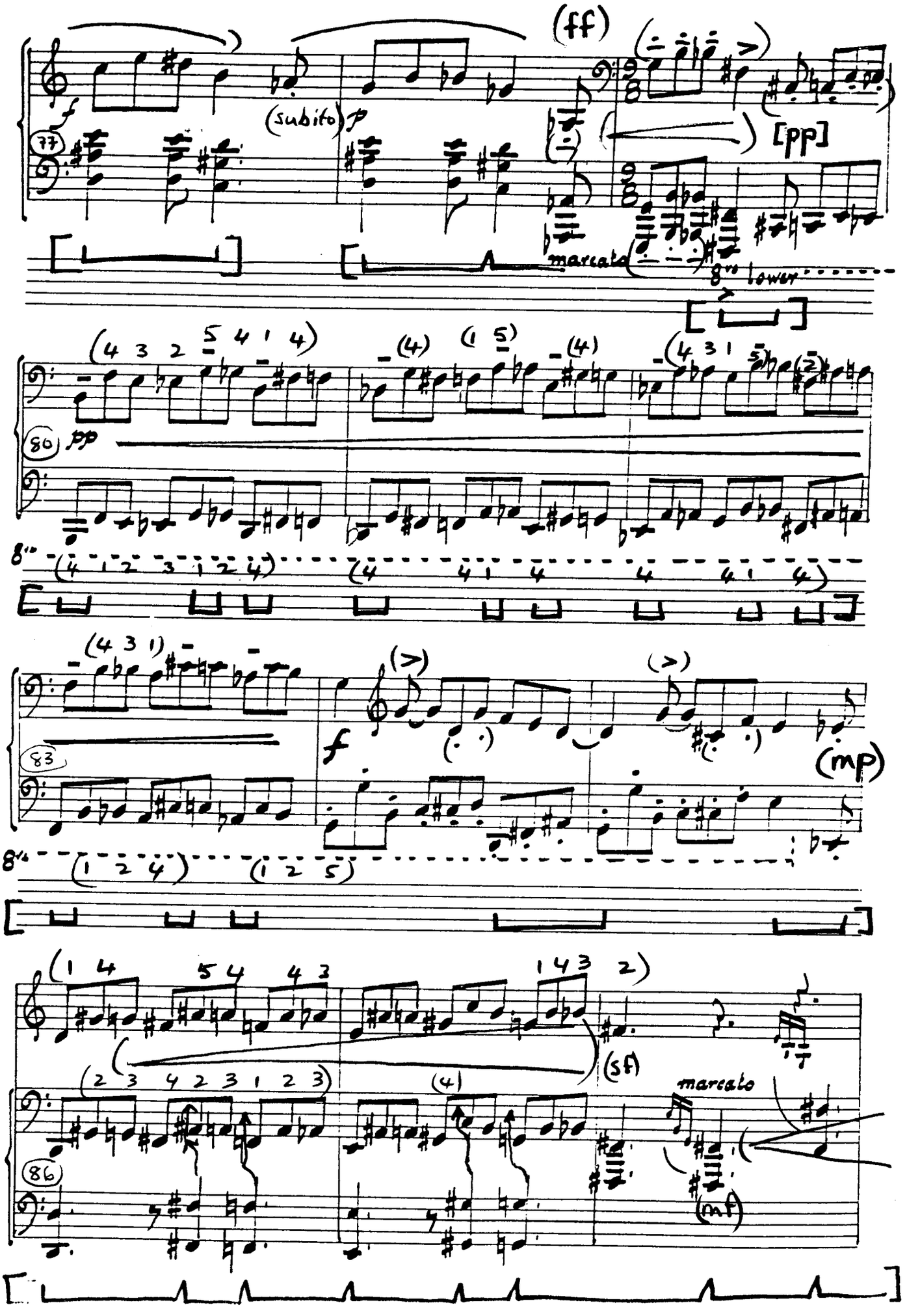

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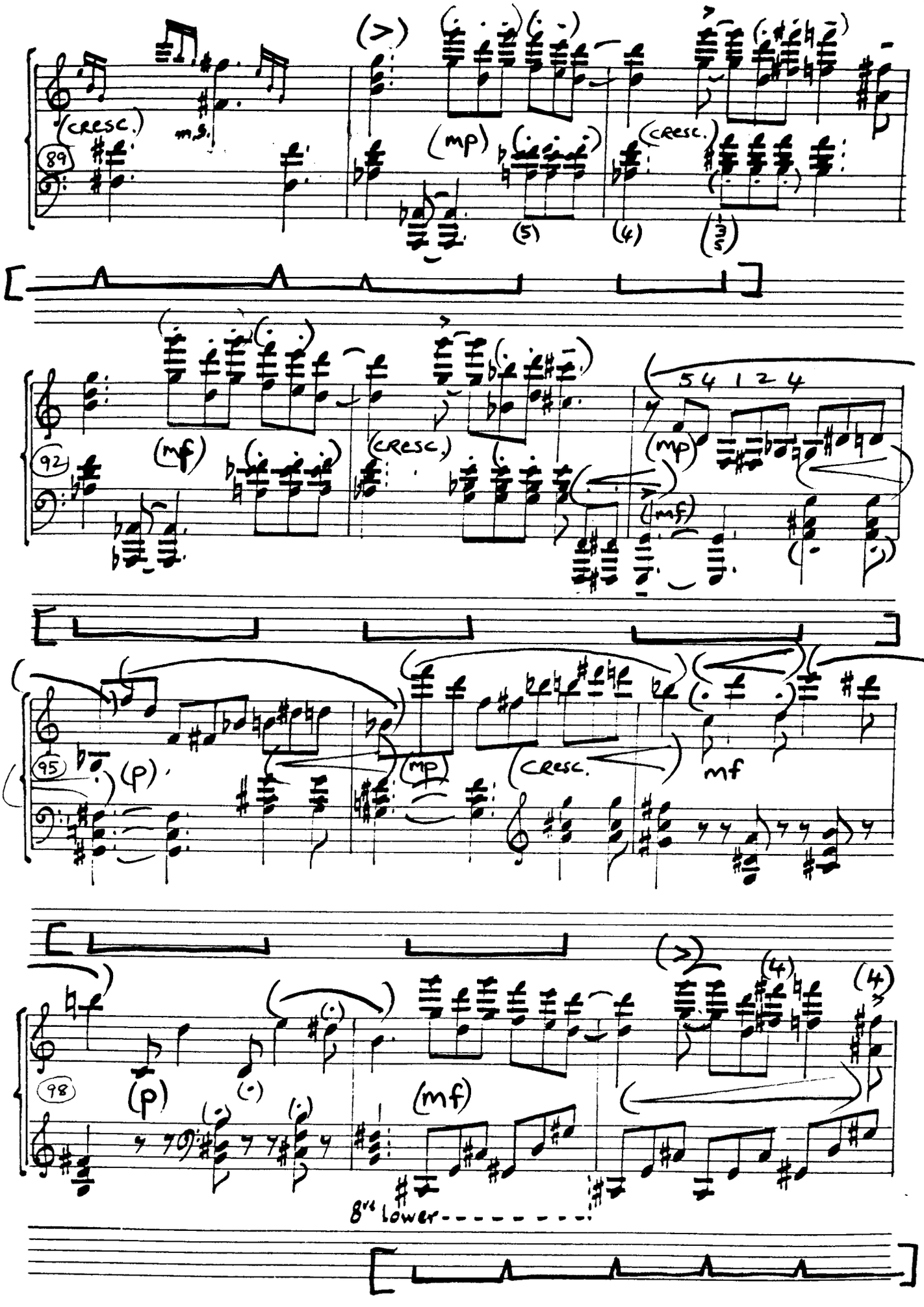

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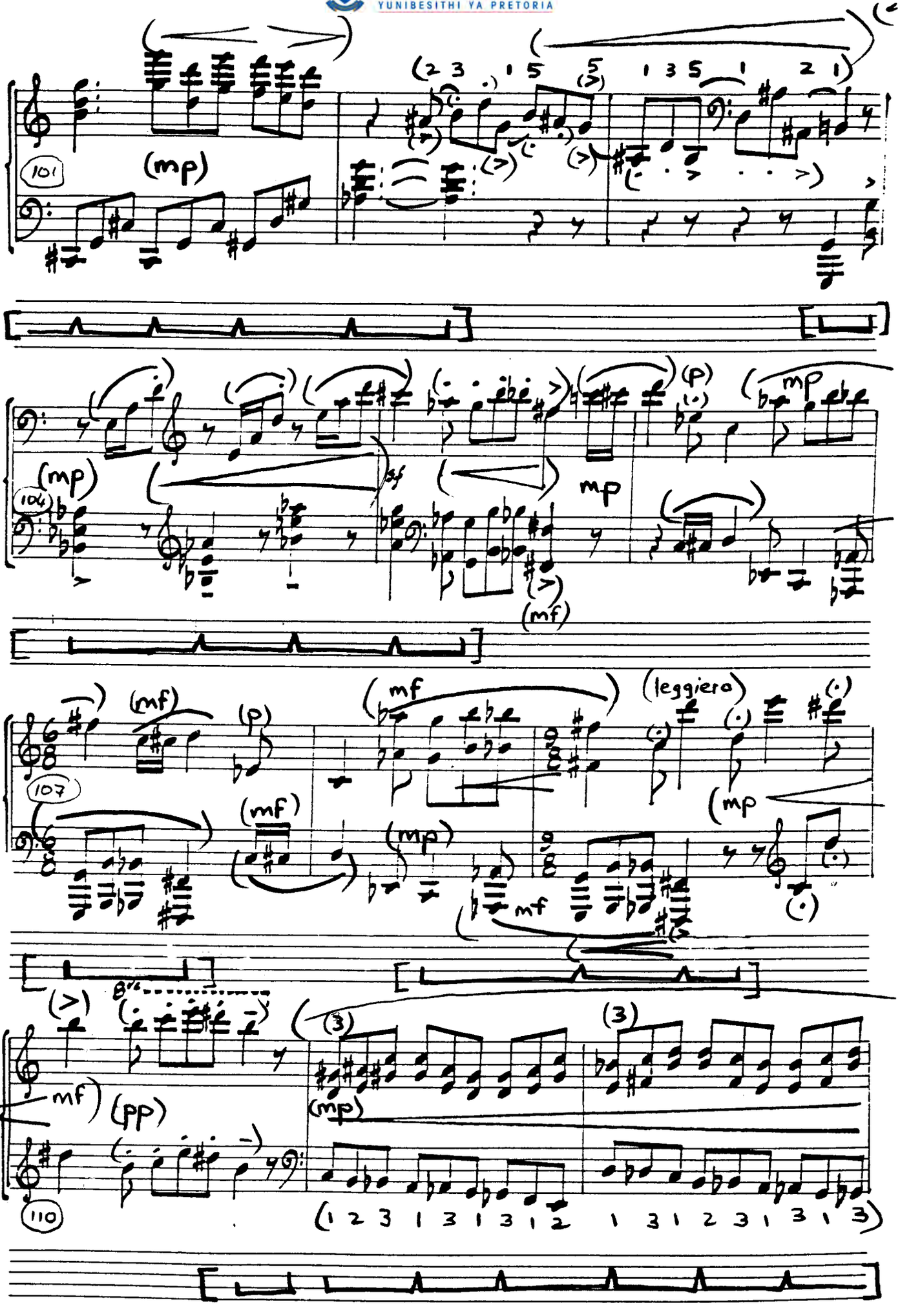

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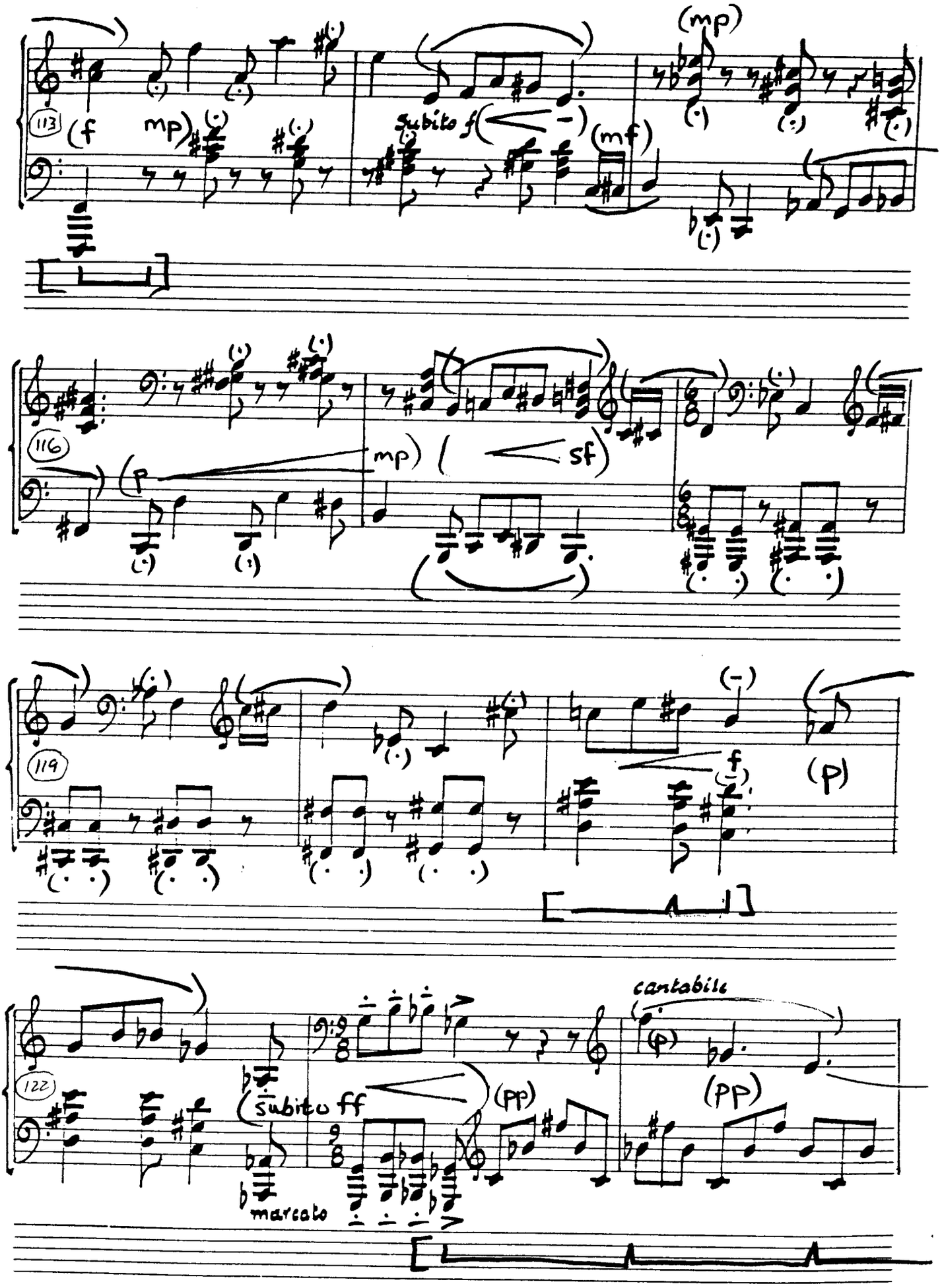

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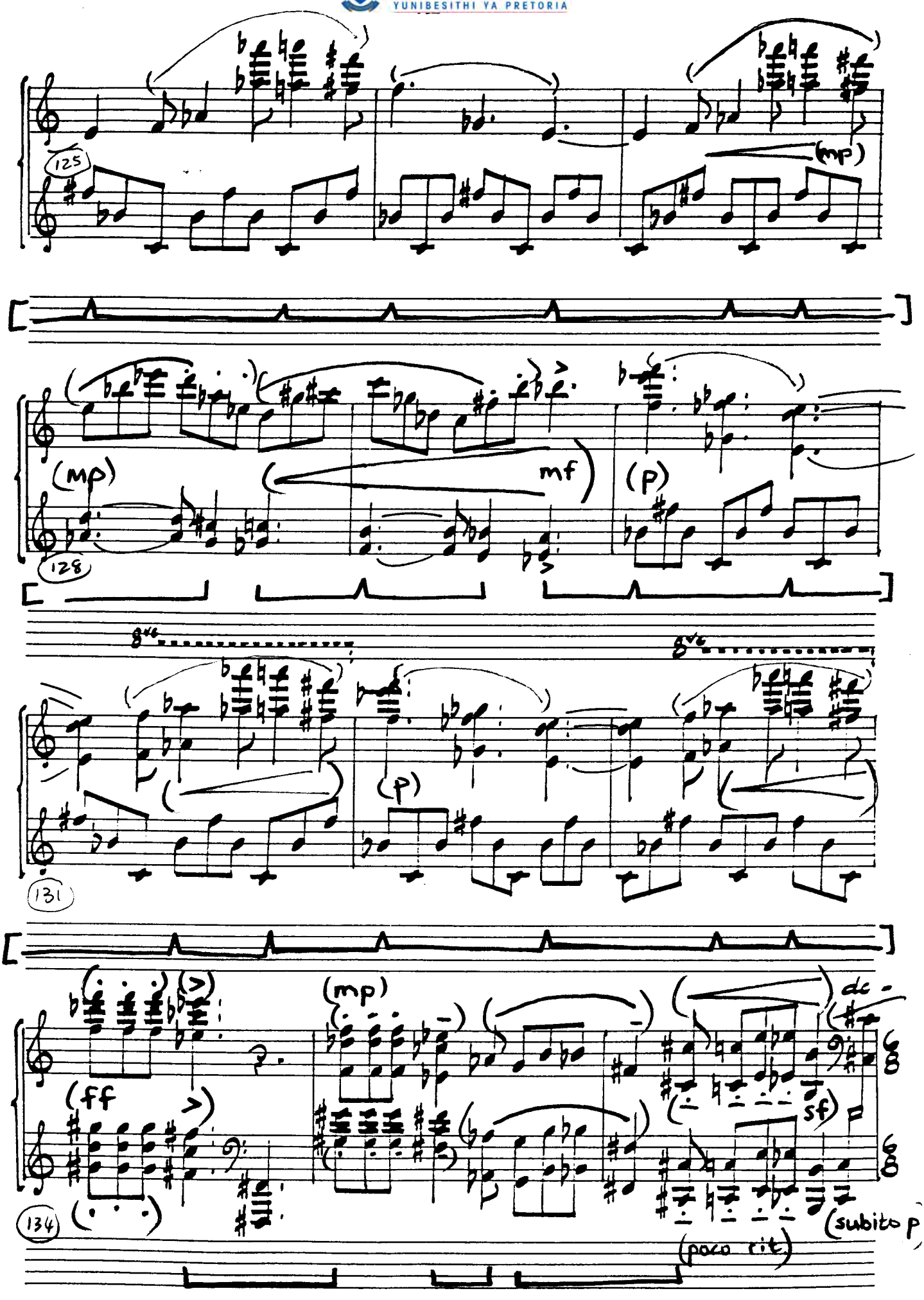

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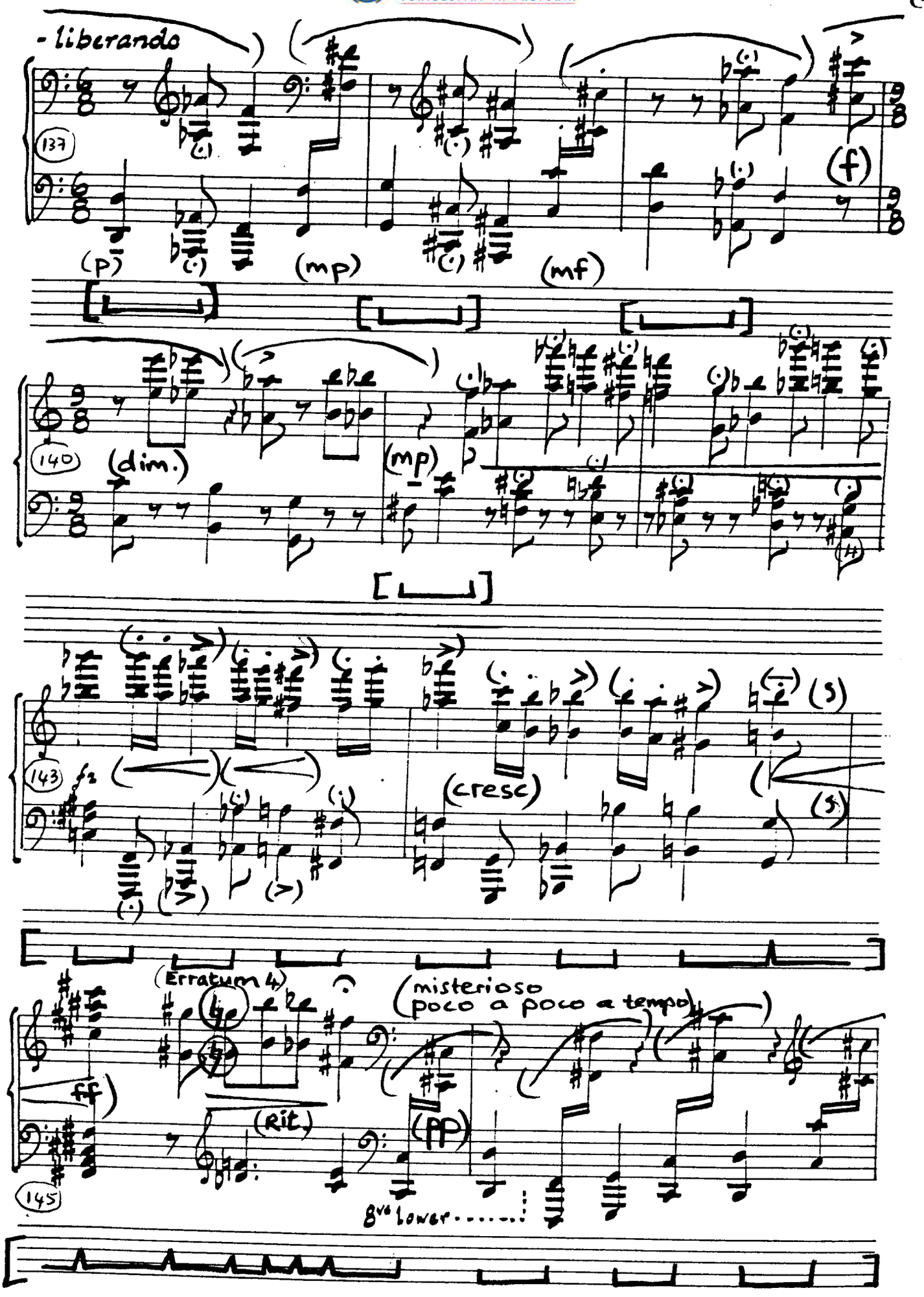

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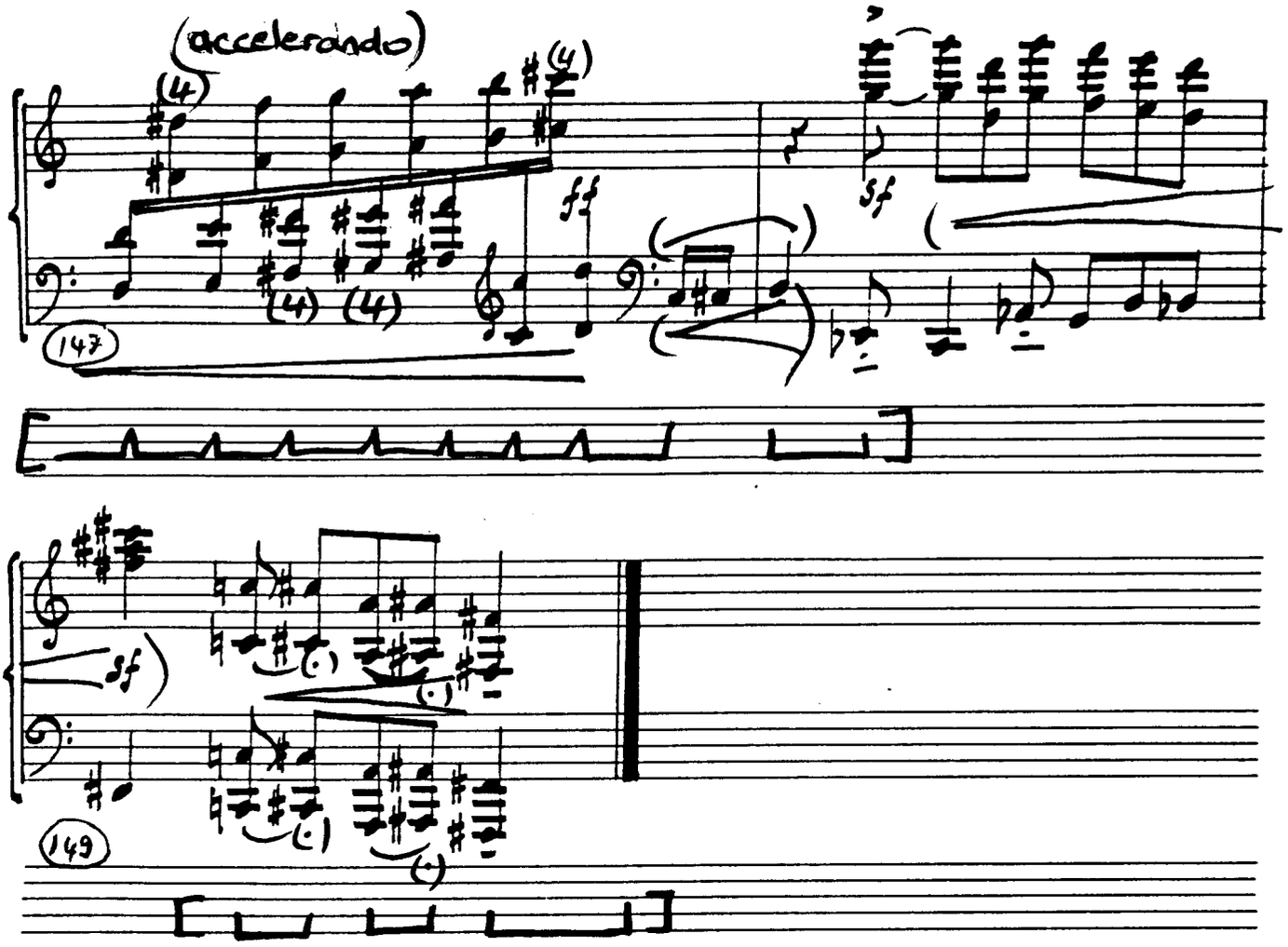

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CHAPTER 7

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.

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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-~~loose~~less ness. 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.

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Erratum 2: A♭

THREE DIMENSIONS

Jeanne Zaidel-Rudolph

(pp) (mp) (mf) (p) (mp)

♩ = 126

(cantando e legatissimo poco rit) (tempo) (poco cresc)

pp (simile mf) (pp)

6 accelerando e crescendo

♩ = 88 legato

f ff (4-1)

Erratum 3: C♯

(f) (ff) quick arpeggiando

10 5/1

(f) (mp) (mf > mp)

(5 mf 4)

14 Ad libitum

p pp Erratum 4

All notes sustained until dotted barline(s)

f mp

(mf) (mp) p

16 f

pp crescendo

19

m.s. m.d. tremolando

mf pp fff

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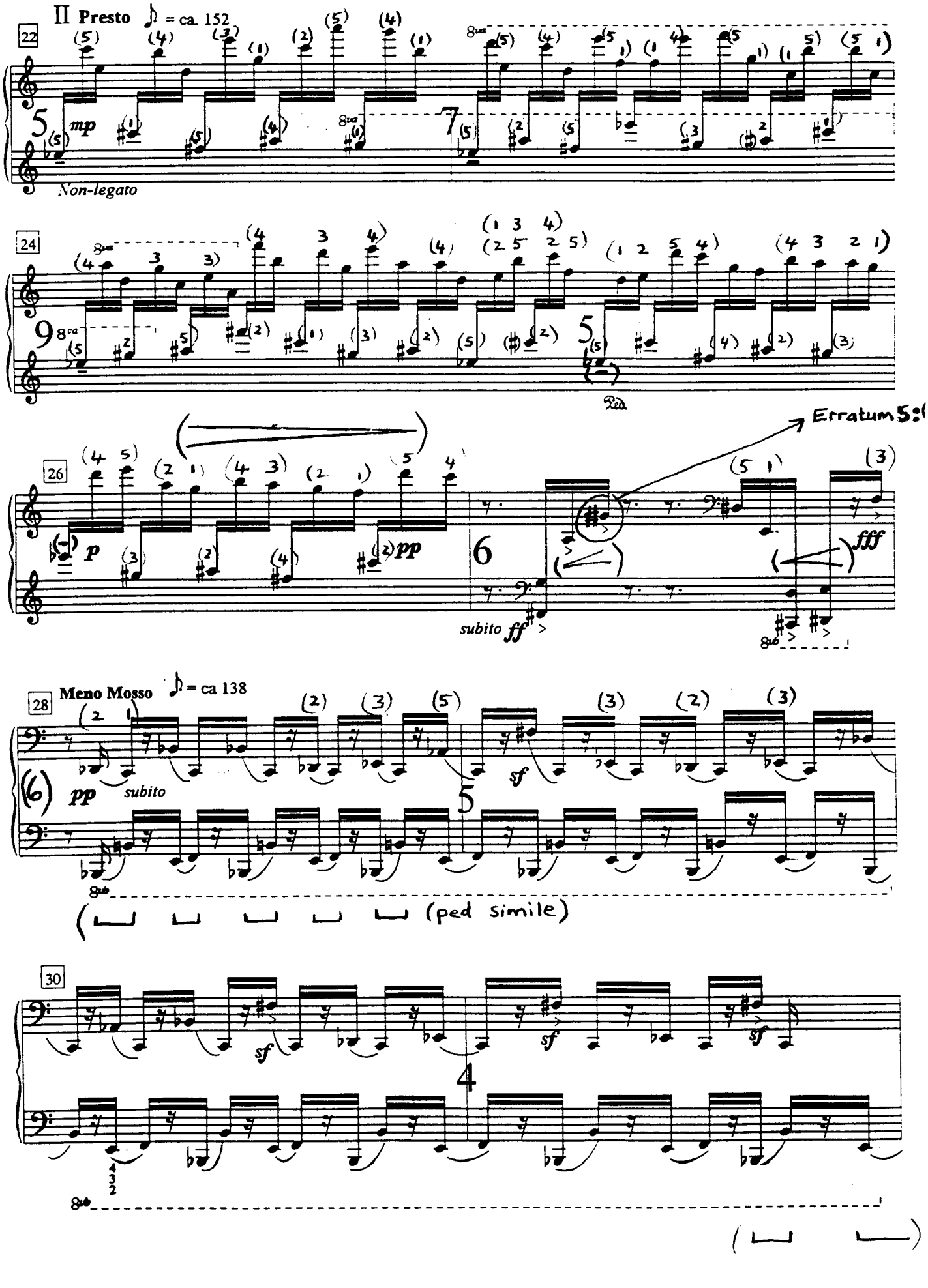

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32 Tenuto short sfz p

35 sfz ff p secco senza ped. cresc.

39 ff decresc. pp mf bene articulando

43 = ca 104 left hand cantabile marcato legato

47 sim. (under) (above) (under) cresc. ad ff (R.H. above)

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

** = cluster A A# B C C#

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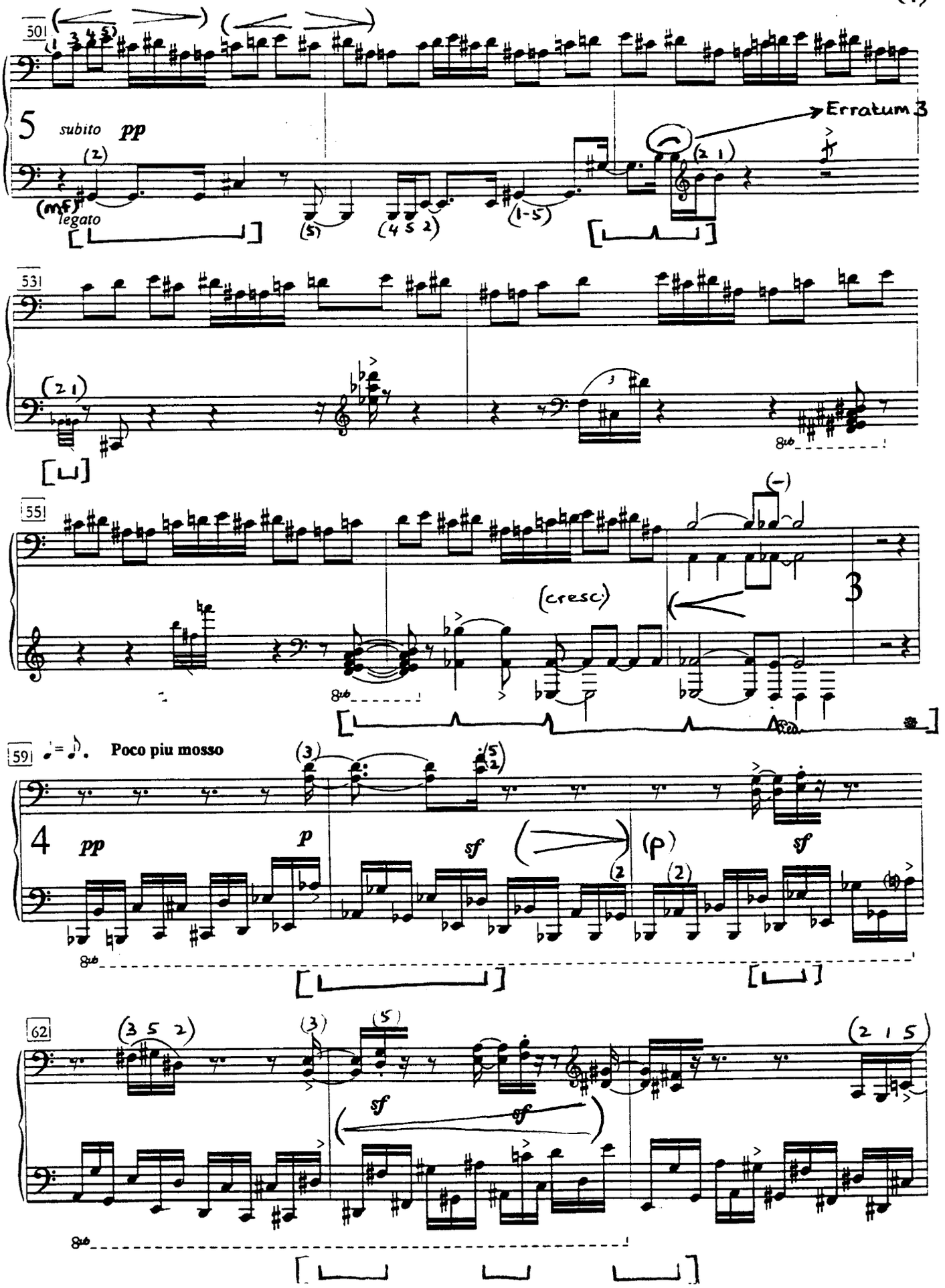

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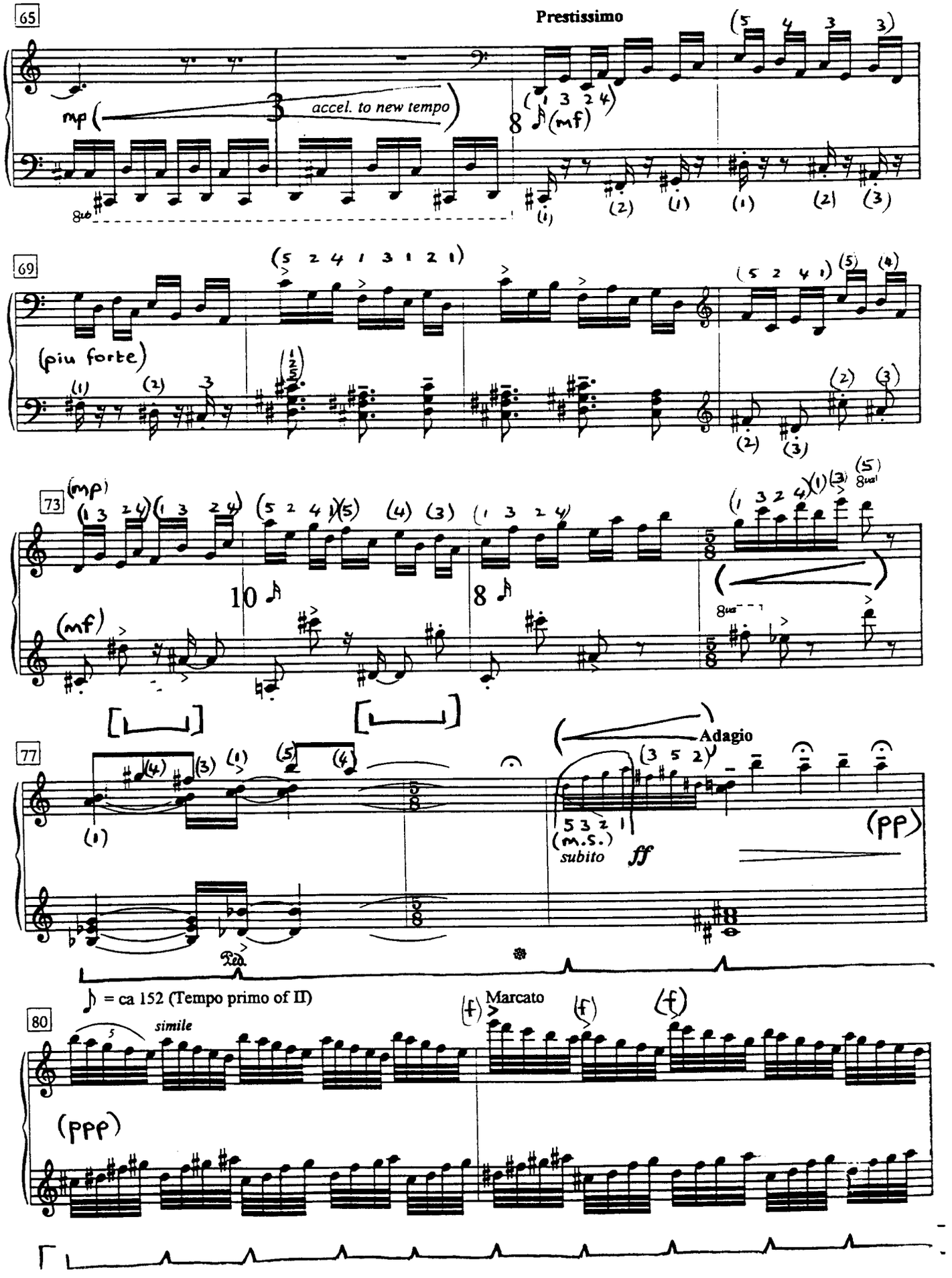

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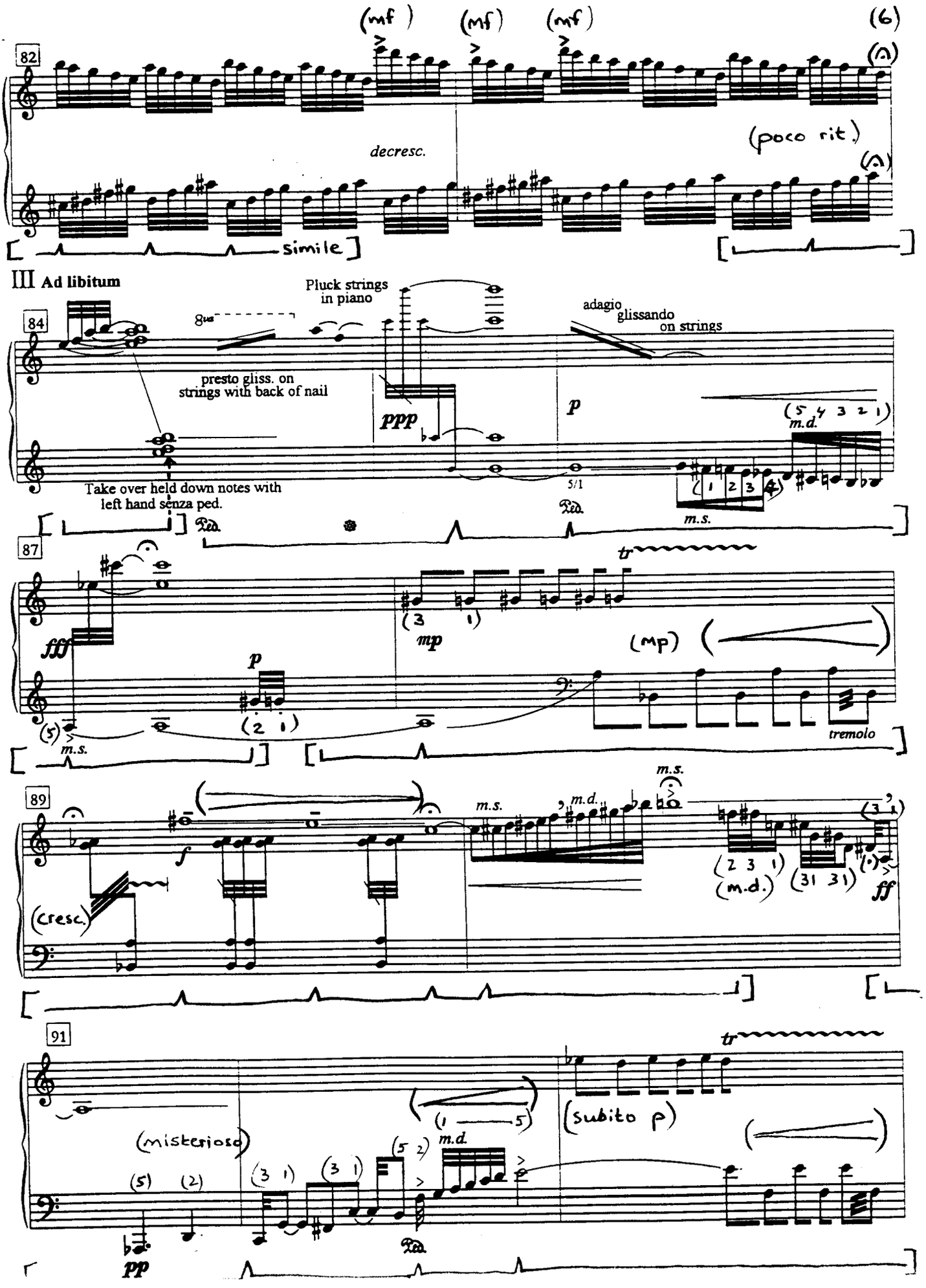

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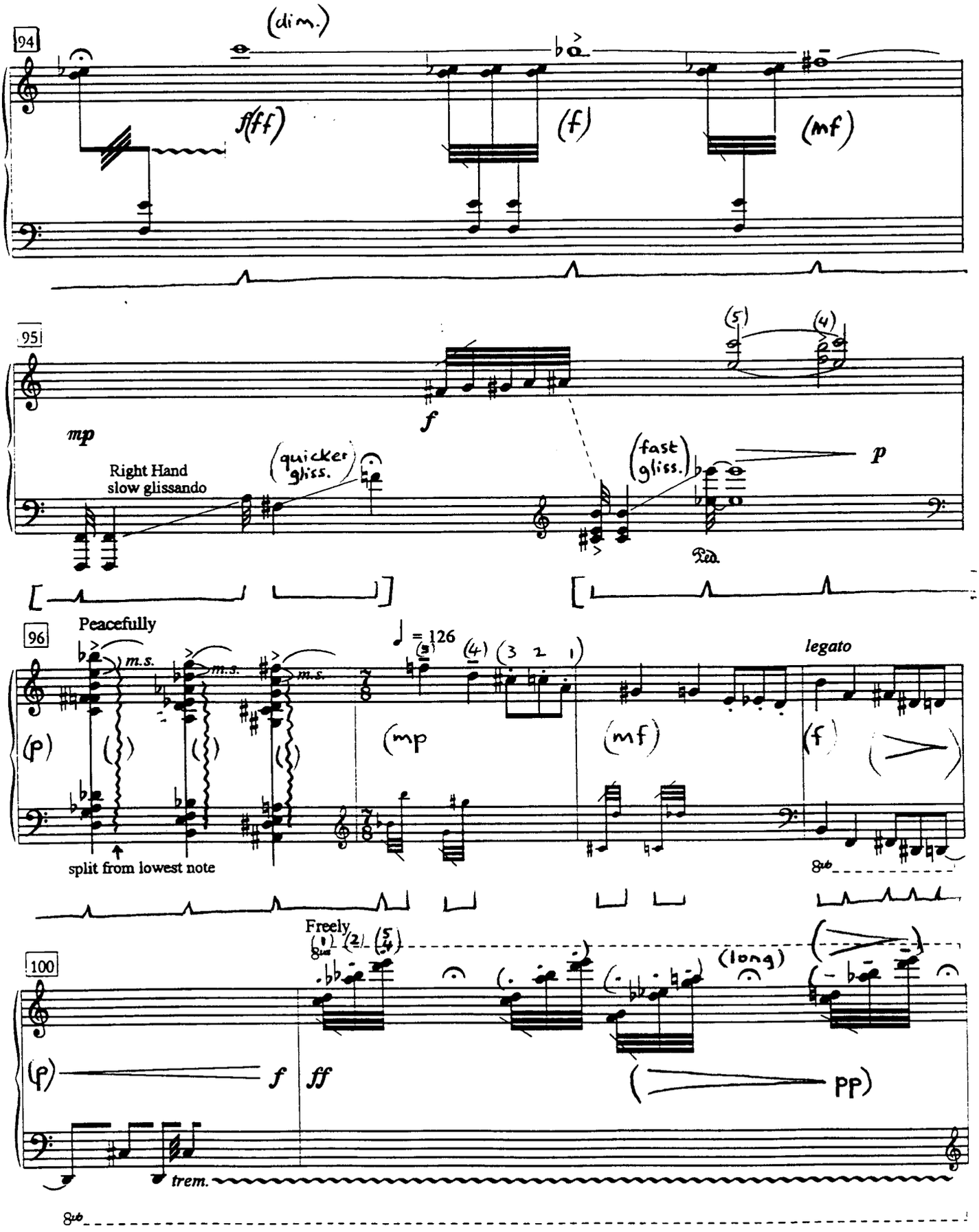

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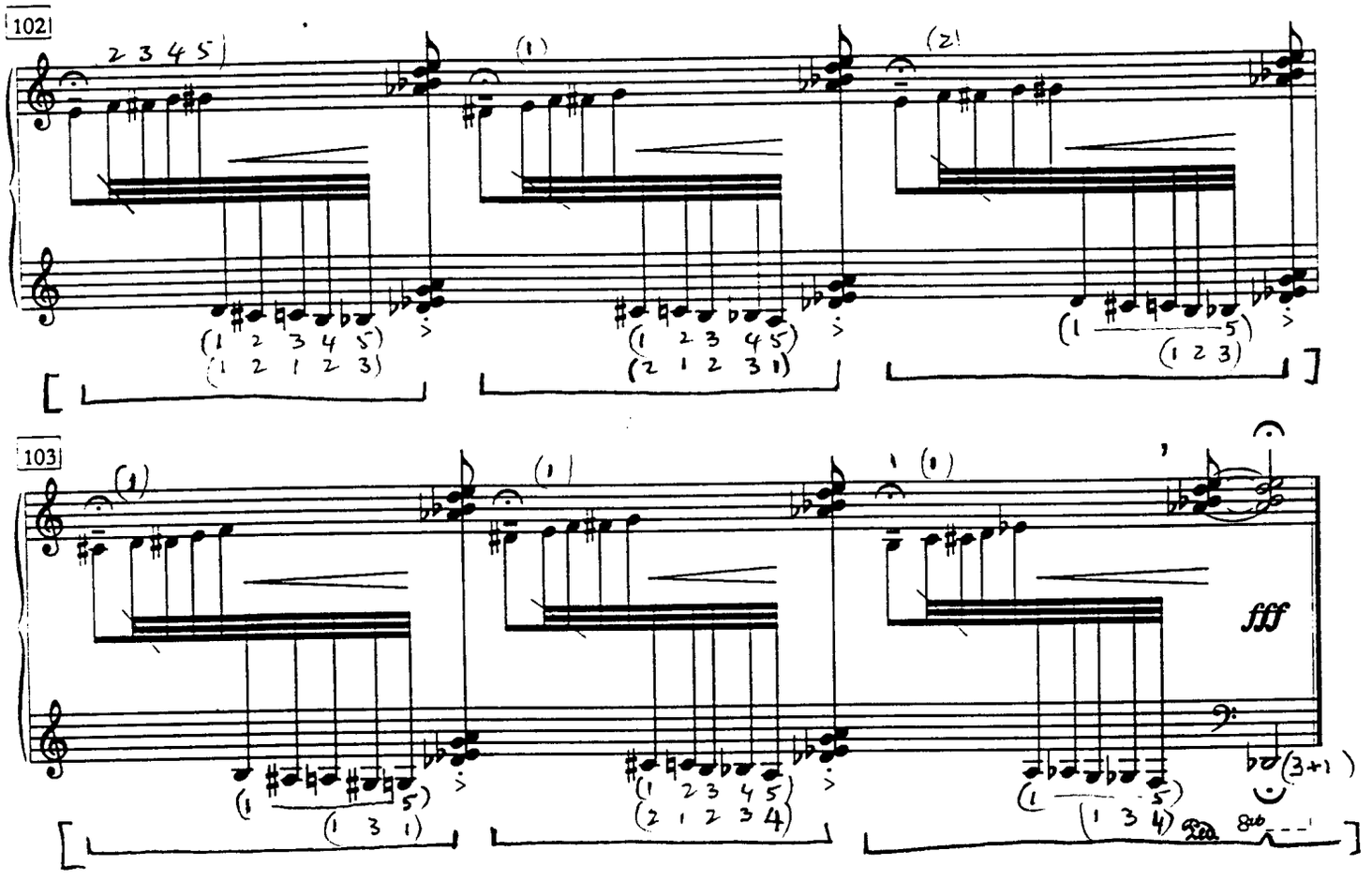

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CHAPTER 8

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:

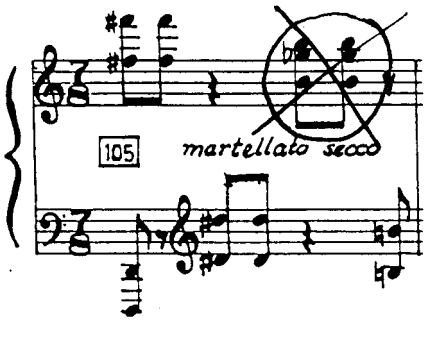
Bar 73; a B instead of an A in the right hand part.

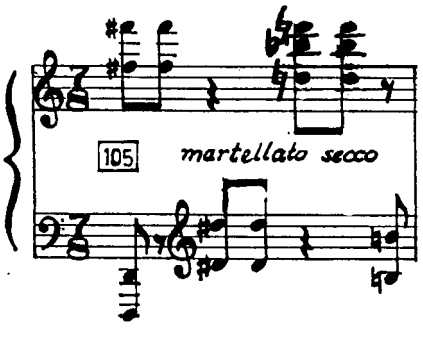
Erratum 4:

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♮ not E^{b} (120^{2}) in the right hand part.

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Virtuoso 1

Jeanne
Zaidel-Rudolph

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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.*

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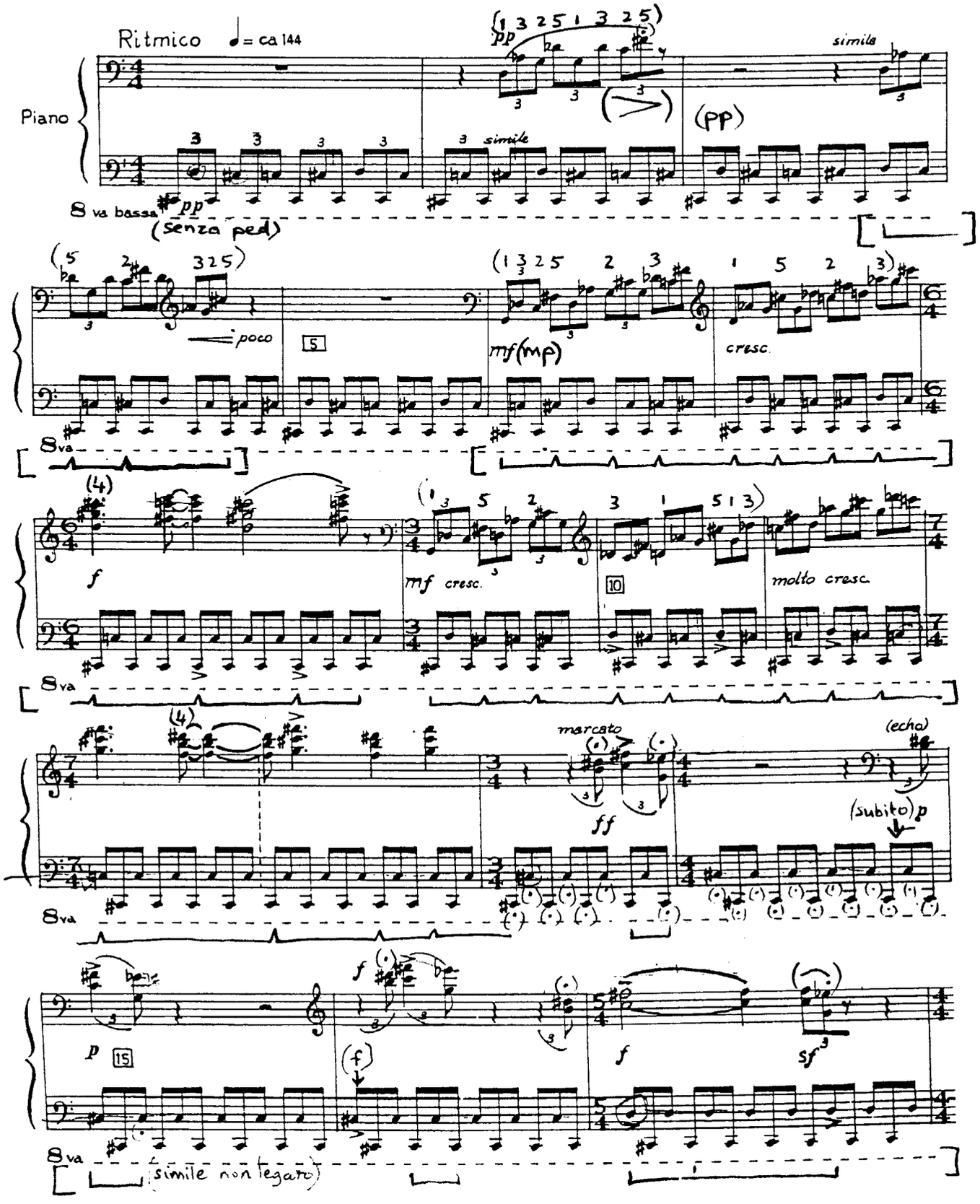
Virtuoso 1

Jeanne Zaidel-Rudolph



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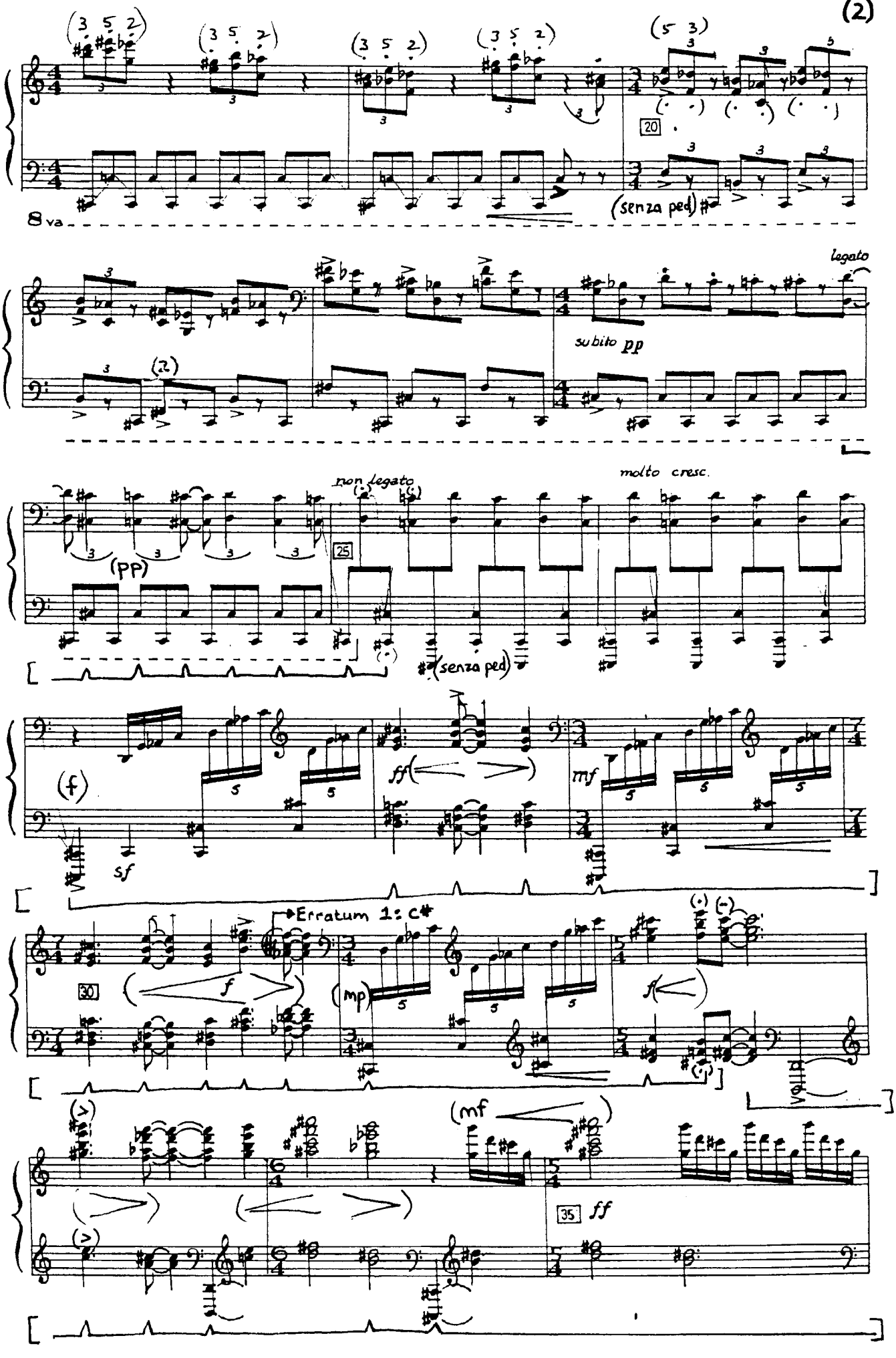

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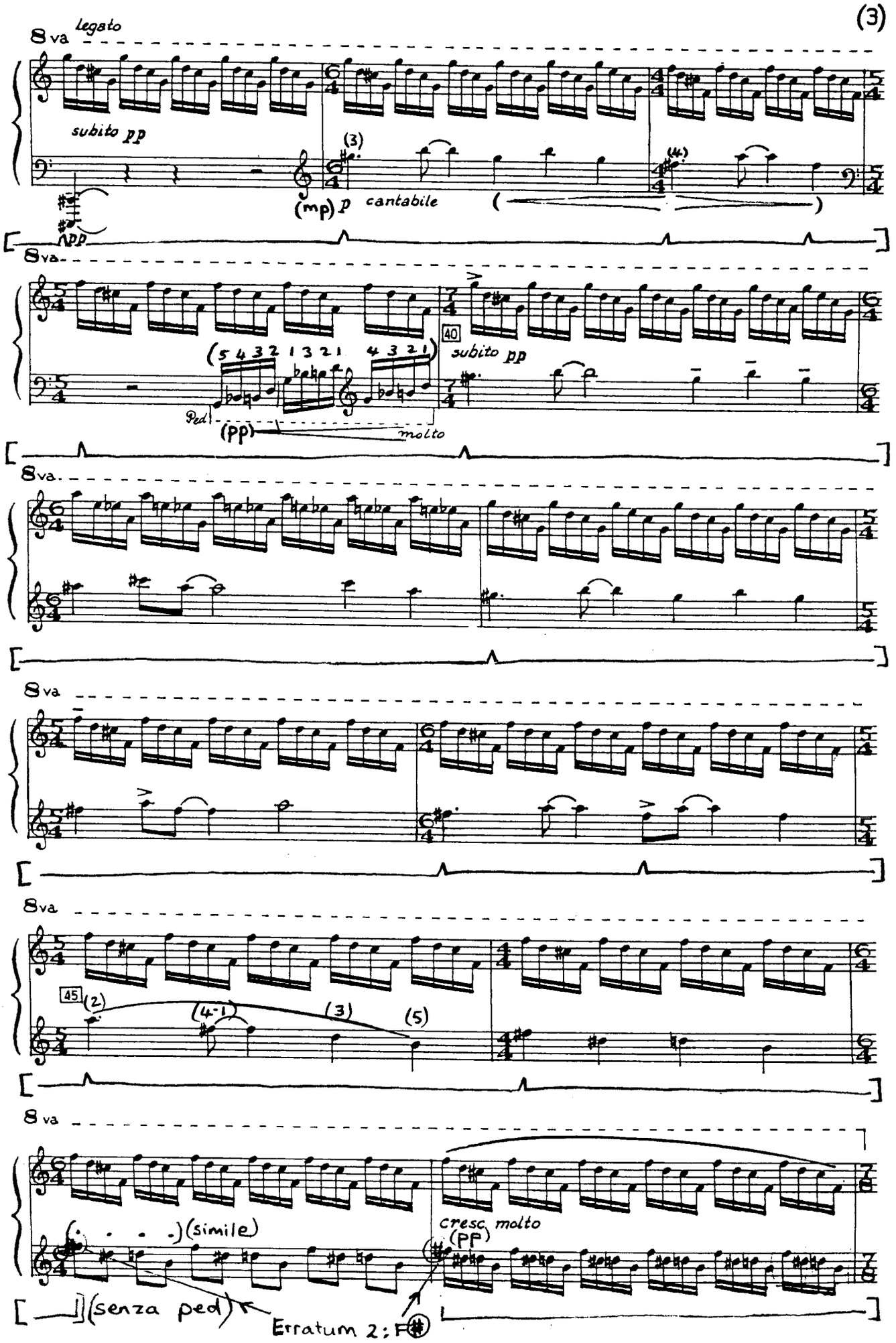

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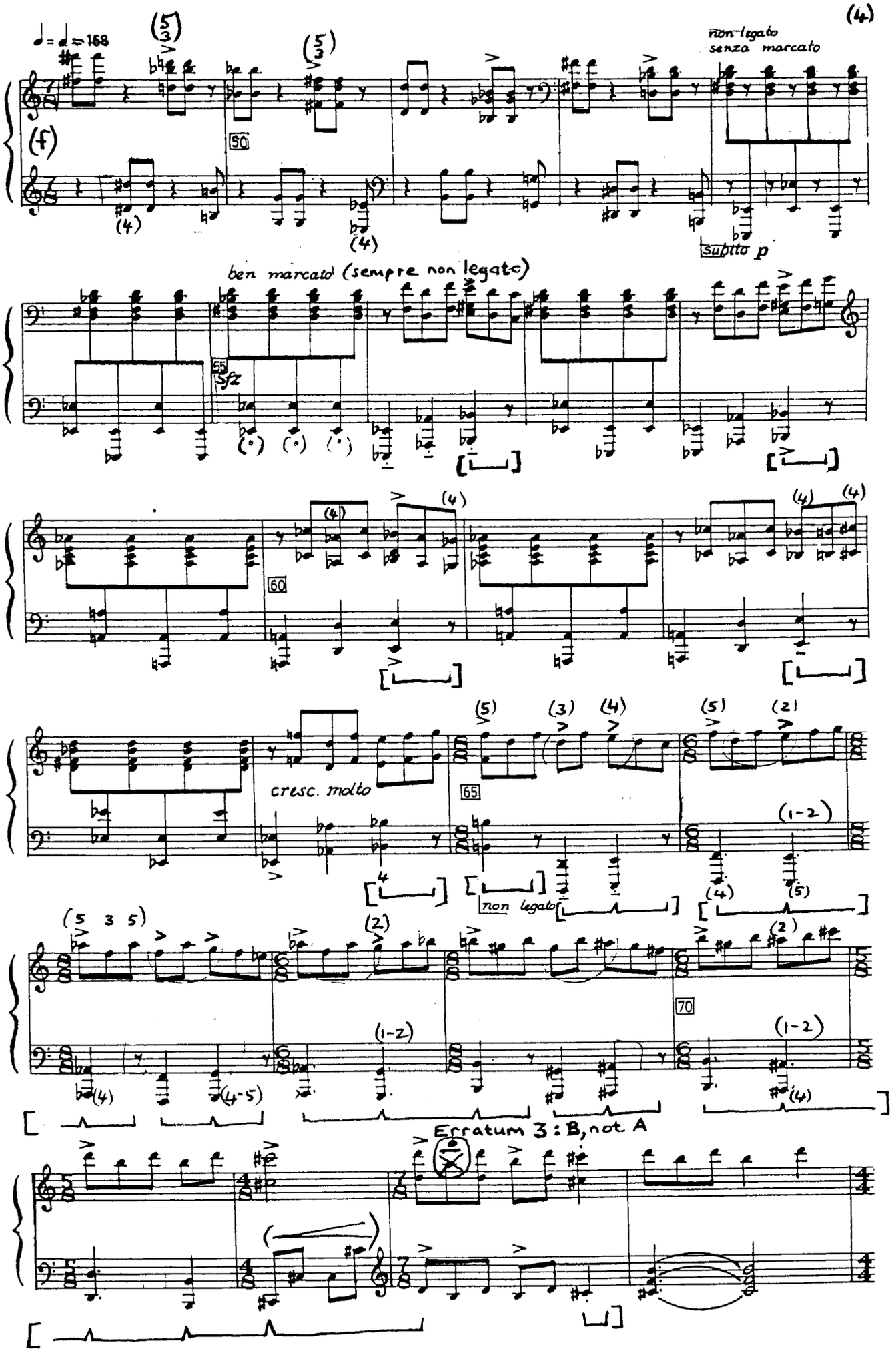

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8va

Erratum 4:C

75 *f* (mp) (mf) (poco rit. f)

(mf) a tempo *f* 80

laisser vibrer *ff* (m.s) *f* decresc.

p poco rit (mp) 85 piacevole senza nuance (pp)

90

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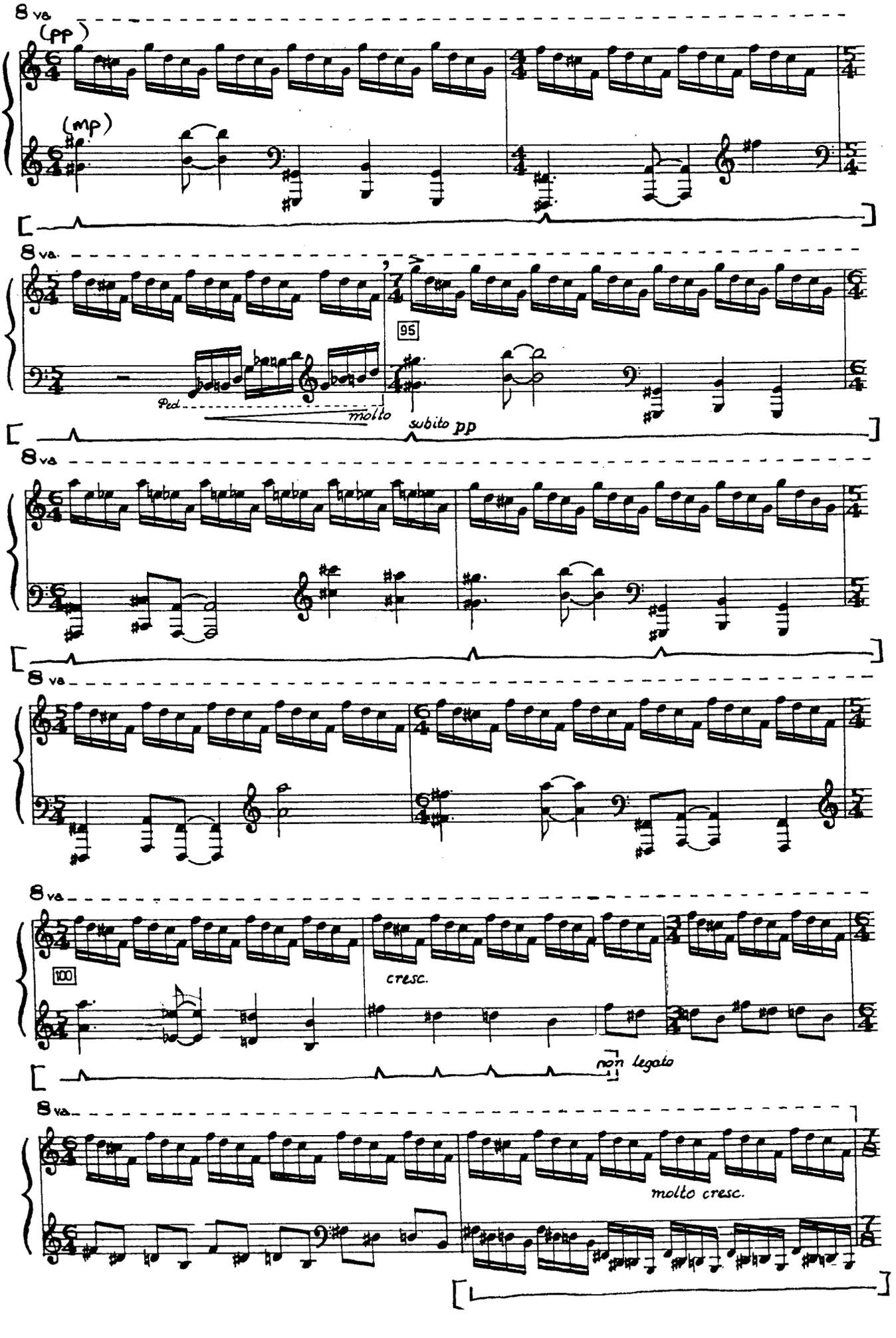

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♩.♩.=168

Corrected Erratum 5

105 (f) martellato secco

(senza ped)

110

♩.=♩ ben marcato

sfpp

115

8va bassa

E♭ not E → Erratum 6

(pp) cresc.

120

8va

cresc. molto

8va

125

fff

8va

Musiekkopiëring: J.P. Malan
Music copying: J.P. Malan

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CHAPTER 9

JEANNE ZAIDEL-RUDOLPH: LIST OF COMPOSITIONS

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

PIANO

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

CHAMBER MUSIC

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

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

ORCHESTRAL WORKS

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

GUITAR

1	*Tango for Tim*	1973
2	*Five African Sketches* Commissioned by SAMRO)	1991

VOCAL

1	*Setting Afrikaans Poems to Music* for soprano and piano (Poems by W E G Louw)	1968

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

MARIMBA

1	*Mareko* (incomplete)	1985

MUSICAL DRAMA

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

OPERA

1	*Animal Farm* (based on George Orwell's novel; overture, prologue and first act)	1978

BALLET

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

FILM MUSIC

1	*An African Dream*	1988