

**GRAHAM NEWCATER'S *RAKA*
IN ITS LITERARY, MUSICAL AND
SOCIO-POLITICAL CONTEXT**

by

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CHAPTER 1 – INTRODUCTION

1.1 INTRODUCTION

The dissolution of tonality and of functional harmony in the early twentieth century led several composers to seek new methods of tonal organization. The most widely established of these methods, still in use today, is ‘dodecaphony’, a system where

...the basis of a composition is a single pattern, a series or “row” of twelve notes in arbitrary arrangement. The row is a “prime” and the intervals are used in the order in which they appear in the row, although they might be subjected to many variations and combinations, such as the change of register, enharmonic spelling, inversions of the original series, and a myriad of rhythmic designs which give multiplicity to the melodic and harmonic structure of a composition [Bauer 1947: 223].

This system was developed by Arnold Schoenberg in 1921-23 and was subsequently adopted by many of his students, foremost among them Alban Berg and Anton Webern. There have been few adherents of strict dodecaphony; most composers have treated the system with a certain degree of flexibility, or have combined it with other styles and techniques.

In South Africa, Graham Newcater was the first composer to use the twelve-tone method in a systematic fashion. He is, to our knowledge, also the only one so far to have used it continuously, throughout his career. Newcater finished his formal education at Natal Technical College, receiving a qualification in mechanical engineering. He subsequently worked as an apprentice at a motorcar firm from 1957-1960, in order to qualify as a motor mechanic. As a composer, Newcater was largely self-taught. In 1962, he secured a SAMRO bursary that enabled him to study for two years at the Royal College of Music in London. There he received tuition from the composer Peter Racine Fricker, who placed much emphasis on a solid technique, but at the same time allowed Newcater the freedom to develop his own personal style. Newcater returned to South Africa, but was back in London in 1966 with a Ralph Vaughan Williams benevolent award that enabled him to study for six months

privately with Humphrey Searle. Searle was a specialist in serial techniques, and having studied with Webern himself he was able to provide Newcater with first-hand accounts of the teachings of both Webern and Schoenberg.

Newcater's compositional output is substantial. He has written mostly for orchestra, but his oeuvre also includes works for chamber ensemble as well as a small number of keyboard works. Up to the mid-1970s he regularly produced new works, but then for a short while returned to his work as carburetor specialist. He later took up composition again, completing his third symphony and several concertos. He resides in Johannesburg today.

Raka, the work that is the focal point of this study, is a large-scale ballet based on the epic poem by N. P. van Wyk Louw, a work that is central to the Afrikaans literary tradition. Although it has never been set to music, it has served as an inspiration for several other large-scale compositions, such as Stefans Grové's programmatic piano concerto (1997). Newcater's 45-minute ballet was commissioned in 1966 by the then Performing Arts Council of the Transvaal (PACT). This was not Newcater's first essay in the genre. However, his previous ballet, *Czernyana*, is of much smaller proportions than *Raka*. *Raka* was first performed in November 1967, and has since enjoyed several productions. The ballet has also been released as a film directed by Sven Persson, and was distributed internationally by Twentieth Century Fox. In 1973 Newcater used material from the ballet to create an orchestral suite.

At the time that *Raka* was commissioned, there was a prominent feud between Van Wyk Louw and Prime Minister H. F. Verwoerd, with the latter accusing Louw of being unpatriotic. This period in South African history was also marked by an increasingly rigorous system of censorship. The political authorities took great care to scrutinize the arts and any media that could convey undesirable messages to the public. The reasons behind the ballet's commission are therefore particularly worthy of investigation, not least because the composer in question was as yet largely unproven and inexperienced, and an English-speaking South African to boot who was writing in an overtly 'Modernistic', cosmopolitan style. In other authoritarian societies of the mid-twentieth century, the avant-garde was frowned upon or

suppressed. In apartheid South Africa, however, the reverse seems to have been the case, which itself raises numerous questions pertinent to our study.

1. 2 PROBLEM STATEMENT

The bibliography on Newcater's ballet *Raka* is limited. No detailed analysis of the ballet has as yet been made. In the few extant articles dealing with it, the discussion revolves mainly around the poem, with little attention given to the music itself. To date there have also only been two dissertations on Graham Newcater and his work. In her doctoral thesis of 1984, *Graham Newcater's Orchestral Works: Case studies in the Analysis of Twelve-tone Music*, Mary Rörich pays particular attention to four of Newcater's orchestral works, and also discusses the composer's general compositional style. In her Master's thesis of 1974, *Tegniese aspekte van uitgesoekte werke van agt Suid-Afrikaanse komponiste*, Cora van Schalkwyk only briefly touches on Newcater as one of eight chosen South African composers. Rörich's thesis is by far the most authoritative study of Newcater, and has served as the principal source for entries on the composer in reference works such as Klatzow's *Composers in South Africa Today* and the *New Grove Dictionary of Music*. Since Rörich's thesis was written in 1984, it naturally contains no discussion of Newcater's later works. The other available sources on the composer are largely peripheral in nature. It is therefore imperative, given the accepted importance of Newcater's oeuvre, that an up-to-date study of his life and work be undertaken today. We shall here focus on *Raka*, as it is generally considered by scholars and musicians to be central to his oeuvre.

1. 3 RESEARCH QUESTION

Graham Newcater's *Raka*, the first large-scale twelve-tone dramatic work to be composed in South Africa, was commissioned by the Performing Arts Council of the Transvaal at the height of Apartheid; it became his most frequently performed work. What was the significance of this commission in historical terms, and what can we learn by placing the work in its literary, musical and socio-political context?

1.4 AIM OF STUDY

The aim of this study is to provide a thorough discussion of the ballet *Raka* within its literary, musical and socio-political context:

- The poem will be discussed, as will the poet himself and the conditions under which *Raka* was written in 1941. Its reception history will be investigated in order to determine the extent to which views on *Raka* changed from the time it was written to the date of Newcater's ballet. This is essential in order to understand the genesis of the ballet itself.
- In analyzing the musical aspects of the ballet, Newcater's compositional style will be subject to close scrutiny. His approach to the twelve-tone technique in *Raka* will be determined and discussed, and compared to his use of the technique in his other twelve-tone works. The period of his life that was most important in his appropriation of this technique was the time he spent in London studying at the RCM and later with Humphrey Searle. Particular attention will therefore be given to aspects that affected his development during that time. The various stylistic influences on Newcater's work, and the extent to which they can be perceived, will also be identified and studied.
- It is today accepted as a given that a work is closely linked to its political and social milieu, and that the context can provide explanations for certain aspects of that work. This thesis will therefore discuss the socio-political background of the time when the ballet was commissioned, and also how that background might have affected its composition. The present writer also aims to ascertain the possible effect of the strict censorship laws upon the commission of such a work. Our focus here will be on who determined the choice of composer, the type and the subject of the work, and the how and why thereof.

1. 5 RESEARCH METHODS

Apart from the two dissertations on Newcater's style and selected works, a chapter in Klatzow's *Composers in South Africa Today*, and a small number of entries in biographical dictionaries, there are few written resources available on Newcater. A significant part of this research will therefore take place through interviews. Contact with the composer has already been established, as well as with several of his colleagues. Ongoing correspondence with Newcater has also resulted in valuable accounts of the composer's studies in London.

Raka the poem was published in 1941, and the most recent performance of the ballet was at the KKNK festival of 2004. During the intervening years, numerous reviews of both works were published. These sources will help us to determine the reception history of both the poem and the ballet. Similarly, since a number of people from the various ballet casts and production teams are still available for interview, their accounts will provide additional information.

Background knowledge of twelve-tone composition is naturally mandatory for studying the work of a twelve-tone composer. Newcater's personal compositional style can only be understood if all the relevant influences are taken into consideration. His studies in London played an integral part in shaping his twelve-tone style, as it was during this time that he had access to a variety of dodecaphonic approaches. The present writer will therefore try to determine which written sources on twelve-tone music, and which scores by other composers, were available to him at that time.

CHAPTER 2 – N. P. VAN WYK LOUW AND THE POEM

RAKA

2.1 A BRIEF BIOGRAPHY OF THE POET

N. P van Wyk Louw was born in Sutherland on 11 June 1906. During his teenage years he moved to Cape Town with his family. He studied at the University of Cape Town (UCT), where he obtained both his BA and MA degrees. He then taught English and German at the Paul Kruger High School in Steynsburg until 1928, when he returned to Cape Town to resume his studies. During the next two years he obtained both a Secondary Teacher's Higher Certificate and a B.Ed degree, and in 1930 was appointed as lecturer in the UCT's department of Education. In addition to this, he started to write a weekly review of world news for *Die Huisgenoot's* appendix for the youth, *Die Jongspan*, from 1936 onwards. He left South Africa in 1950 to take up a lecturing post as professor of Afrikaans at the University of Amsterdam. He stayed in Amsterdam for eight years, after which he returned to South Africa where he was appointed head of the Afrikaans and Dutch department at the University of Witwatersrand. He held this position until his death in 1970.

2.2 LOUW'S CONTRIBUTION: HIS OEUVRE AND PLACE IN SOUTH AFRICAN HISTORY

From the 1930s onwards, there were significant developments in Afrikaans literature. Writers generally became more critical in their approach to their craft, and there was a marked shift towards a more academic approach in the works of the leading writers of the time (Kannemeyer 2005: 104). Of these writers, Louw was the most significant. He worked primarily as poet and essayist, but also wrote plays, did translation work and even wrote the libretto for Henk Badings's opera *Asterion*. His literary contribution is particularly significant because of the quality of both his prose and poetry, but also because of the philosophical nature of his work, in particular his essays. He received Hertzog prizes for works in three different genres: one apiece for

the poetry collections *Alleenspraak* (his debut work), *Die Halwe Kring* and *Tristia*; one for his collective critical essays and one for the radio play *Germanicus*. By the time of his death he had also received five honorary doctorates.

Louw's political views and his ideas on nationalism underwent some changes during the course of his life. In the 1930s he was a staunch supporter of D. F. Malan's National Party (hereafter referred to as the NP). At this time the nature of his political convictions was such that he refused to contribute to publications that were in any way associated with the opposing party (Steyn 1995: 20). However, over the next three decades Louw became increasingly dissatisfied with the ideology of the NP. In the 1950s and 1960s he openly disagreed with some principles of the Party, in particular the refusal of Premier H. F. Verwoerd to allow integration between white and coloured people. After the rise of Apartheid Louw tried to promote a more liberal nationalism by pleading for a more righteous and humanitarian approach (Kannemeyer 1994: 54). To this effect the phrase 'Voortbestaan in Geregtigheid' (Survival in Justice) became one of his slogans. Louw believed that Afrikaner nationalism should be constantly critically assessed, and this was the approach with which he wrote the play *Die Pluimsaad waai Ver* (1966), as commissioned for the Republic Festival of that year. In the play M. T. Steyn, the president of the Orange Free State was one of the central characters. However, instead of the expected celebration of this significant figure in South African history, Louw gave a sober portrayal of Steyn that did not shy away from his shortcomings. Shortly after the play was first staged, Louw was attacked by Verwoerd in one of his public speeches, and accused of being unpatriotic. The attack against Louw was continued in the papers and gave rise to a lengthy public debate. The rift between Louw and the National Party became absolute, and continued until Louw's death in 1970. Although Louw was a celebrated poet, there were no state representatives present at his funeral (Steyn 1995: 19).

2.3 THE CONCEPTION OF THE POEM *RAKA*

Louw started to work on *Raka* in December 1939, and finished the first part of the poem, as well as a section of the second part, before the end of that year. The first part was selected for publication as part of an anthology of Afrikaans literature, *Tussen die Engtes*, which was published after Germany invaded Holland in May 1940. Louw and some of his colleagues compiled this anthology as a project to raise funds in aid of Dutch writers in the occupied Netherlands (Steyn 1998: 294).

There exist two separate versions of the details of *Raka*'s completion. Louw's second wife, Truida Louw, claimed that once he had started, Louw worked continuously until the poem was finished. She also recalled that *Raka* had been finished for quite a while before it was published (Van Rensburg 1990: 50-51). Louw's brother, W. E. G. Louw contradicted this story in one of his radio interviews. According to him, Louw had to postpone work on *Raka* in 1940 in order to fulfil pressing academic responsibilities, and only resumed work on the poem early in 1941. Once he started to work on *Raka* again, however, he finished the poem in little more than two weeks. According to this version, almost an entire year went by in which Louw did not work on the poem. Actually, these types of break were not at all uncommon in Louw's biography. In the case of two of his other works, *Germanicus* and *Tristia*, the writing process was also interrupted before they were eventually completed (Van Rensburg 1990: 50-51). The latter version regarding the details of *Raka*'s conception seems to be the more commonly accepted one. This version is the one that is recounted in both D. J. Opperman's *Digtters van Dertig* and J. C. Steyn's *Van Wyk Louw: 'n Lewensverhaal*. The poem was published by Nas. Pers. after the publishing contract for *Raka* was signed on 26 March 1941 (Steyn 1998: 323).

2. 4 RECEPTION HISTORY OF THE POEM

The publication of *Raka* caused a big stir in the literary community. The status that Louw enjoyed at the time was such that virtually any new work of his was received with great interest and enthusiasm. *Raka*, however, managed to outshine even the prize-winning, earlier works of Louw's. Although Louw never received a prize for *Raka*, it is his most celebrated work. As Coetzee (1990: 10) rightly points out, the publishing figures alone support this notion. Until 1990 *Raka* had already been reprinted forty times and had sold more than 200 000 copies. In all fairness these numbers owe a lot to the fact that *Raka* was prescribed at both school and university level for several years.

Raka was groundbreaking in several ways. As Louw's brother and fellow poet W. E. G. Louw pointed out, *Raka* was the first complete epic poem in Afrikaans (Steyn 1998: 323). Van Rensburg (1990: 51) points out that the poem went beyond that which was thought possible at the time, and brought credibility to the idea of the Afrikaans language as medium for works of such proportions. Van Rensburg continues by suggesting that *Raka* should rightly be seen as the father of other epic-style Afrikaans poems such as W. E. G. Louw's *Adam* and D. J. Opperman's *Joernaal van Jorik*.

The *Raka* discourse began immediately after the poem was published in 1941. Today, sixty years after the poem's completion, it still remains a popular topic for debate. Of course, such a discourse does not only involve written discussions and literature studies, but can also include works that fall in the categories of verbal or even non-verbal art forms (Aucamp 2005: 8). When a work of art draws from an existing work it effectively comments on that work, and become as important a part of the discourse as any written discussion. The number of times that a single work serves as inspiration for other artists can be a reflection of the magnitude of its impact.

Surprisingly, Afrikaans literature does not contain many works that were written in response to the poem *Raka*. Those works that do include references to *Raka* include the poem "Die era van Raka" from Ina Rousseau's poetry collection *Kwiksilwersirkel* (1978), and the text "Prins Raka ruk en rol" from Hennie Aucamp's *Die Lewe is 'n*

Grenshotel. The most recent literary work that draws on *Raka* is Koos Kombuis's novel *Raka die roman* (2005), published by Human & Rousseau (Aucamp 2005: 8).

Several translations of the poem have been made to date. Antony Dawes was the first to do a complete translation of the poem into English. This translation was published by *Nasionale Boekhandel* in 1968. Another English translation of the poem was later completed by Adam Small. This later translation was the one that was used by the Cape Town City ballet as part of their preparations for their performances of the Newcater ballet. So far, the Dawes and Small translations are the only complete English translations of *Raka*. In addition to these, there also exists a translation by Guy Butler, but only of the poem's first section, 'Die Koms van *Raka*' (Aucamp 2005: 8). In 1970 Nasionale Boekhandel published a German translation of *Raka* by W. A. Kellner. To date *Raka* has also been translated into an African language, Kwanyamfka, one of the biggest Ovambo dialects. Paavo Hasheela did the translation, and *Gamsberg* (Namibia), published the project in 1983. As far as can be determined, no translations into Dutch have been made yet (Aucamp 2005: 8).

Apart from Newcater's *Raka*, there have been several examples of musical works that used Louw's poem as a source of inspiration. These works will be discussed in more detail in the next chapter.

2. 5 SYNOPSIS OF *RAKA*

The poem tells the story of the trouble that befalls an African tribe after the strange beast *Raka* comes into their lives. Up until their encounter with the beast, the tribe leads a life of peace and tranquility, but *Raka*'s arrival changes all that. *Raka* is first seen by the women, when he approaches them while they are bathing at the river. He tries to win their favour by offering such gifts as his hunting and foraging efforts yielded. Finally he dances a highly evocative dance for them. The women are transfixed by his impressive physique, and begin to feel the first stirrings of lust within themselves. However, for now their apprehension triumphs over their curiosity, and they neither accept his gifts nor yield to his advances. Even so, as they depart from the river, *Raka* remains in their thoughts.

Raka's next encounter is with the children. This time he puts on a comical performance, and he endears himself to them with his madcap dances, crazy leaps and imitations. He amuses the children, and consequently they perceive him as harmless. When the children finally return to their kraal they relate the incident to all and sundry. The men of the tribe never have a physical encounter with Raka, but for them he leaves behind a trail of death and violent destruction in the wilderness. They come across this trail while hunting, and the extent of the devastation makes them aware of Raka's extraordinary physical strength. Consequently they too begin to hold him in high esteem.

The only one whom Raka fails to impress is Koki, the tribe's leader. Koki is a strong warrior himself, but he also holds the tribe's cultural heritage in great esteem. Gradually Koki becomes more and more concerned about the presence of Raka, especially when he starts to perceive changes in the behavior of the other members of his tribe after their respective encounters with Raka. He hears, for instance, the women calling out for Raka in their sleep, and he notices that they have been strangely preoccupied ever since the encounter at the river. He also perceives subtle differences in the behavior of the men, most noticeably during the traditional dancing around the fire at night. The men's dance seems to have a new reckless quality, and their song is filled with unintelligible, crude words.

Koki's real concern, however, starts when he witnesses a strange incident while he is watching the children at play. He comes across them where they are busy shaping their usual clay animals, when he notices, among the carefully crafted toys, one oddly shaped figurine. Upon closer inspection he identifies it as an image of Raka. He then witnesses, while remaining undetected by them, the unfolding of a ritual-like episode, as the children spontaneously begin to chant Raka's name and sing his praise. The chanting eventually culminates in a sudden reckless outburst, as the children laughingly start to stamp all their toys to pieces, with the exception of the Raka doll.

Koki is greatly alarmed at this sight, and in anger he leaves the scene. He ventures further into the wilderness until he unexpectedly comes across Raka. This is the first time that he sees the beast in person. He finds Raka where the latter is devouring a

zebra. As soon as the blood-covered Raka becomes aware of Koki, he gestures for Koki to join him in his feast. Koki, however, turns his back on the beast in revulsion, and thus becomes the first of his tribe openly to defy Raka. Raka is furious at the sight of Koki's contempt. He aggressively approaches, but when Koki faces him without the slightest sign of fear, Raka is taken aback and retreats.

Koki comes to the conclusion that Raka's presence endangers the cultural and spiritual well-being of his tribe, and consequently decides that the beast must be killed. He announces his decision while the tribe is gathered around the fires one evening. At first the tribe responds positively, and seems to be keen for Koki to take action. Nevertheless, after a while Koki realizes to his dismay that the tribe supports his decisions for different reasons altogether. They do not share his concern for the preservation of their culture; they simply want to see a display of his strength, probably because of the desire to compare it with that of Raka. Despite this realization, Koki stands by his decision to confront Raka, and starts to dance his war dance, as is his tribe's custom. While he is still busy, however, Raka's laugh can suddenly be heard from just outside the perimeter of the kraal. At the sound of this the men of the tribe become subdued and nervous. They then start to defend Raka. They point out that the beast appears to be quite harmless, and that he hasn't done anything so far that necessitates such drastic measures. The men's doubt only lets Koki realize that he will be standing alone in his fight against the beast.

Koki prepares for his fight against Raka by observing all the customary tribal rituals that usually precede a battle. Once he is clad and armoured, he leaves his kraal behind and ventures out into the wild to go look for Raka. As he gradually goes deeper into Raka's territory, the vegetation starts to lose its wholesome quality. He eventually arrives at the stagnant, festering mires where Raka dwells. After a short while Raka silently emerges out of foul water without immediately alerting Koki to his presence. Nothing more is said of the impending encounter at this point.

Back at the kraal, the tribe is anxiously awaiting Koki's return. When they still have heard no word from their leader by nightfall they begin to fear for the worst. In addition, they do not dare to leave their kraal, since Raka has returned in the meantime. The tribe can hear him moving around outside the kraal, and the intensity

of his yells and screams leave them in no doubt as to the extent of his fury. Only when the noises subside the next morning do they dare to go out, where they see the damage that Raka has left behind all around the kraal. At midday, when the sun is at its highest, a search party is finally sent out to look for Koki. Eventually they find his body as dusk approaches, where it lies broken and trampled next to one of the mires, close to Raka's abode. They take his body back to the kraal where the mourning for Koki begins.

The funeral celebrations are well on the way that night, when suddenly, amidst the songs of praise for Koki, one man suddenly points out that Raka was indeed the stronger one in this case, and that he was the one who was victorious. The rest of the tribe gradually starts to agree, and eventually Koki's funeral becomes one big celebration with songs that praise the strength of Raka.

These celebrations escalate until suddenly Raka leaps in over the fences of the kraal. He lands among them, and immediately starts his spree of killing, raping and pillaging. The destruction continues throughout the night, and only when morning finally breaks does Raka move away to the gate. He positions himself there, where he intends to remain in the days to come. Raka now ceaselessly guards the kraal, and only allows the remaining members of the tribe out to hunt and to fetch water. Whenever they return, it is always to find Raka waiting at the gate, ever vigilant, and in the knowledge that they do not dare to shut him out.

2. 6 THE INTERPRETATION OF RAKA IN TERMS OF FACTORS THAT INFLUENCED ITS CONCEPTION

The subject of the poem *Raka* is by no means an isolated topic in Louw's oeuvre. In an earlier essay of his, *Die Aristokratiese Ideaal*, Louw investigated a topic that is very similar to that of *Raka*. The essay discusses the phenomenon of the highly cultured and civilized being that generally reproduces slower than the more primitive, sometimes disadvantaged being – an occurrence that Louw viewed as a potential threat for Western civilization. Another work of his that touched on the subject of *Raka* is the later poem, *Drie Diere*, in which Louw reflected on the fall of previously

great empires (Aucamp 2005: 8). The idea of an evil force that brings about the fall of a civilization was evidently a topic that Louw regarded as important.

When once asked by fellow writer and poet D. J. Opperman where the initial idea for *Raka* originated from, Louw gave the following reply:

“ I once read about a fancy tea party that was attended by several well-dressed people, when suddenly there appeared a gorilla from nowhere. This image was the one element of inspiration. The other would have to be my fascination with the jungle. At the start of my career as pedagogue I had to give lectures in Geography as well, and for that I had to do my own research. The jungles of the Amazon and Java had so much appeal for someone like me who grew up in the Karoo.” (Steyn 1998: 285)

Louw made no secret of the fact that he spent several years pondering the idea behind *Raka* before he actually started to work on it. We can accept that the idea behind *Raka* took several years to develop fully, and we can accept that several outside factors would have contributed to this development. We should therefore take care to also consider Louw’s life at the time in our attempt to understand better the nature of the work.

When he started work on *Raka* in 1939, Louw had already been lecturing at the University of Cape Town for almost ten years. In addition he was still writing his weekly world news report for *Die Jongspan*. By now the thirty-three year old Louw was familiar with a wide variety of literature in Afrikaans, English, Dutch, German, French and Latin. His interests were diverse and ranged from astrology and natural sciences to music and philosophy. He had done extensive reading in these fields, and boasted a formidable general knowledge. From the late 1930s onwards Louw was also well on his way in becoming an established writer. He had already published the two poetry collections *Alleenspraak* (1935) and *Die Halwe Kring* (1937), both of which received Hertzog prizes. He had also written the essay collections *Berigte te Velde* (1939) and *Lojale Verset* (1939), as well as a short play about the Voortrekkers, *Die Dieper Reg* (1938), and he completed his translation of Paul G eraldy’s *Aimer* (1939). It should also be remembered that *Raka* was conceived and completed during a very tumultuous time in world history. Given Louw’s keen general knowledge and the

requirements of his job at *Die Huisgenoot* we can accept that he was acutely aware of the build-up to the Second World War.

Louw started work on *Raka* in December of 1939, barely three months after Germany's invasion of Poland on 1 September. Here attention should be paid to the nature of the relationship that existed between South Africa and Germany at the time. The Afrikaners harboured an affection for Germany that could be traced back to the time of the Boer wars, when Germany provided them with munitions in an effort to sustain their war effort against Britain, and also assisted in the training of South African artillery corps. As a result of these previous alliances those Afrikaners that were of a Nationalist orientation later refused to fight against Germany during the First World War. When Adolf Hitler came to power in 1933, it did not immediately change the Afrikaners' attitude towards Germany. In the early years of his reign Hitler won the favour of many through seemingly positive economic changes that he brought about in Germany. In addition Germany's anti-communist policies had the tacit approval of much of the West.

The Nationalist Afrikaners managed to draw parallels between Germany and their own country. In both countries there were aspirations towards a stronger sense of nationalism, and both felt a certain amount of animosity towards England. Consequently, in the Second World War, many Afrikaners still refused to join the war effort against the Germans.

Many people did not perceive the aggressive nature of German nationalism, and did not immediately grasp the dangers of the new Nazi regime's militant anti-Semitism (Steyn 1998: 110-113). Louw was among those who initially harboured a great fascination with Nazism. As his son, Peter, later pointed out, this infatuation of Louw's was in some ways inevitable, since there were so many aspects associated with Nazism that would have appealed to him. First, there was a significant amount of symbolism that was connected with Nazism, and Louw was known for his particular fascination with symbolism, regardless of the context in which it appeared. Even though he was not a very religious person, he had a great appreciation for religion's various symbols. The high amount of symbolism that exists within his works, such as *Raka*, or *Drie Diere*, is evidence of this (Steyn 1998: 85). In addition, Nazism would

have appealed to the militaristic side of Louw's personality. In the 1930s Louw was for a brief period of time a member of the "Gryshemde", a South African national-socialist movement that was formed in 1933 (Steyn 1998: 113). A year later, Louw joined the Afrikaner-Broederbond (hereafter referred to as the AB). The AB was an all-male organization, founded in 1918 to promote unity among Afrikaners, to enhance a feeling of nationalism and to encourage a love for the Afrikaans language and culture. At first the organization acted out in the open, but then, in 1932, a decision was made to incorporate a greater amount of secrecy into the AB. Consequently it was much more difficult to access information on the organization, and its modus operandi became strictly confidential. The new levels of secrecy entailed that members were not allowed to reveal their association with the organization, unless they had no other choice.

To become a member of the AB was seen by certain circles as a great honour. Membership was exclusive, and new members were allowed to join through invitation only. Candidates were usually recommended by existing members, and had to meet certain requirements in order to be accepted into the organization. First and foremost they had to be male, as well as supporters of the National Party. Furthermore, almost without exception, those people that were identified as potential members usually held prominent places in society, or had some influence in their community (Steyn 1998: 125-126).

Louw was forced to resign his AB membership in 1944 when a new national proclamation forbade all employees of the state and those who held teaching positions to be part of the organization. In 1945 this ban was revoked. Louw was now free to rejoin the AB, but was reportedly reluctant to do so. It seems that he had become dissatisfied with the direction in which the organization was moving. The aims and ideals of the organization were certainly not the same as when it was established in 1918. Instead, the AB had since become a vehicle for certain members to enrich themselves financially, as very lucrative investment opportunities existed for members within the organization. Members also used their association with the Bond to further their careers. For instance, during job interviews it was almost a given that a AB member would secure the position if some of his fellow members were on the selection committee. While the organization had always supported the National Party,

there were some of its members that were extremely right-wing. They infiltrated politics by securing strategic positions and exercised control over decisions made in the political arena. Through the same methods the AB also acquired a strong hold over the Church. Apparently Louw was not happy with the new overt economic orientation of the organization. Instead, he felt that the main concern should have still been the promotion and preservation of the Afrikaans language and culture (Steyn 1998: 446-447).

Throughout his life, Louw felt particularly strong about two issues: the Afrikaans language and Afrikaner nationalism. Afrikaans only joined English as an official language of South Africa in 1925 (Steyn 1998:55), and in the next couple of decades there were still many who believed that the language could not be taken seriously. As poet and essayist, Louw played an important part in helping Afrikaans shed what some people called its “kitchen-language” image. It is unlikely that *Raka* was written primarily out of Louw’s concern for the status of Afrikaans, but nevertheless *Raka* was a pioneer in its field, and did much for Afrikaans’s reputation Steyn (1995: 18).

In addition to his promotion of Afrikaans, Louw is widely considered to be the greatest philosopher on Afrikaner nationalism (Steyn 1995: 18). Essays such as his *Lojale Verset* and *Die Oop Gesprek* investigate this matter extensively. Afrikaner nationalism has always known various degrees of intensity since its rise in the 19th century. The original National Party was beholden to a more deep-seated nationalism, but even their opponents in the old South African Party were in some sense nationalistic. At first Louw associated himself with the more fundamental nationalists. (It was during this period of his life that he became a member of the AB).

When viewing *Raka* within the context of Louw’s life, one could argue that the poem was a means for Louw to investigate several of those subjects that were important to him. In *Raka*, the tribe’s destruction is brought about by its inability to stay united. They are seduced by Raka, and in the process they abandon their own culture and traditions. Ultimately, this leads to their destruction. We know of Louw’s ideas on nationalism, and of his concern for the lack of unity that prevailed in his country during his lifetime, so to draw parallels at this point seem justified.

Similarly, the effect of the Second World War cannot be overlooked. Aucamp (2005: 8) points out that we should bear in mind that the uncertainty brought on by the war made the downfall of Western Civilization seem a very real possibility. Once again it would be possible to see the poem as a warning issued to Louw's countrymen in this time of doubt. In addition, we know that the high regard in which Louw once held Germany ended in disillusion at the part it played in the War. Once again, there seem to be parallels with the poem.

One should also not forget that a significant part of Louw's life revolved around education. This is most clearly demonstrated in the positions Louw held through his life – from being a high school teacher to teaching at tertiary institutions, both at home and abroad. In addition he saw his job at *Die Huisgenoot* as very important, and held that the youth should be thoroughly informed of all newsworthy events. It may therefore be possible to see *Raka* as a means of educating readers on certain matters, even if the message is conveyed in the form of a warning.

When considering Louw's life and work one gets the impression that one of his main aims was to educate. The various teaching positions he held throughout his life support this notion, as does his job at the *Jongspan* which he held for several years. Furthermore he used his essays to philosophise on matters such as nationalism and political philosophy, and thus he also hoped to create opportunities for debate. In 1970, Louw was quoted in *Rapport* as follows:

One thing should remain a vitally important in life: discussion must never end. Open debate should be the air without which we cannot breathe – open debate between person and person, between nation and nation. (Steyn 1995: 18)

Louw mentions in his book *Rondom eie werk* that many people believed that *Raka* was written with the intention of warning against a specific danger. As a result of this, he was frequently asked to explain the 'true meaning of *Raka*'. There are many aspects of the poem that call for explanation, and the things that are left unsaid give the poem an enigmatic quality. For instance, Louw deliberately refrained from providing too many details as to the setting of the poem. Apart from hinting that the

story takes place in a tropical setting, the reader knows little about the tribe's location. Similarly, no explanation is given as to the origin of the beast Raka – a beast that is not evil as such, but that becomes a decaying influence when placed within a society of higher cultural values – nor why he makes his sudden appearance. Most of the discussions on *Raka* have extensively dealt with matters of interpretation. Some of the possible interpretations that have been considered over the years are:

- The struggle between good and evil
- The struggle between the artist and the power seeker
- The struggle between the artist and his unsympathetic surroundings
- An uprising of the masses that could cause the fall of Western civilization
- The strife between animalistic urges and higher spiritual values
- The struggle between the higher individual and the lower masses
- The separation that exists between the prophetic individual and the blinded masses (Combrink 1993: 5-6)

Louw himself also contributed to the list of possible interpretations by suggesting that the poem could be seen as portraying the degeneration that can take place within a culture group when they accept foreign influences too readily. He also admitted that his earlier essay *Die Aristokratiese Ideaal* could be seen as a point of departure for *Raka* (Aucamp 2005; 8).

A symbolic work has an endless amount of possible explanations, and *Raka* is no exception. Indeed, the aesthetic value of a work such as *Raka* might be directly related to the multiplicity of interpretations that it allows. Arguably the greatest part of the poem's appeal lies in its universal character. If anything, the ongoing discussions have proven that the topic of *Raka* has remained relevant throughout the more than sixty years that have passed since its publication in 1941.

CHAPTER 3 – BACKGROUND TO THE BALLET RAKA

3.1 BIOGRAPHY OF GRAHAM NEWCATER

Graham Newcater was born in Johannesburg on 3 September 1941, but grew up in Durban. His interest in music was evident from an early age, but he only started piano lessons around the age of thirteen. Soon afterwards he also took up the clarinet, studying with Arthur Tempest. During this time he regularly attended concerts of the Durban Municipal Orchestra where Tempest was principal clarinetist, and thus he started to become acquainted with the symphonic repertoire. As a composer, Newcater was largely self-taught, obtaining most of his early knowledge by studying books, recordings and the scores of other composers. He began his compositional career by writing study-like pieces for the piano and the clarinet. While he was still a teenager he established contact with Arnold van Wyk. Their subsequent correspondence, which lasted for some three years, served as Newcater's first guidance in composition. It was Van Wyk who first introduced him to twelve-tone music by recommending that he should acquaint himself with Berg's Violin Concerto. Newcater obtained a recording of this work, a copy of the score and an analysis from the Penguin book of Concertos, and with the help of these he taught himself the basics of dodecaphony (Newcater: 2005). Apart from music, Newcater was also greatly interested in mechanics, and therefore he chose to continue his formal studies at the Natal Technical College, where he obtained a qualification in mechanical engineering.

In 1960 Newcater moved back to Johannesburg, where he received private tuition from the composer Gideon Fagan (1904 - 1980), who is remembered for his contribution to South African orchestral music. Although Fagan's traditionalism caused him to struggle to come to terms with the dodecaphony that Newcater had embraced, he later hailed the young composer as one of the most important talents in South African music. In 1962 Newcater was awarded a SAMRO scholarship, which enabled him to study for two years at the Royal College of Music in London with Peter Racine Fricker (1920 – 1990), one of the more prominent British composers to emerge directly after the Second World War. During this time in London, Newcater

did not pursue twelve-tone composition exclusively, though the majority of his work was still atonal. He also did not focus solely on composition, but supplemented his studies with various types of practical tuition. He studied conducting with Sir Adrian Boult, and frequently had the chance to conduct student orchestras. In addition he took lessons in both clarinet and harpsichord. It was during this study period in London that Newcater completed his First Symphony, which he subsequently dedicated to Fricker. Around the end of Newcater's two-year period of study, Fricker accepted a lecturing post at Santa Barbara University, California. He subsequently recommended Newcater as his replacement at the RCM, but the latter could not secure a work permit and had to return to South Africa.

From 1964 to 1966 Newcater worked as library assistant and assistant music producer at the South African Broadcasting Company (SABC) in Johannesburg, where he became acquainted with its head of music, Anton Hartman (1918 – 1982). This acquaintance with Hartman later proved to be very beneficial for Newcater's career. Hartman was an influential figure in the South African music industry at the time. He was also a prominent member of the Broederbond, and held different positions of authority in the SABC. He was appointed head of music in 1960, and from 1964 he was also the principal conductor of the SABC orchestra (Hartman 2003: 85, 93). Hartman was known as a keen promoter of new music, and he fully used his position at the SABC to introduce this music to the public. To this effect he arranged for the composers Igor Stravinsky and Karlheinz Stockhausen to visit South Africa in 1962 and 1972 respectively. Both these visits included talks by the composers as well as performances of their music. Hartman also provided support for South African composers. During his term at the SABC he regularly commissioned works from the leading South African composers, and in many cases conducted these works himself. He further assisted certain of these composers by providing financial aid when needed (Hartman 2003: 94). The majority of the commissions that Newcater received throughout his career were from the SABC, in other words, from Anton Hartman. Newcater dedicated his *Trio for piano, violin and horn* (1983) to Hartman's memory.

In 1966 Newcater returned to London, where he received the Ralph Vaughan Williams Grant, on the recommendation of Howard Ferguson, Humphrey Searle and Robert Simpson. This enabled him to have six months of private tuition with Searle

(1915 – 1982), an authority on the twelve-tone system and a former student of Anton Webern. Searle was a scholar of note, and is remembered in particular for his research on Liszt. He was appointed a professor of composition at the Royal College of Music in 1965, and counted Finnissy, Elias, LeFanu, and Rihm amongst his students. During Searle's period of study in Vienna between 1937 and 1938 he was one of Webern's composition students. From 1947 onwards he composed entirely in the twelve-tone manner. Newcater remembers his lessons with Searle as conversations rather than lectures. He used to have lessons once a week for the six month period he spent in London. During this time Searle was working on his opera *Hamlet*, and he and Newcater frequently compared scores of their works.

When Newcater returned to South Africa later that year, he received a commission from PACT to write the music for a ballet based on N. P. van Wyk Louw's epic poem *Raka*. This turned out to be Newcater's biggest success. It brought him much recognition and it was also lucrative, as will be discussed later.

In addition to working on *Raka* in 1966, Newcater also wrote his second symphony that year, to a commission from SAMRO for the fifth anniversary of the Republic. This symphony failed to impress on the same level as the first, and was quickly forgotten. Within the next two years, Newcater finished two more orchestral works: *Variations de Timbres* (1967), and *Notturmo per Orchestra* (1968), the first of these being one of his more frequently performed works. Newcater also wrote two more ballets; *The Rain Queen* (1972), and *Anatomy of a Dance* (1973). However, neither of these enjoyed the success of *Raka*. In *The Rain Queen* Newcater once more collaborated with choreographer Frank Staff, with whom he shared the success of *Raka*. Since *The Rain Queen* is based on a Venda legend, Staff went to visit the then Venda Rain Queen or 'Mudjadji' to discuss his forthcoming project and also to receive her blessing. She was, however, entirely against the idea of turning one of her tribe's legends into a theatrical work, and "cursed" the ballet. Only a few months after this incident, Staff died of stomach cancer and Newcater had to be hospitalized for a nervous breakdown. A year passed before work on the project was resumed. David Poole was hired as the new choreographer and he made substantial changes to the score as well as the choreography. The ballet's premiere was not successful. Newcater later arranged the music from the ballet into an orchestral suite with which he had a

moderate amount of success. In the early 1970s Newcater temporarily abandoned his compositional career and returned to the field of mechanics as a carburetor specialist. There is, of course, a certain ironic logic in that a twelve-tone composer should have such an affinity for mechanics.

In 1977 Newcater resumed his work as composer with *Palindromic Structures* and *Vier kleine Orchesterlieder*. A year later, he completed his third symphony, a work he had initially started composing in 1967. This symphony received the Department of National Education Award in 1978. During the following six years he completed three concertos (one each for violin, trombone and clarinet), a *Philharmonic Overture* (1980) commissioned for the SABC Junior Orchestra's tour of South America of that year, the previously mentioned piano trio (1983), his first String Quartet (1984) and *Mosaics* (1985). In the 1990s he completed only three works, the most recent of these being the string quartet *African Idylls* (1995).

Newcater has also tried his hand at poetry, and some of his poems have been published in journals such as *Contrast* and *Heresy*. He currently lives in Johannesburg and is working on a second String Quartet.

3. 2 A BRIEF HISTORY OF BALLET IN SOUTH AFRICA

The history of ballet in South Africa can be traced back to the early 1800s, when the first ballets were being staged in Cape Town as a means of entertainment for its population. Although the play was still the preferred form of theatrical entertainment at the time, the influx of the French and British immigrants helped ballet to become increasingly popular. The most important developments for South African ballet, however, happened in the twentieth century. Cape Town remained an important centre and became home to the first professional South African ballet company, the Cape Town Ballet Club (later the South African National Ballet) (Grut 1981: 17).

In 1963 the Government began to subsidize the performing arts on a provincial level, and thus major developments were possible for ballet, music, opera and theater. Separate Performing Arts Boards were created for each of the then four South African

provinces. These were respectively known as the Performing Arts Council of Transvaal (PACT), the Cape Performing Arts Board (CAPAB), the Performing Arts Council of the Orange Free State (PACOFS) and the Natal Performing Arts Council (NAPAC). PACOFS and NAPAC were of secondary importance mainly because PACT and CAPAB were based in the two main cities of the country, Johannesburg and Cape Town. PACT and CAPAB served a greater section of the population and consequently received larger subsidies than PACOFS and NAPAC. PACT and CAPAB also remained active for a longer period of time, whereas PACOFS and NAPAC were disbanded in 1971 and 1976 respectively.

The performing arts boards annually staged several ballets in each of the provinces. These works included many of the great works of the ballet repertoire. In addition to these, a diverse selection of instrumental music was also choreographed and staged each year. Most of the instrumental works that were chosen for this purpose were from the Romantic repertoire, but works by twentieth century composers such as Schoenberg, Prokofiev, Stravinsky and Bartók were also used.

The first South African ballet of note was written by John Joubert. His *Vlei legend*, based on a South African legend, was commissioned for the Riebeeck festival of 1952, and was first performed in Cape Town on 21 February of that year. This was the first ballet in which South Africans were responsible for all aspects of the work: the music, choreography, costume design, dancing and décor (Grut 1981: 92).

In 1965 PACT ballet performed two more ballets by South African composers: Stephen O'Reilly's *Five faces of Euridice* and the conductor-composer Leo Quayle's *La Fenêtre*. These two ballets already saw the collaboration of some of the people that would later be part of the *Raka* production. Frank Staff choreographed both *Euridice* and *Raka*, while Quayle conducted the first performances of *Raka*. Raimond Schoop did the costume and set design for *Euridice*, *La Fenêtre* and *Raka*.

After *Raka* was first performed in 1967, several more ballets were composed by South African composers. One of the most significant contributors to this genre was Peter Klatzow. He composed *Ohm* (1974) and *Drie Diere* (1978) as commissions for CAPAB and Oude Libertas respectively. *Drie diere* is based on sonnets by N. P. van

Wyk Louw, as is the ballet *Vier Gebede by jaargetye in die Boland* (1984) that followed shortly thereafter. The latter was commissioned by SAMRO and was eventually performed under the title '*Vespers*'. After these Klatzow completed two more ballets: *Into4* (1985), commissioned for SATV1, and *Hamlet* (1991).

3. 3 THE CONCEPTION OF THE BALLET RAKA

Newcater was not the first composer to draw inspiration from *Raka*. In 1948, Stefans Grové based his *Elegy* for string orchestra on Louw's poem. This work is based on material from the final part of Louw's poem. In 1966 Peter Klatzow based his *Orchestral Piece* on Louw's poem, and one year later Newcater followed with his ballet. Newcater's ballet is similar to Grové's concerto, in that the titles of its different sections follow the events in the poem closely. The most recent *Raka*-inspired work is Stefans Grové's piano concerto (1997), also named *Raka*, in which the respective sections have descriptive titles that are linked to certain events in the poem. Although the sections of the concerto do not follow those of the poem to the letter, as is illustrated in Example 3. 1, the references to the most important events of the story are obvious. Grové remains the only South African composer to have drawn from *Raka* twice during his career (Aucamp 2005: 8). There has yet to be an attempt to set the text of *Raka* to music, though this is perhaps unlikely to happen, due to the poem's considerable size (it is 850 lines long).

N.P. VAN WYK LOUW'S <i>RAKA</i> (1941)	STEFANS GROVÉ'S <i>RAKA</i> (1997)
1. The coming of Raka	1. Early morning scene at the river
2. Koki	2. Raka appears
3. The dance	3. Interlude; Village life becomes peaceful again
4. The hunt for Raka	4. Koki, and the combat with Raka
5. The night	5. Koki's mother cleanses his slain body by the night fires
	6. Raka returns as conqueror

Ex. 3. 1: A structural comparison of Louw's poem and Grové's piano concerto

Newcater was not the first to explore the theatrical possibilities of Louw's poem *Raka*. However, it would probably be more apt to label the majority of the previous stage productions of *Raka* as animated recitations rather than as true stage dramas. Although these performances regularly incorporated music and décor, the text remained the undoubted focal point. The earliest theatrical presentations of *Raka* date back to the 1950s. In 1956 the National Theatre group (Volksteater) staged a dramatized version of the poem in Pretoria, and in 1959 a similar performance took place at the University of South Africa (UNISA). Consequently, large portions of the poem, if not the entire work, were usually recited on occasions such as these (Van Rensburg 1990: 46-47).

There have also been instances where *Raka* was performed as a dance drama. The first of these was done by a student ballet group in Amsterdam, when they presented a ballet version of *Raka* in the 1950s (Loock 1985: 22). No details regarding the music that was used on this occasion could be found. The fact that the first dance drama based on *Raka* was staged by a Dutch company is not such a strange occurrence. Louw lived in Amsterdam from 1949 to 1958 in his capacity as professor of Afrikaans, and consequently his works became well known in the Netherlands.

In South Africa, the idea of using the poem as inspiration for a ballet was first discussed in 1963. The topic was brought up during a conversation between Bosman de Kock, the director of PACT, and his artistic director, Faith de Villiers. Both were keen on the idea, and De Villiers subsequently took charge of the project. She recruited Frank Staff and Raimond Schoop as choreographer and costume designer respectively, but initially she struggled to find a suitable composer for the task at hand. She eventually consulted Edgar Cree, conductor at the SABC, and he recommended Graham Newcater. Although Newcater was relatively unknown at the time, Cree had just conducted the composer's first symphony, and was of the opinion that Newcater's music had the sound quality that was required for the ballet (Newcater: 2005). At this time Newcater had already completed the ballet *Czernyana III* (1966). This ballet does not contain original music, but is instead based on several Czerny etudes that Newcater arranged for orchestra. Although this work is not on the same scale as *Raka*, its significance lies in the fact that it was Newcater's first collaboration with Staff. We also know that Cree and Leo Quayle were impressed by it.

Newcater accepted the commission for *Raka*, and finished the ballet in 1967. It was premièred in the Aula, Pretoria, on 26 August of the same year with the lead roles being danced by Juan Sanchez (*Raka*), Ken Yeatman (*Koki*) and Veronica Paeper (*The Woman*). Frank Staff specifically wrote the role of the Woman for Paeper, whom he had married just the year before. As in the case of Joubert's *Vlei Legend*, South Africans were wholly responsible for the music, choreography and design.

Raka was performed several more times after the successful 1967 première. In 1968 PACT took its production to the Ernest Oppenheimer Theatre in Welkom, where it was performed from 20-23 March. In the following week, the ballet was also performed in Bloemfontein's City Theatre from 27-30 March. Then *Raka* disappeared from PACT's repertoire for more than fifteen years, until a decision was made in 1985 to resurrect it. This time *Raka* was performed at the State Theatre of Pretoria from 26 – 28 September, and the Johannesburg Civic Theatre from 9 –12 October. Frank Staff had since died, and Veronica Paeper was now the choreographer. Since she had originally danced the part of the Woman she had a good knowledge of the

work. In 1992 *Raka* was once more included in PACT's repertoire, and was performed in the Pretoria State Theatre on 4, 6 and 8 July.

The most recent performances of the ballet took place in 2004. First it was presented at the annual Klein Karoo Nasionale Kunstefees (Klein Karoo National Art Festival), Oudtshoorn, and then also at the Southeaster festival, Cape Town. Veronica Paeper choreographed the ballet once more, but this time it was presented by the Cape Town City Ballet.

After the initial performances of the ballet in 1967-68, it was also arranged into an orchestral suite as well as a radiophonic drama (using voices instead of dancers). Furthermore it was released as a film that was distributed internationally by Twentieth Century Fox. The film was directed by Alf Travers, who had previously made films for England's Royal Ballet and also for the Bolshoi Ballet Company. Newcater earned enough through the royalties of this film to buy his house, the same one in which he lives today.

CHAPTER 4 – RAKA AS TWELVE-TONE BALLET

4.1 SCHOENBERG'S DEVELOPMENT OF THE TWELVE-TONE SYSTEM

By the early twentieth century, the dissolution of tonality presented composers with hitherto unknown freedom, but had also essentially deprived them of the structural means necessary for large-scale works. Arnold Schoenberg was one of the first composers to realize the pitfalls of free atonality. He wanted his compositions to have a greater sense of organization, while preventing the unnecessary repetition of certain pitch classes (Lansky 2001: 2).

What was needed was a system for chromatic music in some way analogous to the tonal one, a system capable of incorporating the new dissonant melodic and chordal structures characteristic of twentieth century music within a more consciously conceived and systematically ordered framework. (Morgan 1992: 187)

Schoenberg considered it to be his historical mission to try and create such a system. From 1917-23 he did not finish any new works, and was mostly occupied with this self-imposed task. By 1921 he was convinced that he had succeeded in creating a system that would 'ensure the supremacy of German music for the next hundred years' (Morgan 1992: 188). This was the twelve-tone system, which he believed would be the real solution for continuing atonality while at the same time harnessing the structural and organizational benefits of the Western tonal system.

At about the same time that Schoenberg was formulating his newfound twelve-tone model, Josef Hauer arrived at an independent concept of twelve-tone structuring. He devised the 'trope' system, in which the use of hexachordal tropes made him the first to use twelve-tone segmentation, later a prominent feature of dodecaphony. Apart from this, he is not considered to have played any significant part in the development of twelve-tone music (Lansky 2001: 1).

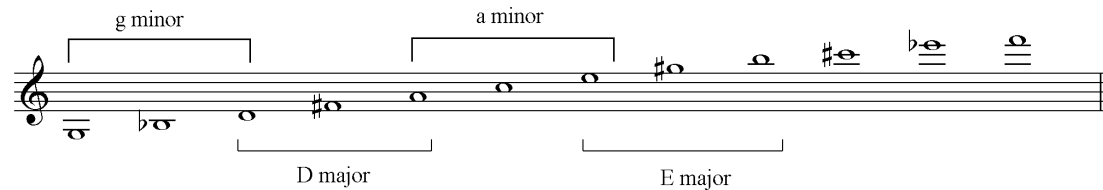
After Schoenberg developed his system in 1921-23 it was subsequently adopted by many of his students, who in turn taught it to their students. Twelve-tone composition

during the period before World War Two was basically exclusive to this ‘Schoenberg circle’. Apart from Schoenberg himself, his students Alban Berg and Anton Webern were foremost amongst twelve-tone advocates. Lansky (2001: 2) suggests that the only composer of note outside the Schoenberg clan to adopt the system prior to World War II was Ernst Krenek. After the War there was an extensive amount of interest in twelve-tone composition, also outside Europe. There have nevertheless been few adherents of strict dodecaphony; most composers have treated the system with more flexibility. In 1947 Milton Babbitt became the first composer to govern rhythm by using serial principles, and in doing so prepared the way for total serialism, whereby virtually all aspects of a work (pitch, rhythm, dynamics, etc.) are managed by serial principles (Lansky 2001: 10).

4. 2 THE BASIC PRINCIPLES OF DODECAPHONY

In the twelve-tone system, the twelve semitones are ordered in a row in which each semitone is used only once and none are omitted. There are 479 001 600 different possible row combinations. This is then used as the basis for a composition. The row can be used in its original or prime form (P), as well as in its inverted (I), retrograde (R) or inverted retrograde (IR) forms. Each of these can then also be transposed to begin on any of the other semitones. A number indicates the nature of a row’s transposition. P0, for instance, represents the prime form of the row in its original state, where the row P7 is the prime row that has been transposed seven semitones higher. As each of the four forms of the row has twelve possible transpositions, there are forty-eight possible versions of the original row. (Morgan 1992: 188-189) If the interval structure of the first hexachord is the same as a transposed version of the second hexachord in its retrograde form, the symmetrical properties of the row will cause it to have only 24 possible versions. Webern used such a row in his op. 21, and remained fond of symmetry and limited material throughout his career (Bailey 1991: 19).

The composer tends to construct the row in such a way that he has his preferred intervals at his disposal. Alban Berg usually preferred rows with strong harmonic references (Randel 1993: 888). Example 4. 1, for example, indicates the substantial amount of tonal implications present in the row of Berg's Violin Concerto (1935).



Ex. 4. 1: Tonal properties of the main row of Berg's violin concerto

Anton Webern, on the other hand, avoided rows with tonal implications wherever possible. His rows are usually devoid of diatonicism and references to whole-tone scales. Instead he uses intervals of a chromatic nature. Bailey (1991: 13) mentions a study that was made to demonstrate Webern's partiality to the minor second interval. Of the 22 rows used for the study, it was found that in 17 of these there are between 4 and 5 instances of semitone motion. In his earlier rows he limits the amount of intervals, presumably to ensure unity. A lack of intervallic variety can, however, cause melodic dullness, and Webern subsequently included more types of intervals in his later rows. In his Violin Concerto Berg uses only three types of interval, but compensates for it by sometimes deviating from the row.

The row does not always have to be stated as a whole; it can be divided into smaller units such as dyads (2 notes), trichords (3 notes), tetrachords (4 notes) and hexachords (6 notes). The use of hexachords is particularly common in twelve-tone works, as it divides the row in two halves, allowing for the use of combinatoriality. Schoenberg often used this technique to create even more variation in the use of rows. A row is combinatorial if a hexachord from one of its permutations can be successfully matched with a hexachord from another permutation to create a new row altogether. The new row should still contain all twelve semitones without any repetitions. Not all rows are combinatorial; usually the composer has to deliberately construct the row in a certain way to ensure it has this attribute (Randel 1993: 888). Twelve-tone music tends to be contrapuntal rather than homophonic, because the lack of a triadic basis

simply makes the latter so much more difficult to manage (Wittlich 1975: 406-407). For example, during the vertical application of twelve-tone material the two hexachords of a row can be presented simultaneously, or two separate rows may be used. Usually the prime row will be presented as a linear statement at least once in a work. In Webern's op. 17 however, the writing consists of vertical blocks throughout the work, and not once can a linear presentation of the prime row be found, which makes it impossible to determine the exact row on which the work is based (Bailey 1991: 14).

A composer usually uses one main row plus a few of its permutations for his work. Of the 48 available forms of the main row, he might pick four to ten of these and then use them continually throughout the work. However, there are occasions where a work is based on more than one main row. Berg uses multiple rows in his opera *Lulu*, where each row is associated with a different character. The rows are related, however, as they are originally derived from a single row. Another example where multiple rows are used is Dallapiccola's opera, *Il Prigionero*. The composer uses three rows: the main row which is associated with 'prayer', as well as two others indicated by the composer as being the rows of 'hope' and 'freedom' respectively. In each case the construction of the row supports the idea behind the row. In both these operas the different rows are heard throughout the work, and function in the same manner as the Wagnerian leitmotif. For composers such as Berg and Dallapiccola, the melodic properties of a row were often of great importance.

Finally, even though there are specific rules within twelve-tone composition, most composers do not always follow these rigorously, but occasionally make adjustments to achieve a specific effect. In some works, such as those from Schoenberg's later years, the composer is less meticulous regarding the linear order within the row. Here instances can be found where deviations in the row order occur after it has been stated in its original form. The main reason for this is usually to allow certain notes to come to the fore more acutely. The actual length of the row can also vary. In his *In Memoriam Dylan Thomas*, Stravinsky uses a 5-note row, complete with all its permutations, whereas Schoenberg's string trio op. 45 employs an 18-note row. The idea of using longer rows is not a very common one, since the inevitable repetition of pitches defies one of the most important principles of dodecaphony.

4.3 NEWCATER'S APPLICATION OF THE MAIN ROW AND ITS PERMUTATIONS IN *RAKA*

For the purposes of this discussion, the author will analyze Scene 1.

4.3.1 Complete horizontal row statements

Scene 1 does not contain many examples of rows that are stated in their entirety. On the occasions when Newcater does include such statements, he often makes small changes with regard to note order. There exist, however, some examples of both vertical and horizontal row statements that utilize rows in their unaltered form. Among the horizontal statements of complete rows, there are four examples that are of melodic importance. On all four of these occasions the rows are presented as single-lined, prominent melodies. The first example of these is the woodwind theme (Ex. 4. 2) that is introduced by the flutes in the section *The children start to play*. The first statement of this theme incorporates the entire I7 row. The subsequent appearances of this theme in this section vary in length and note order, and are constructed from row fragments rather than entire rows. Later in the scene, two more complete horizontal statements of this theme can be found; once during the women's departure and once again closer to the end of the scene. These two statements are played by the oboes on both occasions (in the first of these two statements the flutes play the last three notes of the row).



Flute

Oboe

Clarinet in A

Bass Clarinet in B \flat

Bassoon

pocof

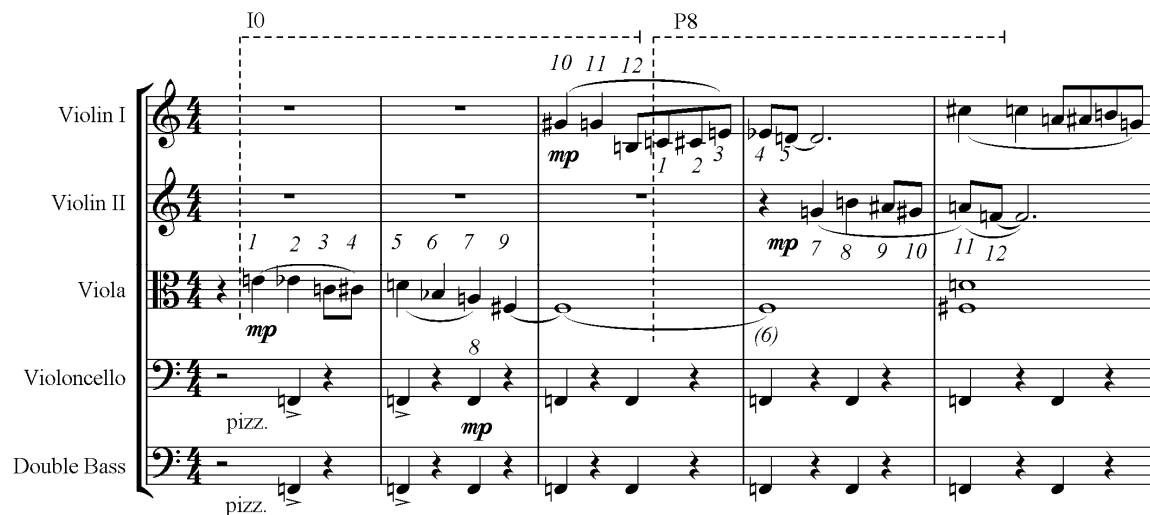
f

I7

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

Ex. 4. 2: The first statement of the woodwind theme in the section *The children start to play*, incorporating the entire I7 row (notated in C)

In addition to these three statements there is one more example of a complete row that is of melodic importance. This is found near the end of the scene in a passage where the texture fleetingly moves away from homophony in favour of a more contrapuntal approach. Here the entire I0 row can be heard after which a complete statement of the P8 row follows (Ex. 4. 3). Both rows are presented horizontally but the statements are spread over different voices to accommodate the polyphony.



Violin I

Violin II

Viola

Violoncello

Double Bass

I0

P8

mp

mp

pizz.

pizz.

10 11 12

1 2 3 4 5

1 2 3 4 5 6 7 9

7 8 9 10 11 12

8

(6)

Ex. 4. 3: Different voices combining to present two separate rows horizontally

In the section *The women return* we find the only other complete, horizontally presented row that is used in Scene 1. This statement has an accompanying function rather than the melodic nature of the previous ones. Newcater uses another inverted row, I3, on this occasion. The statement is repeated to form an ostinato pattern that accompanies the chorale-like passage of the women. The ostinato pattern is comprised of seven consecutive statements of the complete I3 row in the lower strings (Example 4. 4). There are no deviations with regard to pitch for the duration of the entire ostinato passage. Newcater simultaneously uses a rhythmic ostinato in this passage, but the length of the latter is double that of the melodic ostinato. Therefore every second statement of I3 row uses the same rhythmic pattern, despite the constant change of meter throughout the passage.



The image displays two systems of musical notation for a string ensemble. The first system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The notation shows a melodic ostinato in the lower strings (Viola, Violoncello, and Double Bass) consisting of repeated statements of row I3. The rhythm is complex, changing meters frequently. The upper strings (Violin 1 and Violin 2) are mostly silent, with some notes in the second system. The Viola and Violoncello parts are marked 'pizz. mp'.

Ex. 4. 4: Repeated statements of row I3 used to create a melodic ostinato.

4. 3. 2 Vertical row statements

The vertical statements of entire rows in this scene are most prominent in the sections *The women depart* and *The women return*. For the chorale-like themes of these sections Newcater uses a slow-moving, four-part chordal texture. A row is therefore typically presented over a period of three consecutive, different chords, with the notes of each of the row's three tetrachords sounding simultaneously. As shown in Example 4. 5 chords one, four and five respectively use the notes of row I10's first, second and third tetrachords (The second and third chords of this passage are repetitions of the first chord).




The image displays two systems of musical notation for horn and trumpet parts. The first system, labeled 'R10', features two Horn in F staves and a Trumpet in C staff. The second system, labeled 'P2', features two Horn staves, a C Trumpet staff, and two Trombone staves (Tenor and Bass). The notation shows vertical statements of two rows, R10 and P2, in a four-part chordal structure. The music is in 2/4 time and includes dynamic markings like 'mp'.

Ex. 4. 5: Two rows that are being stated vertically in a four-part chordal structure (notated in C)

In other parts of Scene 1, Newcater uses instrumental pairs to give vertical statements of complete rows. These statements are presented in a similar fashion as the previous

example, but have only two notes of the row sounding together at a time. In Example 4. 6 the twelve notes from row R8 are divided between the two clarinets. The notes of the row are still presented in their correct order; therefore notes 1 and 2 will sound together, as will notes 3 and 4, etc.

Clarinet in A



Ex. 4. 6: Row vertically presented in two-part form (notated in C)

In Example 4. 7, the structure of the oboe section is seemingly similar to that of the abovementioned clarinet section. Although the oboes also state a complete row, the resulting intervals are created in a different manner. Here Newcater uses the first hexachord of the row to create the upper line and the second hexachord to create the lower one. The last note of each hexachord is missing from the oboe section but is simultaneously held by the bassoons and the first violins.



The musical score is for a 4/4 piece. It features a woodwind section (Flute, Oboe, Clarinet in A, Bass Clarinet in B \flat , Bassoon), a brass section (Horn in F, Trumpet in C, Tenor Trombone, Bass Trombone + Tuba), a percussion section (Timpani, Piatti + Tam-tam + Gran Cassa), and a string section (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is divided into two measures, 17 and 12. Measure 17 contains a hexachord of notes: G \flat 4, A \flat 4, B \flat 4, C5, D5, E5. Measure 12 contains a hexachord of notes: G \sharp 4, A \sharp 4, B \sharp 4, C5, D5, E5. The Oboe part in measure 17 is marked with fingerings 1-5 and dynamics *dim. e rit.*. The Bassoon part in measure 12 is marked with a fingering 6. The string parts in measure 12 are marked with dynamics *dim. e rit.*. A dashed box encloses the woodwind parts in measure 17 and the string parts in measure 12.

Ex. 4. 7: Row presented in two-part form; each line representing a hexachord of the row. The last note of each hexachord is played by the bassoons and the first violins respectively (notated in C)

4. 3. 3 Statements of complete rows with altered note order

On a number of occasions, Newcater makes use of entire rows, of which he slightly alters the note order. Since these alterations are mostly small, the rows that are used are still easily identifiable. In Example 4. 8 Newcater uses three different rows, R9, I4 and R8, in the oboes, clarinets and bassoons respectively. The rows are applied vertically to create a two-voice structure for each part where consecutive notes of the rows are used to create each interval. The clarinet part is the only one in which the notes of the row are used in the original order. In the oboes Newcater begins the passage with the third and fourth notes of the R9 row, after which he states the first two notes of the row. The bassoon part contains a statement of the R8 row, but with changes in the note order on the second and third quaver beats. In row R8, similar adjustments occur on the second, third, sixth and seventh quaver beats.



The musical score for Example 4.8 consists of five staves. The top staff is for Flute, which is silent. The second staff is for Oboe, playing a two-voice structure of row R9. The third staff is for Clarinet in A, playing a two-voice structure of row I4. The fourth staff is for Bass Clarinet in B \flat , which is silent. The bottom staff is for Bassoon, playing a two-voice structure of row R8. The score is in 7/8 time and spans 12 quaver beats. The Oboe part starts with the 3rd and 4th notes of R9, followed by the 1st and 2nd notes. The Clarinet in A part starts with the 1st and 2nd notes of I4, followed by the 3rd and 4th notes. The Bassoon part starts with the 1st and 2nd notes of R8, followed by the 3rd and 4th notes.

Ex. 4. 8: Alteration of the row's note order in the oboe and bassoon parts (notated in C)

In Example 4. 9, Newcater alters the note order of a row once more in another two-part passage. This time, however, he first creates the upper voice by using the RI10 row's first hexachord and then uses the second hexachord to do the same with the lower voice.

RI 10

Oboe

Ex. 4. 9: Alteration of the note order by placing the eighth note before the seventh one

4. 3. 4 Statements of incomplete rows

As mentioned before, complete row statements are few in number in Scene 1. Statements of the main row and its permutations are mostly incomplete. Very often these statements would be complete but for the absence of one or two notes. In other examples only very small sections of a row, such as trichords, tetrachords and hexachords, are quoted. In Example 4. 10 Newcater uses row P7 but he omits the fifth note of the row, C#. In this example, the trumpets' part is written in a two-voice structure. Newcater then uses the incomplete row to determine the top voice in the conventional manner, but when he reaches the end of the pattern, having used only six notes, he changes direction, and constructs the lower voice in retrograde fashion.



The image displays a musical score for a symphony orchestra, organized into systems. The instruments listed on the left are: Flute, Oboe, Clarinet in A, Bass Clarinet in B \flat , Bassoon, Horn in F (two staves), Trumpet in C, Tenor Trombone, Bass Trombone + Tuba, Timpani, Piatti + Tam-tam + Gran Cassa, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is divided into three measures with time signatures of 3/8, 3/4, and 7/8. The trumpet part is the focus, showing a sequence of notes labeled P7, with fingerings 1, 2, 3, 4, 6, 7, 9, 8, 12, 11, 10. The string section (Violin 1, Violin 2, Viola, Violoncello, Double Bass) plays a melodic line starting in the first measure with a *mf* dynamic and becoming *f* in the third measure. The woodwinds and brass (except for the trumpet) are mostly silent in the first two measures, with some activity in the third measure. The percussion (Piatti + Tam-tam + Gran Cassa) plays a rhythmic pattern in the first and third measures.

Ex. 4. 10 Newcater applies row P7 horizontally in the trumpet part. He first establishes the upper line of the part, then changes direction to complete the lower line. The fifth note of the row, a C#, is omitted (notated in C)

In Example 4. 11 the horns and the upper strings have brief statements as soon as the tritone pattern in the timpani comes to a halt. These two simultaneous entrances are practically copies of each other. In both instrument groups, five consecutive quavers are stated, and are preceded and followed by rests. The construction of the five-note passage cannot be explained in terms of a single row. However, when each of the lines is considered individually, one might argue that the passage was created by simultaneously stating the near-complete first hexachords from several inverted rows. We do not know whether this was intended by the composer, but the fact that all the rows that are used in this ‘hexachord theory’ are inverted rows, suggests that there is possibly more than chance involved on this occasion. In each of the lines, one of the six hexachordal notes is omitted, as indicated.



The musical score for Ex. 4. 11 is a complex orchestral arrangement. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet in A, Bass Clarinet in Bb, Bassoon), brass (Horn in F, Trumpet in C, Tenor Trombone, Bass Trombone + Tuba), percussion (Timpani, Piatti + Tam-tam + Gran Cassa), and strings (Violin 1, Violin 2, Viola, Violincello, Double Bass). The score is written in 3/4 time and includes detailed notation for notes, rests, and dynamics. Fingerings and bowings are indicated throughout the piece. The upper brass and upper strings sections are specifically noted in C, as mentioned in the caption.

Ex. 4. 11: The hexachordal properties of the sections in the upper brass and upper strings (notated in C)

An analysis of this scene yields examples of many different ways in which Newcater applies the twelve-tone row. Nevertheless there are still many passages in the music that elude explanation in terms of the presence of tone rows. Example 4. 12 shows the string theme of the section *The children start to play*. Although this passage is

constructed of intervals that are similar to those used in the *Raka* row, it is uncertain as to exactly how Newcater derived it. Although all twelve semitones are present in the third bar of this example, they do not appear to adhere to any order that would link them to one or more specific rows. Similarly, nor does the material of the first two bars appear to have any connection to the main row or any of its permutations. This is just one of many sections in the scene that cannot be accounted for in terms of dodecaphonic principles.



Ex. 4. 12: Thematic material carried by the strings in the section *The children start to play*

4. 4 THEMATIC DEVELOPMENT IN RAKA

Raka contains many of those elements that are commonly found in the plots of dramatic stage productions. It navigates through the stirrings of unrest brought about by the arrival of an adversary, harnesses the conflict brought about by amorous strife and unavoidably ends in death. In dramatic works such as this the music has an important part to play in achieving coherence. The Wagnerian leitmotif is a good example of a compositional technique that can be used to impart unity to a work. Leitmotifs are themes that are associated with certain characters or ideas. These themes are used throughout the work, marking appearances of various characters and highlighting events in the plot (Randel 1993:441-442). In his opera *Wozzeck*, Alban Berg uses a similar technique when he allocates specific musical material to each of his main characters. Each character theme is then used in specific ways to reflect the action that takes place on stage. Mostly the announcement of a certain character's

theme will indicate an entrance by that character, but Berg also uses these character themes when the character in question becomes a topic of conversation between other characters. The manner in which the character themes are stated also depends on the plot development. For instance, when Marie, the female lead in *Wozzeck*, dies, Berg states all the themes that were associated with her throughout the opera in rapid succession to suggest that her life is flashing before her eyes during her final moments.

In *Raka*, Newcater presents his characters in a way that is very similar to the manner of Berg in *Wozzeck*. Newcater allocates specific material to most of the characters of the ballet, and then uses this material in a recurring fashion. The themes that appear to be of greatest prominence in *Raka* are those associated with Raka, Koki and the children respectively. These are the themes that recur most often, and the ones that undergo the most development. Therefore these are the themes that will be discussed in most detail. The construction of these themes will be investigated, as well as their development through the course of the ballet.

4. 4. 1 The importance of the main row in the presentation of the character Raka

In *Raka* complete statements of the main row in its prime form are few and far between. Due to this sparse application of these statements, the main row therefore obtains a certain level of exclusiveness, which increases the potency of its statements. An analysis of the ballet yields only three statements of the main row in its prime form (P0). Of these, two are intact with regard to content and note order, whereas the third one has some of its notes omitted. The first statement of the main row is found right at the beginning of the ballet. This statement begins in the third bar of the introduction and spans a total of five bars. (Ex. 4. 13). Newcater uses a powerful combination of instruments for this first announcement of the main row. The tuba, bass trombone, bassoons and bass clarinet carry the row together against a pedal point that is sustained by the lower strings. For the pedal point Newcater uses the first note of the main row, an E.



Flute
mp

Oboe
mp

Clarinet in A
mp

Bass Clarinet in Bb
mf

Bassoon
mf

Horn in F
f

Horn in F
f

Trumpet in C

Tenor Trombone

Bass Trombone + Tuba
f

Timpani

Piatti + Tam-tam + Gran Cassa

Violin 1

Violin 2

Viola

Violincello
mf

Double Bass

Ex. 4. 13: First statement of the main row in its prime form (P0) (notated in C)

Scene 2 contains a statement of the main row that is very similar to the one found at the beginning of the work. Here the statement is found in the six bars that precede Raka's first appearance to the villagers (Ex. 4. 14).



Ex. 4. 14: Incomplete statement of main row preceding Raka's entrance in Scene 2 (notated in C)

The lower strings once more sustain an E as pedal point, against which the lower brass and lower woodwind instruments begin their statement of the theme. This time

the first note of the row is omitted in the brass and woodwind, since it is already present as a pedal point. Unlike the opening statement of the main row, the entire row is not stated in a linear fashion. The sixth, seventh, eighth and twelfth notes of the row are not stated by either the bass clarinet or the lower brass, but are instead played by the upper woodwinds and first violins respectively.

The final appearance of the main row occurs straight after Koki's death in Scene 5. This statement marks the beginning of a new section, labeled 'Raka lingers tenderly at Koki's side'. Raka's supposed tenderness next to the body of his victim is not an image that was derived from the poem. In contrast to the previous forceful statements of the main row in its prime form, Newcater now chooses a *piano* that is particularly striking after the tumult that has just subsided. Only the cellos and double basses are used to carry this statement while the rest of the orchestra remains quiet (Ex. 4. 15). The note values that are used are much longer than before, and the register changes on the F sharp and the B respectively seem to suggest the 'tenderness' that is implied by the title.



The musical score for Ex. 4. 15 shows the statement of the main row in the Violoncello and Double Bass staves. The score is in 4/4 time and features a piano (p) dynamic. The main row is presented in a non-linear fashion, with notes 1 through 12 indicated by numbers below the notes. The Violoncello and Double Bass staves are the only ones with music, while Violin 1, Violin 2, and Viola are silent.

Ex. 4. 15: Statement of the main row at the time of Koki's death

In addition to the abovementioned statements, Newcater also uses smaller, but still recognizable segments of the main row as units upon which to build sections of music. This is most effectively demonstrated in Raka's dance, Scene 2. The dance is very fragmented and is constructed using various small motives. The most prominent of these is the three-note motive with which the dance begins. The motive is built on



the notes E – F – A-flat, which constitutes the first trichord of the main row. It appears in the lower strings, and plays an important part as a unifying agent since it can be heard throughout the entire dance (Ex. 4. 16).

The musical score for Ex. 4. 16 is arranged in a standard orchestral format. The instruments listed on the left are: Flute, Oboe, Clarinet in A, Bass Clarinet in B \flat , Bassoon, Horn in F, Trumpet in C, Tenor Trombone, Bass Trombone + Tuba, Timpani, Piatti + Tam-tam + Gran Cassa, Violin 1, Violin 2, Viola, Violincello, and Double Bass. The score is written in 3/4 time and consists of four measures. The key signature has one flat (B \flat). The three-note motive (E-F-A \flat) is prominently featured in the lower strings (Bassoon, Bass Trombone + Tuba, Violincello, and Double Bass) and is marked with *f marcato*. The Horns and Trumpets also play this motive in the final two measures, marked with *sf*. The Piatti + Tam-tam + Gran Cassa part has a *mf* dynamic in the final measure. The Flute, Oboe, and Clarinet in A parts are mostly silent throughout the piece.

Ex. 4. 16: The three-note motive (trichord one of the main row) used in Raka's dance (notated in C)

Apart from announcing Raka's entrance, the main row also features prominently in the rest of his appearances on stage. This manner in which Newcater applies main row material in the ballet suggests a definite link between this twelve-note series and the character Raka. The very first statement of the main row at the beginning of the ballet is the only example where the main row is stated without Raka's presence on stage. The music associated with Raka is usually scored for brass instruments, and the dynamic level usually revolves around various levels of *forte*.

4. 4. 2 Raka's influence on the children as portrayed by the treatment of their thematic material

In his poem, N. P. van Wyk Louw portrays the extent of Raka's influence on the tribe by drawing certain comparisons. First, Louw establishes the nature of conditions that prevailed prior to Raka's arrival, then he points out the gradual changes that appear in the behavior of the women, men and the children. Newcater seems to have a similar approach in the ballet. The differences that can be heard in the children's thematic material after their encounter with Raka suggest that Newcater wishes to portray at least some of the changes that Raka's presence is bringing about. In this respect, however, he does not have the same resources available as Louw. The men do not play an active part in the ballet, and the presence of the women is largely peripheral. Only the children have any significant interaction with Raka during the course of the ballet. Therefore, their thematic material appears to be the obvious choice for any such portrayal of behavioral changes.

The children are the first of all the characters to be introduced in Scene 1. Newcater uses a section of twenty-seven bars to portray them while they are at play. Newcater combines three short themes to depict the children's games: one belonging to each of the string, woodwind and brass sections. Throughout the entire section the string and the brass sections take turns to state their respective themes. This alternation of themes creates a dialogic structure that complements the idea of the children's ongoing interaction. Against this structure, the woodwind's theme is then stated in regular intervals.

The construction of the three themes is such that they each appear to have a whimsical, capricious character. Example 4. 12 showed us how the string theme is interspersed with seemingly random rests, causing it to be rather fragmented. It is also heavily accented, but remains on a *mezzo piano* level throughout. All the statements of this theme are played *pizzicato* in Scene 1.

The second bar of Example 4.10 contains the brass theme of the section *The children start to play*. This theme is shorter than both the string and woodwind themes, but is also accented, and on the same dynamic level as the string theme. Neither the string nor the brass themes contain any real references to a tone row. Both do, however, show their affinity with the main row by using intervals that are central to it.

The woodwind theme (previously illustrated in Example 4. 2) is the most melodic of the three, and is also the one that enjoys the most exposure. Although the different characters and their thematic material are introduced in turn throughout the scene, the children remain on stage, and statements of the woodwind theme (at times abbreviated) can regularly be heard in the background. The woodwind theme is also the only one of the three themes associated with the children that can be linked to the compositional matrix. The theme in its entirety contains a complete statement of the I7 row.

In Scene 2, the thematic material of the children can be heard once again when they join Raka in a dance. In this scene the women and children are gathered at the river when Raka suddenly appears. He beckons for the villagers to join him in a dance, but they retreat in apprehension. After a while, however, the children oblige, at which point Newcater reintroduces their thematic material. The three themes undergo significant alterations, however. The texture of the string theme is much denser than before. The strings now play *arco* instead of *pizzicato*, and the double basses now also participate after their absence during the introduction of the children in the previous scene. In addition, the dynamic level is now *forte* instead of the previous *mezzo piano* (Ex. 4. 17).



Violin 1
arco unis.

Violin 2

Viola

Violoncello
f

Double Bass
molto marcato

Ex. 4. 17: The presentation of the children's string theme as they join Raka's dance, Scene 2

The presentation of the children's woodwind theme is also different in Scene 2. Newcater omits all the staccato indications that were used in the previous statements of this theme, and he also uses a much thicker texture. Whereas it was presented as a sole melodic line in Scene 1, it now acquires a five-voice structure. These voices are spread over the upper three woodwind parts, and all voices announce the theme simultaneously. The oboes and clarinets duplicate each other, but the remaining voices state the theme on different pitches. The many tritone intervals that subsist within the two-voice structure of each part are responsible for a rather harsh sound quality (Ex. 4. 18) that is amplified by the *fortissimo* indication.



Flute
ff

Oboe
ff

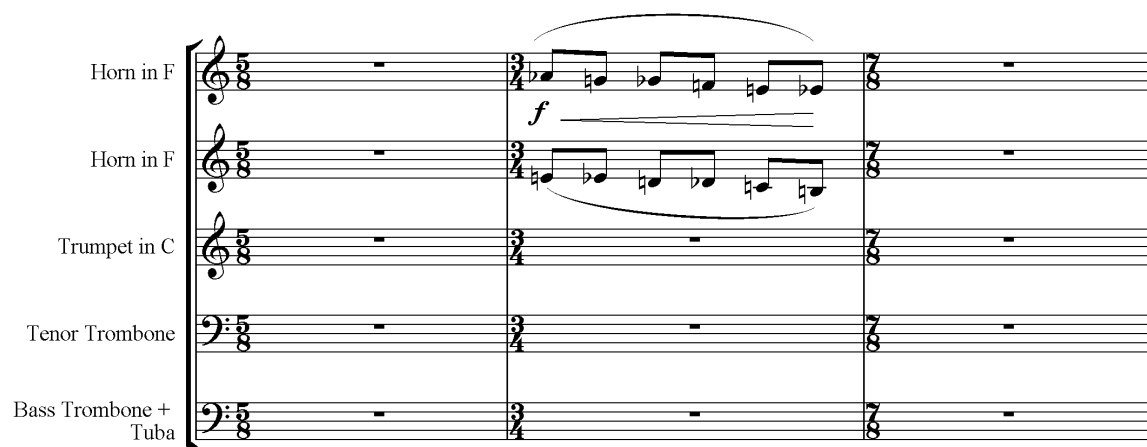
Clarinet in A
ff

Bass Clarinet in B \flat
sf

Bassoon
sf

Ex. 4. 18: The presentation of the children's woodwind theme as they join Raka's dance, Scene 2 (notated in C)

The children's brass theme of Scene 1 does not feature here together with the newly altered string and woodwind themes. Instead, the brass contributes a short, recurring, chromatically descending motive (Ex. 4. 19). This motive does not bear any resemblance to the original brass theme, apart from the fact that it spans the same amount of beats, and contains the same time signature changes in both the preceding and following bars. It is also worth noting that the melodic direction of this motive is exactly the opposite of that of the original brass theme, where all of the respective voices were ascending.



The musical score for Ex. 4. 19 consists of five staves. The top two staves are for Horn in F (treble clef), and the bottom three are for Trumpet in C, Tenor Trombone, and Bass Trombone + Tuba (bass clef). The key signature is one flat (B-flat). The time signature is 5/8. The first bar is a whole rest for all instruments. The second bar contains a descending eighth-note motif: B4, A4, G4, F4, E4, D4. This motif is marked with a forte (f) dynamic and is bracketed across the Horn and Trumpet parts. The third bar is a whole rest for all instruments.

Ex. 4. 19: The descending brass motive regularly heard during Raka's dance with the children, Scene 2 (notated in C)

The section of music *The children start to play* serves the dual purpose of introducing the children, as well as providing the first impressions of life prior to the arrival of Raka. This opening section of the ballet immediately suggests an atmosphere that is both carefree and playful. The rest of Scene 1 proceeds along similar lines.

Altogether, Scene 1 stands in stark contrast to the rest of the ballet. When the children's thematic material is restated in Scene 2, it loses its playful and exuberant character. By altering the dynamic level and the articulation of this material, Newcater lets it sound harsher and heavier. The children's material now corresponds with that of Raka's as far as character is concerned, suggesting the beast's growing influence over the tribe.

4. 4. 3 The musical presentation of the battle between Koki and Raka

The ballet reaches a high point in Scene 5 when Koki and Raka finally engage in battle. This scene is the culmination of the ongoing competition between the two main characters, and in the light of its significance, Newcater pays detailed attention to the presentation of thematic material. Most of the material found in this battle scene is derived from themes that belong to either Koki or Raka, and that is then developed to portray the unfolding of the action. In order to understand the construction of the battle scene it is therefore necessary to refer back to some of the previous sections.

4. 4. 3. 1 Koki's fanfare theme

Koki makes his first appearance in Scene 1. His entrance is a brief one, but contains the first statement of a prominent fanfare-like motive that sounds roughly in the middle of this section. This theme is only one bar long and is announced by the brass section (Ex. 4. 20).



Ex. 4. 20: Fanfare theme heard during Koki's first appearance (notated in C)

Later in the ballet, it becomes an important feature of those sections that seek to assert Koki's strength. Although Koki's appearance in scene 1 is brief, the music and choreography is such that the listener is in no doubt as to the vigour of the character. Koki features in both Scenes 2 and 3, but these appearances revolve around his

interaction with The Woman, and are therefore more tender. Scene 4 depicts Koki's war dance as he prepares for his fight with Raka, and here the fanfare theme is used again to support the notion of Koki as the strongest warrior of his tribe.

The dance is preceded by a lengthy introduction of 63 bars that is constructed in such a way that it creates a massive build-up in tension. Thirty-four of these sixty-three bars are based on the fanfare theme of Scene 1. The statements of the fanfare theme are timid at first, but eventually increase in complexity and volume. Example 4. 21 indicates the first hint of the fanfare theme in the brass section, whereas Example 4. 22 shows the power of the final statements at the end of the introduction.



The musical score is for a brass section in 4/4 time. It consists of five staves: two Horns in F (treble clef), one Trumpet in C (treble clef), one Tenor Trombone (bass clef), and one Bass Trombone + Tuba (bass clef). The key signature has one sharp (F#). The fanfare theme begins in the third measure with a dynamic marking of *sf*. The Horns and Trumpet play a melodic line starting on G4, moving to A4, B4, and C5. The Trombones play a rhythmic accompaniment of eighth notes. The score shows the first four measures of this theme.

Ex. 4. 21: First appearance of fanfare theme in the introduction to the war dance (notated in C)



Ex. 4. 22: Final appearance of fanfare theme just before the start of the war dance (notated in C)

4. 4. 3. 2 Raka's anger

In Scene 2, Raka's dance with the children is cut short when the women interrupt and snatch them away from him. When this happens Raka is furious, but he has to check his anger since Koki suddenly appears at that moment. Here Newcater portrays Raka's fury with an entirely new theme. In this short passage, labeled in the orchestral score as 'Raka's anger', the strings introduce the six-note theme (Ex. 4. 23). The theme is constructed of the first hexachord of row P6 that is set to a simple repeating rhythmic pattern (minim-quaver-quaver), starting on the second half of the second beat.



Hexachord 1 of row P6

Ex. 4. 23: 'Raka's anger' theme (notated in C)

The theme is immediately repeated two more times after its initial statement. The double basses and cellos play the first statement, and are then joined by the violas for the second statement. *Tutti* strings are used for the final statement. This orchestration suggests the extent of Raka's growing anger before it is abruptly suspended with the arrival of Koki.

4. 4. 3. 3 The Battle

The battle takes place in the fifth scene, directly after Koki finished his war dance in Scene 4. Scene 5 begins with a statement of Raka's 'anger' theme, for which Newcater uses the same orchestration and the same number of repetitions as for the statement in Scene 2. Four bars later, the anger theme is repeated, but a minor third higher. The rest of the strings' part in this section is built on this theme. It is stated

again later in its original form, but it also undergoes extensive development that increases in intensity as the climax approaches.

Together with the statements of the ‘anger’ theme, Koki’s fanfare is heard once again. However, during this fight scene the character of Koki’s theme is entirely different from before. The fanfare theme is reduced to harsh, high-pitched chords that repeat for bars on end, and becomes a mere vestige of its former powerful self. Each of the upper three brass parts play two notes at a time, mostly a semitone apart (Ex. 4. 24). As the battle progresses, the spaces between these chord repetitions grow larger (Ex. 4. 25) until the moment of Koki’s death, which Newcater portrays by using fewer instruments and by lengthening the note values (Ex. 4. 26).

In his treatment of these two themes Newcater prepares the listener for the result of the fight. Never once is Koki’s fanfare theme heard in its original form. Instead its distortion makes it a mockery of its previous majesty. Raka’s theme, representing the victor, overshadows all else, leaving the listener in no doubt as to what the result of the fight will be.



The image displays two systems of musical notation for brass instruments in 4/4 time. The first system includes parts for Horn in F, Trumpet in C, Tenor Trombone, and Bass Trombone + Tuba. The second system includes parts for Horn (Hn.), C Trumpet (C Tpt.), Tenor Trombone (Tbn.), and Bass Trombone (B. Tbn.).

System 1:

- Horn in F:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Dynamics: *marcato* and *f*.
- Horn in F:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Dynamics: *marcato* and *f*.
- Trumpet in C:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Dynamics: *marcato* and *f*.
- Tenor Trombone:** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3. Dynamics: *sf*.
- Bass Trombone + Tuba:** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F2. Dynamics: *sf*.

System 2:

- Hn.:** Treble clef, 4/4 time. Features a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Dynamics: *f*.
- Hn.:** Treble clef, 4/4 time. Features a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Dynamics: *f*.
- C Tpt.:** Treble clef, 4/4 time. Features a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Dynamics: *f*.
- Tbn.:** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3. Dynamics: *sf*.
- B. Tbn.:** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F2. Dynamics: *sf*.

Ex. 4. 24: Repeated dissonant fragments from Koki's fanfare theme (notated in C)



Horn in F

Horn in F

Trumpet in C

Tenor Trombone

Bass Trombone + Tuba

4

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Ex. 4. 25: Bigger spaces between statements of the fanfare fragments (notated in C)



The image displays two staves of musical notation. The top staff is a five-part brass section score for Horns in F, Trumpet in C, Tenor Trombone, and Bass Trombone + Tuba. The bottom staff is a five-part brass section score for Horns (Hn.), Trumpet in C (C Tpt.), Tenor Trombone (Tbn.), and Bass Trombone (B. Tbn.). The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf*, *dim.*, and *pp*.

Ex. 4. 26: The passage accompanying Koki's death (notated in C)

4. 4. 4 The tritone as an important interval in *Raka*

The tritone frequently appears throughout the ballet, and is often given positions of great prominence. Three instances should be mentioned. The first of these is right at the beginning of the ballet when the lower strings play a descending tritone interval in the second bar of the Introduction. This interval precedes the first statement of the main row that begins in the following bar. The second note of the tritone, an E, is the first note of the row (Ex. 4. 27). Apart from its prominent location in the opening bars of the ballet, the orchestration that Newcater uses allows the tritone to stand out even more. The interval is played by the lower strings against a sparsely orchestrated background, and long note values are used for each of the tritone notes.



The image displays a musical score for a full orchestra, specifically focusing on the beginning of a ballet. The score is written in 6/4 time and is divided into three measures. The instruments listed on the left are: Flute, Oboe, Clarinet in A, Bass Clarinet in Bb, Bassoon, Horn in F (two staves), Trumpet in C (with 'con sord.' marking), Tenor Trombone, Bass Trombone + Tuba, Timpani, Piatti + Tam-tam + Gran Cassa, Violin 1, Violin 2, Viola, Violincello, and Double Bass. The score features a prominent tritone interval in C, which is a dissonant interval consisting of a major third and a minor sixth. This interval is marked with dynamics such as *sf* (sforzando), *pp* (pianissimo), and *mf* (mezzo-forte). The tritone is primarily carried by the Oboe, Bass Clarinet in Bb, and Bassoon in the first measure, and by the Trumpet in C in the second measure. The Double Bass part also features a tritone interval in the third measure, marked *mf*. The score is a complex orchestration with various dynamics and articulations.

Ex. 4. 27: The tritone interval found at the beginning of the ballet (notated in C)

At the moment of Raka's first appearance in Scene 2, Newcater uses another prominent tritone (Ex. 4. 28). This tritone is presented in a manner similar to the beginning of the ballet.



Raka suddenly appears

He darts away

Flute

Oboe

Clarinet in A

Bass Clarinet in B \flat

Bassoon

Horn in F

Horn in F

Trumpet in C

Tenor Trombone

Bass Trombone + Tuba

Timpani

Piatti + Tam-tam + Gran Cassa

Violin 1

Violin 2

Viola

Violincello

Double Bass

Ex. 4. 28: The tritone accompanying Raka's first appearance in Scene 2 (notated in C)

First of all, both tritones are presented as descending intervals. They also consist of the same two notes, although the E precedes the B-flat in the second example.

Although the dynamic level of the second tritone statement is only *piano*, the strings play without any orchestral accompaniment, causing this tritone to be as prominent as the one in Scene 1.

The final example of an isolated tritone interval is found in Scene 5, shortly after Koki dies. Similar to the one found at the beginning of the ballet, this tritone also precedes a statement of the main row, as was previously illustrated in example 4. 15. This example actually contains consecutive tritones, as the lower strings proceed from an E to a B-flat and then back to the first note of the main row.

All three of these tritone statements seem to have what can be described as a heralding function. Two of them precede main row statements whereas the other one accompanies Raka's first appearance. If the previously discussed connection between the main row and Raka is taken as a given, it could be argued that the tritone is therefore also closely associated with the character. However, Newcater's further use of the tritone in the ballet belies this theory.

Koki's first entrance in Scene 1 is accompanied by a vibrant, rhythmic passage in the part of the timpani (Ex. 4. 29). The entire passage consists of fast-moving quavers that continually alternate between A-flat and D. This passage is used for the duration of Koki's first introduction.

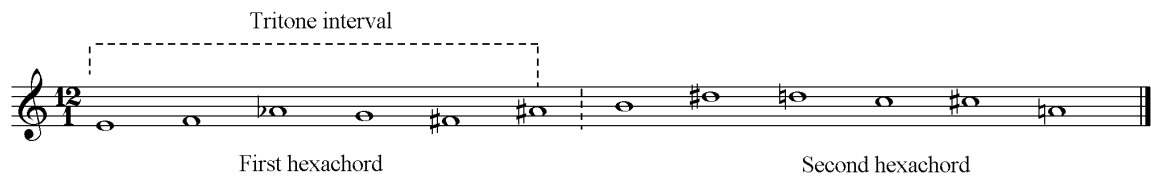


The musical score consists of two staves. The upper staff is labeled 'Timpani' and contains a series of quavers in a 3/8 time signature, alternating between the notes A-flat and D. The lower staff is labeled 'Piatti + Tam-tam + Gran Cassa' and contains a sustained chord of A-flat and D. The dynamics are marked as *sf* (sforzando) for the timpani and *ff* (fortissimo) for the lower instruments.

Ex. 4. 29: Tritone pattern in the part of the timpani, Scene 1

Newcater also presents tritones vertically on several occasions to exploit the resulting harsh sound quality. There exist, for instance, examples in the ballet where both notes of the tritone are sustained as a pedal point. There are also occasions when two voices move in parallel motion, a tritone apart.

It is uncertain how the tritone became such a central interval to *Raka*. Its regular presence in the ballet suggests that there should exist some connection between this interval and the twelve-tone row. However, there exists no tritone interval between any of the consecutive notes of the main row. As far as the subsections of the row are considered, further analysis indicates that there is a tritone relationship between the first and the last notes of the row's first hexachord (Ex. 4. 30), but it is debatable whether this is sufficient to provide a solid link between the tritone interval and the main row.




Ex. 4. 30: Tritone interval present between the first and last notes of first hexachord, *Raka* row

4. 4. 5 The use of chromatic scale passages in *Raka*

Newcater frequently uses chromatic scale passages in his ballet *Raka*. This is noteworthy within the ballet's twelve-tone context. The chromatic scale consists of twelve semitones as they appear in their 'natural' order, whereas the twelve-tone row uses those semitones in an order that is predetermined by the composer. There are thus basic structural differences between the chromatic scale and the tone row.

One such chromatic scale that is often used in the ballet is a rapidly ascending motive. Whenever this pattern is heard, the choreography usually complies with rapid or sudden movements on stage. This is particularly well illustrated where the children and Raka are concerned. For example, Raka suddenly darts away immediately after his first appearance to the women in Scene 2, at the exact moment when such a chromatic motive sounds in the upper woodwinds. Additionally, during his dance in Scene 2, each of his leaps is timed to coincide with the same type of chromatic pattern. Example 4. 31, taken from Raka's dance, Scene 2, illustrates one such a 'jump motive' in the final bar. Here Newcater uses six voices in three instrumental parts to rapidly ascend through a series of six notes. This pattern recurs several times

in the dance. Although the rest of the motives found in bars 1 –3 of this example also have a strong chromatic orientation, it is possible to trace them back to the main row.



The musical score is for a full orchestra and includes the following parts: Flute, Oboe, Clarinet in A, Bass Clarinet in B \flat , Bassoon, Horn in F (two parts), Trumpet in C, Tenor Trombone, Bass Trombone + Tuba, Timpani, Piatti + Tam-tam + Gran Cassa, Violin 1, Violin 2, Viola, Violincello, and Double Bass. The score is in 3/4 time and consists of three measures. The first measure is in 3/4 time, the second in 4/4, and the third in 2/4. The flute and oboe parts feature a chromatically ascending passage starting in the third measure, marked with a forte (*f*) dynamic and a sixteenth-note triplet. The bassoon, horn, trumpet, and timpani parts also feature chromatically ascending passages. The string parts (Violin 1, Violin 2, Viola, Violincello, and Double Bass) play a rhythmic pattern marked with a forte (*f*) dynamic and a marcato articulation. The percussion parts (Piatti + Tam-tam + Gran Cassa) play a rhythmic pattern marked with a mezzo-forte (*mf*) dynamic.

Ex. 4. 31: A chromatically ascending passage accompanying one of Raka’s jumps (notated in C)

Newcater also uses the same type of chromatic scale passage to enhance some of the climactic points in the ballet, as can be seen in Example 4. 32. Here the movement in all six voices is entirely chromatic. The combination of ascending and descending lines helps to increase the tension towards the climax.



Ex. 4. 32 A chromatic passage used before a big climax (notated in C)

In Koki's war dance, Scene 4, we find another example of how Newcater uses chromatic material to build tension. He creates a motive that consists of short descending chromatic lines, and then uses it as an ostinato pattern (Ex. 4. 33). The lower woodwind and lower string instruments then carry this ostinato, creating a background for one of the recurring sections of the dance.



Ex. 4. 33: The ostinato pattern used in Koki's war dance

Apart from these rapidly moving passages, Newcater also applies the chromatic scale in passages that are more melodic in nature. One such example can be found in Raka's dance, Scene 2. This motive, given in Example 4. 34, is one of the most prominent themes in this dance. It recurs several times in the horns.



The musical score for Ex. 4.34 consists of five staves. The top staff is for Horn in F, followed by another Horn in F, Trumpet in C, Tenor Trombone, and Bass Trombone + Tuba. The music is in C major and features a descending chromatic line. The first staff has a *poco f* marking, and the second staff has a *f* marking. The time signature changes from 3/4 to 4/4.

Ex. 4. 34: A descending chromatic passage that is more melodic in nature (notated in C)

All the abovementioned examples use chromatic lines that exceed the length of those chromatic units found in the main row. This fact raises questions as to the origin of the chromatic material. In her doctoral thesis, Mary Rörich suggests a possible justification for the appearance of scale-like chromatic lines in twelve-tone works. According to her, the presence of many semitones in a twelve-tone row suggests that chromatic subsets may subsist within that row. These subsets can only be identified once the row is divided into smaller segments and once the notes within these segments are reordered. Since *Raka*'s row does indeed contain several semitones, it meets the requirements that are needed to apply this theory, though it is admittedly highly arbitrary.

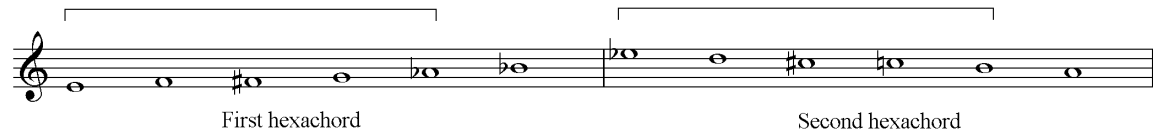
In Example 4. 35 the *Raka* row is divided into four trichords. Once the notes within these trichords are reordered, it is possible to identify four trichordal subsets, each of which features consecutive semitone movement.



The musical score for Ex. 4.35 shows a single staff with a treble clef and a key signature of one flat. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, B3. The row is divided into four trichords by brackets above the notes: First trichord (G4, A4, Bb4), Second trichord (C5, Bb4, A4), Third trichord (G4, F4, E4), and Fourth trichord (D4, C4, B3).

Ex. 4. 35: The presence of chromatic trichordal subsets in the *Raka* row. The subsets are bracketed.

Similarly, when the row is divided into two hexachords, as can be seen in Example 4.36, two subsets of no less than five consecutive semitones can be identified.



Ex. 4.36: The presence of chromatic hexachordal subsets in the *Raka* row. The subsets are bracketed.

Rörich's theory may serve as an explanation for the presence of the many chromatic scale passages in *Raka*. We do not, however, know whether Newcater constructed the row with this in mind. If this is indeed the case, the appearance of these chromatic passages in *Raka* does not necessarily contradict the spirit of Newcater's claim to strict dodecaphony. It is, however, just as likely that he used these chromatic scales at will, without feeling any need to validate his decision through any manipulation of the row and its subsets.

CHAPTER 5 –*RAKA*'S PLACE WITHIN NEWCATER'S OEUVRE

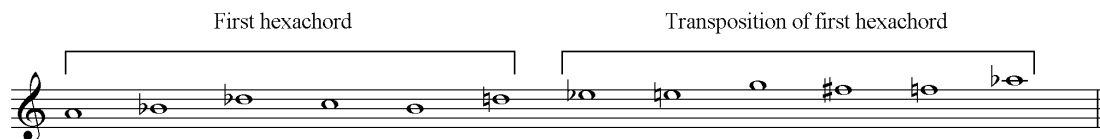
5.1 THE PROPERTIES OF THE *RAKA* TONE ROW AS SEEN WITHIN THE CONTEXT OF OTHER NEWCATERIAN ROWS

Graham Newcater is to our knowledge the only South African composer to have used the twelve-tone system consistently throughout his career. A comparative study of the works in Newcater's oeuvre indicates that the structures of the various rows he uses have a lot in common. One of the most common characteristics found within these rows is the restriction in the variety of intervals that are used. Newcater rarely uses more than four types of interval within a row, and he sometimes even limits this number to two. Newcater is also consistent in his choice of intervals. He has a predilection for minor seconds and minor thirds. His rows also often contain major seconds and thirds, as well as the occasional tritone. Newcater generally avoids using perfect fourths and fifths.

In her doctoral thesis, Rörich (1984: 214-216) suggests several possible reasons for Newcater's choice of interval. First, a smaller range of intervals will allow for greater homogeneity within the work. Secondly, rows that contain a lot of semitones will provide the composer with certain possibilities during composition. For instance, when the respective trichords, tetrachords or hexachords of such rows are re-ordered, chromatic subsets can be revealed. These subsets then allow the composer to freely use chromatic passages while at the same time preserving the link to the original row. The presence of semitones consequently also allows for the use of major sevenths, minor ninths and semitonal cluster-tetrachords, all of which are combinations often used by Newcater. Despite his respect for both Schoenberg and Berg, Newcater's use of the twelve-tone row is more similar to that of Anton Webern. Like Webern he sees the row as a source of separable motives rather than a strictly ordered formation. (Rörich 1987: 108) He often makes use of existing rows, mostly those created by Webern, as he considers the rows of Schoenberg and Berg too tonal in their

Apart from physically limiting the amount of rows he likes to use, Newcater also often employs certain compositional techniques to further minimize the amount of material that is yielded by a row and its permutations. Probably the most common of these techniques is combinatoriality. The design of a combinatorial row is such that it will allow a certain segment of a row to generate its own complementary segment through the process of transposition. For instance, a hexachord from a row with combinatorial properties could be transposed to produce its own complementary hexachord. The original hexachord and the product of its transposition can then be combined to form a new row.

Both the previously mentioned Webernian rows, as well as the second row from Newcater's Symphony No. 1, are combinatorial. In Example 5. 3, combinatoriality is used to create a new row out of the one shown in Example 5. 1. First, the original first hexachord of the row is transposed an augmented fourth higher. Then this transposition replaces the original second hexachord to form a new row together with the original first hexachord.



Ex. 5. 3: A new row formed through combinatorial techniques

Invariance is another technique that is used to limit the available compositional material. Rows with invariant properties will have one or more of their segments present in some of their permutations, thus limiting the amount of new material that is generated by the row permutations and increasing the overall homogeneity. The segments that are duplicated can vary in length, and can encompass anything from three notes to entire rows. In Example 5. 4, the first trichord of the main row is duplicated, albeit in a different order. As illustrated in the matrix, the notes C sharp, F and E flat are also used to make up the first trichord of permutation I4. In this specific example, the first trichord of the prime row is therefore invariant at I4. (Haimo 1990: 184)

P→	0	4	8	6	10	9	10	3	4	5	2	5	I ↓
0	<u>C#</u>	<u>Bb</u>	<u>Bb</u>	<u>C#</u>	<u>D</u>	<u>Bb</u>	<u>Bb</u>	<u>D</u>	<u>C</u>	<u>A</u>	<u>F#</u>	<u>F#</u>	0
8	A	<u>C#</u>	B	Eb	F	F#	G	Bb	A	C	E	D	8
10	B	<u>Eb</u>	C#	F	G	A	A	C	Bb	D	F#	E	10
6	G	B	A	C#	Eb	E	F	A	F#	Bb	D	C	6
4	F	A	G	B	C#	D	Eb	F#	E	A	C	Bb	4
3	E	A	F#	Bb	C	C#	D	F	Eb	G	B	A	3
2	Eb	G	F	A	B	C	C#	E	D	F#	Bb	A	2
11	C	E	D	F#	A	A	Bb	C#	B	Eb	G	F	11
1	D	F#	E	A	Bb	B	C	Eb	C#	F	A	G	1
9	Bb	D	C	E	F#	G	A	B	A	C#	F	Eb	9
5	F#	Bb	A	C	D	Eb	E	G	F	A	C#	B	5
7	A	C	Bb	D	E	F	F#	A	G	B	Eb	C#	7
↑ RI	0	4	2	6	8	9	10	1	11	3	7	5	←R

Ex. 5. 4: Duplicated sections in the row as shown in its matrix

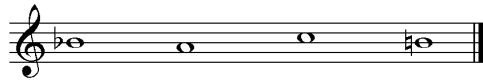
Another example of invariance can be seen in the row used for Newcater's *Songs of the Inner Worlds*. Apart from the fact that this row is also combinatorial (since the first hexachord can be transposed to produce its complement), its two hexachords are also transposed inversions of each other. This characteristic causes the compositional matrix to yield only 24 possible permutations, as opposed to the usual 48, since $P_0 = R_{11}$, $P_1 = R_{12}$, etc. This is the most extreme form of invariance, and an effective way to limit the thematic material that is available to the composer. (Ex. 5. 5)

1	F	E	C#	D	Eb	C	B	A	A	Bb	G	F#	1
4	A	G	E	F	F#	Eb	D	B	C	C#	Bb	A	4
3	G	F#	Eb	E	F	D	C#	Bb	B	C	A	A	3
2	F#	F	D	Eb	E	C#	C	A	Bb	B	A	G	2
5	A	A	F	F#	G	E	Eb	C	C#	D	B	Bb	5
6	Bb	A	F#	G	A	F	E	C#	D	Eb	C	B	6
9	C#	C	A	Bb	B	A	G	E	F	F#	Eb	D	9
8	C	B	A	A	Bb	G	F#	Eb	E	F	D	C#	8
7	B	Bb	G	A	A	F#	F	D	Eb	E	C#	C	7
10	D	C#	Bb	B	C	A	A	F	F#	G	E	Eb	10
11	Eb	D	B	C	C#	Bb	A	F#	G	A	F	E	11
↑ RI	0	11	8	9	10	7	6	3	4	5	2	1	←R

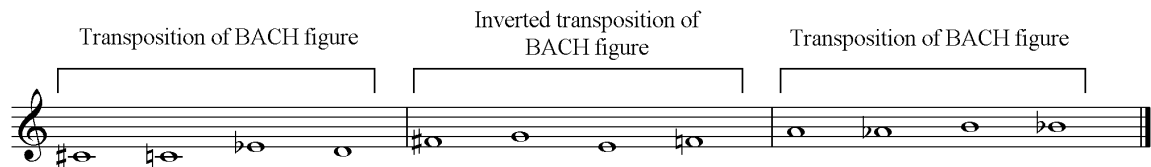
Ex. 5. 5 Each P row is identical to a RI permutation that is labeled with a number that is one higher than that of the P row. Therefore P5 = RI6. In turn, every R permutation will be identical to the I permutation that is labeled with a number one higher than its own.

Finally, Newcater occasionally uses derivation in addition to combinatoriality and invariance. A row with derivational qualities is constructed from a single germ cell or small segment. This segment is used to generate all of the various segments of the row, so the result will be a row that is entirely inter-related. Derivation was one of Webern's favourite ways of creating a new row. A famous example of this technique can be seen in his op. 28, where he uses a single tetrachord (BACH = B flat, A, C, B natural) to generate the main row (Ex. 5. 6). Webern chooses, however, not to start the row on a B flat, but on a C sharp instead. The first and the third tetrachords of the row are exact transpositions of the BACH tetrachord, and the second tetrachord is an inverted transposition of it. This tetrachord therefore dictates the structure of the entire row. (Ex. 5. 7) [Bailey: 24-25] This row also portrays invariant qualities since

this row's second hexachord is identical to the retrograde inverted form of the first hexachord. Therefore this compositional matrix will also only produce 24 permutations, similar to that of Newcater's *Songs of the Inner Worlds*.

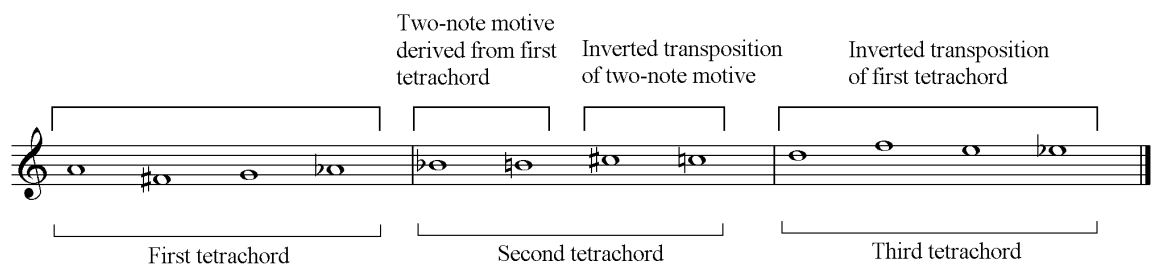


Ex. 5. 6 The BACH tetrachord



Ex. 5. 7 The row of Webern's op. 28

The rows that Newcater borrowed from Webern's op. 28 and op. 30 both have derivational qualities. The second row of Newcater's Symphony No. 1 is an example of one of Newcater's own rows that portrays this characteristic. As shown in Example 5. 8, this entire row of Newcater's is derived from its own first tetrachord.



Ex. 5. 8 The derivational properties of the second main row of Newcater's first symphony

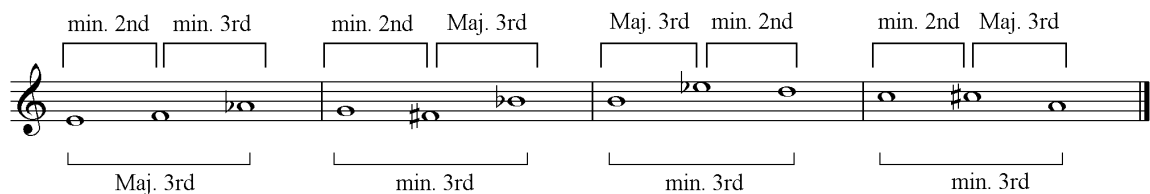
The row that Newcater uses in *Raka* is similar to the other rows he uses in his oeuvre, especially with regard to intervallic content. In its normal form, the *Raka* row contains six semitones that can be found between consecutive notes, as well as one minor third,

three major thirds and one major second interval (Ex. 5. 9). This row does not, however, have any significant derivational, combinatorial or invariant characteristics.



Ex. 5. 9 *Raka's* row, with semitones bracketed

Although the *Raka* row does not display any clear derivational properties, the four trichords of the *Raka* row show certain similarities as far as structure is concerned. Three different intervals can be identified in each of the trichords (In this case the relationship between the first and third notes of each trichord should also be taken into consideration). Each trichord contains the same three intervals: a minor second, a major third and a minor third (Ex. 5. 10).



Ex. 5. 10 The near-symmetry of the *Raka* row's trichords

5. 2 THE INFLUENCE OF NEWCATER'S FIRST SYMPHONY ON THE BALLET *RAKA*

Raka is a relatively early work in Newcater's oeuvre. Prior to this ballet, Newcater completed a handful of other orchestral works, some of which were lost or discarded. Example 5. 11 shows *Raka*'s chronological place in the list of Newcater's works.

Chronological list of Newcater's works		
Title	Instruments	Year
Adagio	Orch.	1958
Concerto Grosso 1, Op. 6	Str.	c. 1958
Storm Music (tone poem)	Orch.	1960
Wind Quintet, Op. 7	Fl., cl., ob., hn., fag.	c. 1961
Concert Overture, Op. 8	Orch.	c. 1962
Three Pieces, Op. 9	Vln., pno.	c. 1963
<i>Trauervariationen</i>	Pno.	c. 1964
Josef en sy broers (radio music)	Orch.	c. 1964
Symphony No. 1	Orch.	1962-4
Czernyana III ballet	Orch.	1966
Symphony No. 2	Orch.	1966
<i>Raka</i> ballet	Orch.	1966-7
<i>Variations de Timbres</i>	Orch.	1967
<i>Notturmo per Orchestra</i>	Orch.	1968
<i>Temple Music</i>	Orch.	1970
<i>Protea</i> Symphonic March	Orch.	1972
<i>Rain Queen</i> Ballet	Orch.	1972
<i>Rain Queen</i> Suite	Orch.	1973
<i>Raka</i> concert suite	Orch.	1973
<i>Anatomy of a Dance</i>	Orch.	1973
<i>Palindromic Structures</i>	Pno., orch.	1977
<i>Vier kleine Orchesterlieder</i>	Sop., orch.	1978
<i>Fanfare for Israel</i>	Brass., perc.	1978
Chorale prelude on <i>Bly by my, Heer, terwyl die skemer daal</i>	Org.	1978
Symphony No. 3	Orch.	1978
Violin concerto	Vln., orch.	1979
Philharmonic Overture	Str., perc., timp.	1980
Trombone concerto	Trb., orch.	1981
Clarinet concerto	Cl., orch.	1982
<i>Trio In Memoriam: Anton Hartman</i>	Pno., hn., vln.	1983

String Quartet	2 Vlms., vla., cello	1984
Mosaics	Orch.	1985
Songs of the Inner Worlds	Sop., orch.	1991
Cape Chronicles	Orch.	1994
African Idylls	2 Vlms., vla., cello	1995

Ex. 5.11: A chronological list of Newcater's works

It is probably fair to say that of the works that were written before 1967, Newcater's First Symphony was the most successful. It had a good reception, and also had international exposure, as it was performed by the radio orchestras of both Paris and Brussels. This work became one of Newcater's most frequently performed orchestral works.

It was largely due to this symphony that Newcater managed to secure the commission for *Raka*. As was mentioned earlier, Edgar Cree was favourably impressed by the symphony, and as a result he recommended Newcater as suitable composer for the prestigious *Raka* commission. For the young, relatively unknown Newcater, this must have seemed like an ideal chance to prove himself. Newcater was aware of Cree's high opinion of the symphony, and admits that as a result of this he constantly kept the symphony in mind while composing *Raka*. Newcater's First Symphony thus played a definite role in the conception of the ballet *Raka*. The aim of the following discussion is therefore to determine the nature of the link between these two works, and the extent to which the ballet was influenced by the symphony.

When the symphony and the ballet are compared, one notices a number of passages in *Raka* that seem to be directly related to passages in the symphony. Of these, the most obvious similarities are between the opening and closing sections of the ballet and the symphony. Example 4. 13 showed us how Newcater opened the ballet by stating the entire main row against a pedal point that is held in unison by the lower strings and timpani. In Example 5. 12 we can see that Newcater used the same point of departure in the opening bars of the symphony.



Piccolo

Flute

Oboe

Clarinet in A

Bass Clarinet in B \flat

Bassoon

Contrabassoon

Horn in F

3 Trumpets in C

3 Trombones + Tuba

Timpani

Tamburo + Gran Cassa

Piatti + Tam-tam

Violin 1

Violin 2

Viola

Violincello

Double Bass

Ex. 5. 12: Opening bars of Newcater's first symphony (notated in C)

In the symphony, Newcater used two different rows for his musical material. The introduction and the postlude of this work are based on the first row, whereas the middle movements are based on the second row (Rörich 1984: 200). In the first eight bars of the introduction, we find several consecutive statements of the first row in its

prime form, each of which is more complete than the previous. The following example only shows the first two of these statements. For the first eight bars, the main row material sounds against a pedal point that is very similar to the one that is later used in *Raka*. As in *Raka*, the pedal point in the symphony is sustained in unison by the lower strings, the timpani and the bass clarinet. Throughout both pieces, pedal points such as these are frequently used. On a number of occasions, it is the first note of a row that is sustained, while the rest of the row is stated.

In the opening sections of both the symphony and the ballet, the main row material is stated in a similar, forceful manner. To this effect, Newcater uses all four horns simultaneously on a *forte* level in the symphony. Newcater obtains a similar effect in the opening bars of *Raka* by using the powerful combination of bass trombone, tuba, bass clarinet and bassoon. The final passages of both *Raka* and the First Symphony are built up of the syncopated repetitions of a single chord (Ex. 5. 13 and Ex. 5. 14).



The image displays a page of a musical score for the final five bars of Newcater's first symphony. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Piccolo, Flute, Oboe, Clarinet in A, Bass Clarinet in B \flat , Bassoon, Contrabassoon, Horn in F (two staves), 3 Trumpets in C, 3 Trombones + Tuba, Timpani, Tamburo + Gran Cassa, Piatti + Tam-tam, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is written in 4/4 time and features a variety of dynamics, including *fff* (fortissimo) and *f* (forte). The score shows a complex texture with many instruments playing simultaneously, leading to a powerful and dramatic conclusion. The final five bars are marked with *fff* and feature a strong rhythmic pattern in the strings and woodwinds.

Ex. 5. 13: The final five bars of Newcater's first symphony (notated in C)



The image displays a musical score for the final three bars of the piece 'Raka', notated in C major. The score is arranged in a standard orchestral format with the following instruments and parts:

- Flute**: Treble clef, 4/4 time, playing a melodic line with accents.
- Oboe**: Treble clef, 4/4 time, playing a melodic line with accents.
- Clarinet in A**: Treble clef, 4/4 time, playing a melodic line with accents.
- Bass Clarinet in B \flat** : Bass clef, 4/4 time, playing a melodic line with accents.
- Bassoon**: Bass clef, 4/4 time, playing a melodic line with accents.
- Horn in F** (two parts): Treble clef, 4/4 time, playing a melodic line with accents.
- Trumpet in C**: Treble clef, 4/4 time, playing a melodic line with accents.
- Tenor Trombone**: Bass clef, 4/4 time, playing a melodic line with accents.
- Bass Trombone + Tuba**: Bass clef, 4/4 time, playing a melodic line with accents.
- Timpani**: Bass clef, 4/4 time, playing a rhythmic pattern.
- Piatti + Tam-tam + Gran Cassa**: Percussion, playing a rhythmic pattern.
- Violin 1**: Treble clef, 4/4 time, playing a melodic line with accents.
- Violin 2**: Treble clef, 4/4 time, playing a melodic line with accents.
- Viola**: Alto clef, 4/4 time, playing a melodic line with accents.
- Violincello**: Bass clef, 4/4 time, playing a melodic line with accents.
- Double Bass**: Bass clef, 4/4 time, playing a melodic line with accents.

The score is written in 4/4 time and features a variety of dynamics, including *sf* (sforzando) and *fff* (fortissimo). The key signature is C major, and the piece concludes with a final chord in C major.

Ex. 5. 14: The final three bars of *Raka* (notated in C)

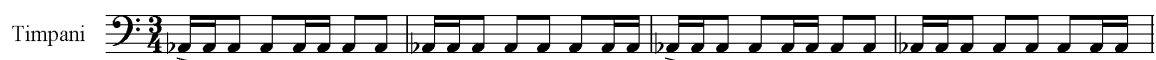
Another passage from *Raka* that appears to be linked to material from the symphony is the rapidly ascending chromatic pattern that frequently appears in the ballet. This musical idea also features in the symphony on a number of occasions. As is the case with *Raka*, it is also possible to use Rörich's theory to link the chromatic scale passages of the symphony to, in this case, both its main rows. When both these rows are respectively divided into trichords, tetrachords and hexachords, several chromatic subsets are revealed, as was also previously illustrated with the *Raka* row.

In general, the orchestration of *Raka* is very similar to that of the symphony. In most of his orchestral works Newcater appears to favour the percussion and especially the brass sections, and *Raka* and the First symphony are no exceptions. Newcater's treatment of the brass is imaginative, and at times slightly unconventional. He regularly alternates different instrumental combinations to attain specific effects and contrasts. In *Raka*, the importance of the brass is first reflected by the prominent role it plays in the statement of virtually all the important thematic material. In Scene 1, where much of the ballet's thematic material is stated for the first time, we see how Newcater uses different brass combinations to contribute to these statements. First a combination of muted brass instruments repeatedly presents one of the children's themes as part of the thematic 'dialogue' in the section *The children start to play*. Shortly thereafter, the horns become soloists when they play the slow, four-part, chorale-like theme associated with the arrival and departure of the women. In the first statement of Koki's fanfare theme in this scene, the brass also dominates when the horns and the trumpets state the theme against an accompaniment by the strings and woodwind. As far as thematic material is concerned, the brass continues to dominate throughout the rest of the scenes. In Scene 2 all the main motives that are used in the construction of *Raka*'s dance are stated by the brass, with occasional doubling in some of the other instruments. Scene 4 contains arguably the greatest display of Newcater's orchestration for tutti brass, where the repeated statements of Koki's fanfare theme gradually increase in strength to form the build-up to the subsequent war dance.

In both works, the brass features prominently in the statement of main row material. Example, 5. 12 showed how Newcater treats the horns as soloists in the opening bars of the symphony, where they are responsible for the statements of the main row. The

dominance of the brass section continues throughout the entire Introduction, where all subsequent statements of main row material are played by various combinations of brass instruments. In the opening bars of *Raka*, the brass holds a position of similar importance. As can be seen in the previous Example, 4. 13, the bass trombone and tuba are principal contributors in the prominent opening statement of the *Raka* main row. The same two instruments are also responsible for the very similar main row statement that precedes *Raka*'s first appearance in Scene 2. Whereas the bassoons doubled the parts of the bass trombone and the tuba during the opening of the ballet, only the two brass instruments are responsible for the statement in Scene 2. The main row statement that sounds just after *Koki*'s death is the only example in *Raka* where a statement of the main row (P0) is played by an instrument group other than the brass.

In his orchestral works, Newcater relies a lot on the percussion section. His scoring for this instrument section is just as detailed as for any of the others. In both *Raka* and the First Symphony, the percussion is responsible for sustaining most of the pedal points that are frequently used throughout the works. Newcater also uses the percussion to state thematic material. One such example is the extensive ostinato pattern with which *Koki*'s war dance opens and closes. This ostinato pattern is illustrated in Example 5. 15. This example constitutes one more instance of where the ballet seems to draw from the symphony with regard to thematic material. Example 5. 16, taken from the symphony, shows how Newcater incorporates quavers and semiquavers into a bar-long motive that is then repeated a number of times to create a rhythmic ostinato. This pattern is almost identical to the one taken from *Koki*'s war dance. The war dance ostinato unit is roughly twice the length of the unit on which the ostinato in Example 5. 16 is based, but the content is effectively the same. The grouping of the notes differs slightly in the two examples, but in both cases similar combinations of quavers and semi-quavers are used.



Ex. 5. 15: Rhythmic ostinato pattern found in *Koki*'s war dance



Ex. 5. 16: Rhythmic ostinato found in the symphony in bars 618-629

Newcater does not make frequent use of *tutti* orchestration in either of the two works. He rather seems to reserve it for moments of particular significance. He usually prefers to work with a specific instrumental combination for the duration of a specific section of music, after which he then alters the orchestration for the following section. The length of each section varies, and can be as short as only a number of bars.

Finally, a comparison of the rhythmic content of these works further suggests some similarities. Meter changes abound in both works. These changes occur frequently, sometimes as often as every bar, and alternations between duple, triple, quadruple, and quintuple meter occur, as well as between various types of compound meter. Despite these almost excessive meter changes, a strong sense of pulse remains, mostly due to the heavy accents that are used throughout the works. Newcater favours elaborate rhythmic structures that incorporate vast amounts of syncopation. The complexity of the rhythmic patterns is often increased through the placement of accents at certain strategic points. Occasionally, different rhythmic patterns are used simultaneously, some of the best examples being found in Koki's war dance, Scene 4 of the ballet (Ex. 5. 17).



The musical score is for a piece titled "Koki's war dance" and is written in common time (C). The score is arranged in a standard orchestral format with the following instruments and parts:

- Flute:** Part 1, marked *ff* and *8va*.
- Oboe:** Part 1, marked *ff*.
- Clarinet in A:** Part 1, marked *ff* and *8va*.
- Bass Clarinet in B \flat :** Part 1.
- Bassoon:** Part 1.
- Horn in F:** Two parts, both marked with a triplet of eighth notes.
- Trumpet in C:** Part 1, marked with a triplet of eighth notes.
- Tenor Trombone:** Part 1.
- Bass Trombone + Tuba:** Part 1.
- Timpani:** Part 1, marked *sf*.
- Piatti + Tam-tam + Gran Cassa:** Part 1.
- Violin 1:** Part 1, marked with a triplet of eighth notes.
- Violin 2:** Part 1, marked with a triplet of eighth notes.
- Viola:** Part 1, marked with a triplet of eighth notes.
- Violincello:** Part 1.
- Double Bass:** Part 1.

The score consists of three measures. The first measure is marked with a *ff* dynamic. The second and third measures are marked with a *sf* dynamic. The score is written in common time (C) and features a variety of rhythmic patterns, including triplets and eighth notes.

Ex. 5. 17: Different rhythms used in combination during Koki's war dance (notated in C)

CHAPTER 6 – A COMPARISON OF THE POEM AND THE BALLET

The first complete translation of the poem *Raka* was published in 1968, the year following the première of Newcater's ballet. In 1966, when Newcater first started to work on the ballet, he had no English translation of Louw's poem at his disposal. Since he could not read Afrikaans, he thus finished his composition without having read the poem, something he admits that, to this day, he has still not done. Instead he relied on Staff to give him a brief overview of the content of the work. Staff played an important role in the composition of the music for the ballet. He had very specific ideas as to what he required of Newcater. To this effect he gave Newcater an outline of the plot that he envisioned for the ballet, as well as specifications as to the nature and the exact length of each of the sections of music that he required. This plot outline with which Newcater had to work can easily be reconstructed with the aid of the orchestral score. The many descriptive phrases that accompany most of the sections of music are remnants of this plot outline, and give us a good indication as to which facets of the story Staff deemed important.

In the light of the above, one might argue that it is not entirely accurate to view Newcater's ballet as a 'translation' of Louw's poem. Strictly speaking, Staff already 'translated' the poem for Newcater when he provided the composer with his own interpretation of it. Since Newcater's ballet is based on this interpretation and not on the actual poem, a more accurate label for the ballet might be a 'translation of a translation'. This does not necessarily have to be untrue to the original work. Regardless of the term that would best describe Newcater's *Raka*, the ballet remains a part of the *Raka* discourse. We are well informed of the background against which Louw's poem was written, and we are familiar with the poet's own discussions of this work. Therefore, we have enough information at our disposal to help us determine the extent to which the ballet remains faithful to the poem, and how changes in content and structure might have affected the focal points of the story.

6. 1 CHARACTER OUTLINE

One of the most obvious differences between the two works is that some alterations are made in the ballet as to the characters that are used. In the poem, Louw uses two main opposing characters, Koki and Raka, as protagonist and antagonist respectively, while the rest of the tribe members function in groups. Louw uses three main character groups in the poem: the women, the children and the men. In the last part of the poem he also briefly singles out the woman that prepares Koki's body for the funeral. We have reason to believe that this woman is Koki's mother, but Louw never elaborates on her identity. However, she features only fleetingly, and has no further impact on the story.

The three character groups that Louw employs in the poem are of equal importance. Louw uses all three in turn to portray Raka's increasing influence over the tribe. He also characterizes Raka by using these character groups. The reader becomes familiar with aspects of Raka's persona as he is perceived through their eyes. For instance, we learn of Raka's impressive physique and his sexuality through the eyes of the women, since those are the qualities that most appeal to them. Similarly, Louw highlights Raka's playfulness and his formidable strength through his interactions with the children and the men respectively. Another function of the character groups is that their presence also increases the tension later in the poem. Their eventual lack of support for Koki adds to his distress, and brings conflict within the tribe. At the end of the poem, all three character groups become targets of Raka's wrath.

In the ballet, both Koki and Raka retain their positions as main characters, since their presence is, of course, necessary for the unfolding of the plot. While the ballet also employs the character groups of the poem, the balance between these groups is somewhat altered. In the programme notes of the 1967 première (Ex. 6. 1) the dancers (with the exception of the main characters) are divided into two groups: 'the children' and 'the inhabitants of the kraal'. Four dancers constitute the group of children, while fourteen dancers represent the kraal inhabitants. Of these fourteen dancers, seven are male and seven are female.



RAKA

Opgedra aan/Dedicated to
BOSMAN DE KOCK

'n Ballet in ses tonele/A ballet in six scenes
Gebaseer op 'n gedig van/Based on a poem by
N. P. VAN WYK LOUW

Gehoreografeer deur/Choreographed by
FRANK STAFF

Musiek deur/Music by
GRAHAM NEWCATER

Dekor en kostuums ontwerp deur/Decor and costumes designed by
RAIMOND SCHOOP

Eerste aanbieding in die Aula, Pretoria, op 26 Augustus 1967
First performance at the Aula, Pretoria, on August 26, 1967

STONELE/SCENES

1. Die kraal; ontwaking
The kraal; awakening

2. Die rivier
The river

*Die vroue het hom eerste gewaar
in die loom namiddag toe die arbeid klaar
was ...*

*The women saw him first
in the languid afternoon when the work was
over ...*

3. 'n Oop plek
A clearing

*'n Vrou het dan soms onrustig rondgeskui
op haar matte, swaar van droom, en uit die stil hut
skielik helder uitgegil
van wellus en skrik, en daarna in halwe waak
geweet dat die groot dier naak
en rusteloos in die donker was.*

*A woman might fitfully stir on her mats, muggy from dreams,
and cry in the still of the hut, from terror and ecstasy,
then, half awake, sense the huge animal, naked and restless,
out in the dark.*



ROLVERDELING

CAST

Kraalbewoners Inhabitants of the kraal	Christiaan Hofmeyr, Donald Paradise, Hannes Ueckermann, Guy Spear, Bernard Venter, Michael Anthony, Jean du Plessis Elaine Hodges, Colleen Pratt, Nautila Clow, Vivienne Katz, Ethne Klein, Gillian Barclay, Anita Crause (Alternatiewe dansers/Alternative dancers: Beverley Pearson, Lynette Eliasov)
Kinders Children	Patricia Wyborn, Margaret Foyer, Wendy Lloyd, Nicola Middlemist
Koki	KEN YEATMAN
Die vrou The woman	VERONICA PAEPER
Raka	JUAN SANCHEZ

4. Die kraal
The kraal

*„Raka, die groot dier, moet dood.”
“The animal Raka must die.”*

5. Die oerwoud
The jungle

6. Die kraal
The kraal

*toe het hulle haastig vir Koki wat koud
en styf was soos 'n bok, op die skouers gelig
en die kraal gesoek: in die laat lig
het die vroue die stoet van die hek af gewaar
en hard gehuil...*

*and then, with haste, they lifted Koki,
cold and stiff like an animal,
and stretched across their shoulders, they sought the kraal:
in the vesper light the women standing at the gate
perceived the train and wept...*

Aanhalings uit „Raka”, deur N. P. van Wyk Louw,
Nasionale Boekhandel Bpk., 1941

Quotations from N. P. van WYK Louw's "Raka",
translated by Anthony Dawes.

POUSE VAN 15 MINUTE/INTERVAL OF 15 MINUTES

Ex. 6. 1: Excerpts taken from 1967 programme book of *Raka*

This seems to suggest that both the men and the women of the tribe feature in the ballet in an equal capacity. The ballet score, however, suggests differently. The score is devoid of any written phrases that allude to the men's presence at any point during the ballet. On the other hand, the various entrances of the women and children are

regularly indicated by phrases such as ‘the children start to play’ or ‘the women depart’. As far as the plot in the ballet is concerned, there are also no examples of contact between Raka and the men, whereas both groups of women and children interact with him at certain stages. The programme notes seem to suggest that great care was taken to balance visually the group of ‘kraal inhabitants’, but after considering the rest of the evidence we can only deduce that the men are for all practical purposes omitted from the ballet.

This change is noteworthy, but not without justification. In the poem, the men act as one of three separate character groups, all of which are of secondary importance to the main characters. These three character groups all have the same basic purpose, and therefore it would technically be permissible to omit one of them. Of the three groups, the men are probably the least important in the poem. Unlike the women and children they do not have any direct contact with Raka prior to the final destruction of the kraal. They admire Raka’s strength because of the trail of destruction he leaves behind, and never because they actually see him in person. Therefore, if any of the groups was going to be omitted, it seems that the men would be the obvious choice.

A matter of greater importance, and one that could at least partially explain the absence of the men, is the inclusion of the Woman as an additional main character in the ballet. For all practical purposes the Woman is just as prominent in the ballet as Koki and Raka. She is introduced at the end of Scene 1 and appears regularly throughout the rest of the ballet. The Woman often features as part of the group of women, but her most significant appearances are in Scene 3, where she first has a lengthy *pas de deux* with Raka, and then with Koki. There are number of possible reasons for her inclusion in the ballet. First, the nature of her role makes her a representative of all the women to a certain extent. In the poem, Louw describes the growing lust for Raka that the women experience after their first encounter with the beast. In the ballet it is the Woman who develops this lust. Her sensual *pas de deux* with Raka in the third scene is evidence to this effect. Still, the rest of the tribal women are already part of the ballet in their capacity as a character group, and they often function independently from the Woman. Therefore it is unlikely that the Woman was included in the ballet purely in a representative capacity, and in the context of the story it does not seem to be a feasible enough reason for the creation of

an entirely new character. It is more likely that the inclusion of the Woman was the result of aesthetic considerations. The inclusion of a female lead role in a ballet that already contains two male lead roles increases the dramatic possibilities. As a result of this, more options become available to the choreographer. The idea of including a female lead would have appealed to Staff as choreographer, and since he was largely responsible for the plot outline of the ballet, it is probable that this addition was his idea. Furthermore, we know that he wrote the role of the Woman specifically for his wife, the dancer Veronica Paeper [Greeff: 2004]. The fact that Staff wanted to write a part for his spouse might have been reason enough for creating a new character.

6. 2 STRUCTURE AND CONTENT

The poem *Raka* is in five parts: *The Coming of Raka*, *Koki*, *The Dance*, *The Hunt for Raka* and *The Night*. There is a difference of about sixty lines between the longest section, *The Hunt for Raka* (194 lines) and the shortest one, *The Dance* (135 lines), while the rest of the sections are of a more or less similar length.

In *The Coming of Raka* Louw describes Raka's respective encounters with the women, children and men of the tribe. The effect of Raka's presence already becomes evident in this section through Louw's allusions to the villagers' preoccupation with him. In the next section, *Koki*, Louw acquaints the reader with the tribe's leader, and describes Koki's increasing discomfort with the presence of Raka. This section ends with an unresolved clash of the two main characters. In the third section, *The Dance*, two important decisions are made. First, Koki decides to kill Raka, and secondly, his tribe decides not to support him in his decision. In *The Hunt for Raka*, Koki then prepares for, and embarks on his self-imposed task to kill Raka. Although Koki dies in this section, the actual fight between him and Raka is not recounted. The final section, *The Night*, describes Koki's funeral celebrations, as well as Raka's sudden attack and the seizing of the village.

The formal structure of the poem *Raka* is very similar to that of the Classical tragedy. Like the tragedy, the poem consists of five parts. In the poem, the narrative function

of each part is also similar to the Classical tragedy. The first section of a tragedy usually introduces the protagonist and antagonist, after which the first plot development takes place in section two. In section three there is a build-up of tension that culminates in the climax in section four. The last section closes with the aftermath. (Kannemeyer 2005: 153)

The overall form structure of the ballet differs from that of the poem in that it consists of six scenes as well as a brief introduction. Unlike the poem, the ballet also does not have specific titles for each of the scenes. Instead, the scenes are subdivided into several smaller sections that are often accompanied by descriptive phrases. As mentioned before, this sectional design is a product of the framework that Newcater used during composition. The phrases provide a type of running commentary throughout the score, which makes it easier to see to what degree it adheres to the poem's storyline. Although the music score does not contain titles for each of the scenes, the programme notes of the 1967 première did, as follows:

Introduction

- 1) The Kraal; Awakening
- 2) The River
- 3) A Clearing
- 4) The Kraal
- 5) The Jungle
- 6) The Kraal

Scene 1 has a purely introductory function. Here all the characters of the ballet are introduced, with the exception of Raka. Each of the characters or character groups is introduced in turn, and each introduction usually indicates the start of a new section of music. The music used in the presentation of the different characters varies sufficiently to make distinctions between the various sections easy. As can be seen in the following table, the scene can be divided into a brief introduction as well as six main sections, the structure of which can be described as ABCBAD. The italicized phrases that are used in all of the following tables were taken directly from the ballet score.



SCENE 1		
Section	Bars	Title
Introduction	20-31	<i>The awakening of the village</i>
A	32-58	<i>The children start to play</i>
B	59-79	<i>The women depart</i>
C	79-100	<i>Koki enters</i>
B	101-120	<i>The women return</i> (The thematic material is similar to that of <i>The Women depart.</i>)
A	121-130	No title. (The music incorporates themes that were previously used in bars 85-111.)
D	130-142	No title. (First entrance of the Woman)

In Scene 2, the women and the children are bathing at the river until they are interrupted by Raka's sudden appearance. Raka begins to dance and beckons for the villagers to join him, but initially they are reluctant to oblige. After a while, the children start to dance with him, but then the women snatch them away from Raka, and in doing so, incur the wrath of the beast. The villagers cower at the sight of Raka's growing anger, but then Koki appears, and Raka swiftly sneaks away. This scene consists of two main parts: the section during which the women are bathing and the section during which Raka dances, first on his own and then with the children. The two sections are connected by a short link and are followed by a brief epilogue.



SCENE 2		
Section	Bars	Title
A	143-182	<i>At the River</i> (Section starts with a brief <i>pas de deux</i> between Koki and the Woman that is immediately followed by the bathing)
link	183-209	Raka's appearance
B	209-401	Raka's dance which is eventually joined by the children
Closing section	402-427	<i>The stage gradually darkens and the villagers depart excepting one woman who remains spotlighted</i>

The duration of Scene 3 is about eleven minutes, which makes it the longest of all, and it constitutes about a quarter of the whole ballet. It revolves entirely around the three main characters and their interaction with each other. It begins with the Woman dancing on her own, after which she is joined by Raka for the first significant *pas de deux* of the ballet. They are interrupted when Koki approaches, but Raka leaves the stage well in advance so that Koki remains unaware of his presence. Koki and the Women then end the scene with a final *pas de deux*.

SCENE 3		
Section	Bars	Title
A	428-475	<i>The Woman begins to dance</i>
B	476-522	Raka's appearance and his pas des deux with the women
link	523-655	Transitional section before the next pas de deux, a selection of different musical material is used.
C	656-713	Pas de deux between the Woman and Koki

Koki's war dance is at the core of Scene 4. The dance is preceded by a lengthy introduction during which Koki's fanfare theme features extensively. The dance itself incorporates several contrasting rhythms as well as different types of ostinato patterns. This scene is similar to Scene 1 in several ways. It is also preceded by an introduction, although this time it is much longer. The different sections of music are also brief and clear-cut, with sudden thematic changes. When analyzed with regard to thematic content, it can be schematically presented as ABCBCDCDBA. It has a cyclic quality in that the material of the first section reappears at the close of the scene.

SCENE 4		
Section	Bars	Description
Introduction	714-778	Very rhythmic and heavily scored. Prominent fanfare material in the brass
Koki's war dance	779-993	Consists of several short, contrasting sections

Between Scene 4 and Scene 5 there is a short fifteen-bar interlude, during which Raka loiters on stage, awaiting Koki's arrival. This is followed by the fight between Koki and Raka in Scene 5. The scene only lasts for about three minutes. The fight is intense and short, and Raka emerges as victor. The scene closes with more subdued music, during which Raka waits on the stage once more, this time next to Koki's body.

SCENE 5		
Section	Bars	Description
A	1009-1105	<i>The fight</i>
B	1106-1118	<i>Raka lingers tenderly at Koki's side</i>

As was the case in the previous scene, a brief interlude also connects Scenes 5 and 6. The final scene of the ballet is labeled *Epilogue*. It is also very short, and is set in the kraal where Koki's funeral celebrations are taking place. At first the tribe members are only paying tribute to their fallen leader, but after a while they begin to voice their admiration for Raka's strength and ability as well. Their praises for Raka grow in magnitude until the beast suddenly enters the kraal and appears in their midst. The ballet ends with Raka triumphantly punching the air as he approaches the cowering villagers.

6. 3 DIFFERENCES IN THE FOCAL POINTS OF THE BALLET AND THE POEM AS A RESULT OF CHANGES IN CASTING, STRUCTURE AND CONTENT

Louw's poem is based on the idea of an outside force that brings about destruction within an unsuspecting society. This idea is a simple one, but there are some key points that set the story apart. First, Louw takes care to underline the fact that the social deterioration that takes place within the tribe can be traced to all of the character groups that constitute the tribe. The men, women and the children are all affected by Raka's presence, and as a result negative changes begin to surface in their behavior. Even Koki's behavior can be seen as out of the ordinary. As spiritual leader of the tribe he acts out of character once he decides to confront Raka physically. In some way he can be held directly responsible for the eventual destruction of his tribe. Although he acts out of concern for the well-being of his tribe, his attack on Raka incurs the wrath of the beast, and causes him to retaliate by virtually destroying the tribe. Of course, it is possible that the same would have happened even if Koki did not act on the matter at all.

Another significant point is the fact that at no stage in the poem is Raka portrayed as evil. Raka does not bring about the regression in the behavior of the tribe members by being aggressive, but by simply being himself. His confidence and simple ways appeal to the tribe members, and cause them to abandon their higher cultural values. Raka acts entirely within character the entire time, but within the milieu of the tribe his behavior has a negative effect. Even his aggression at the end can be seen as a natural course of action after Koki attacked him in his own territory. The poem investigates many facets of the human condition, and poses questions for which many possible answers exist.

The above synopsis of the ballet and the discussion of its cast show us that the ballet deviates from the poem in several ways as far as the basic construction of the work is concerned. These structural differences can be held responsible for a number of shifts in the focal point of the story. The following table shows the manner in which the material of the poem is distributed between the scenes of the ballet. For example, two

ballet scenes are used to present the contents of *The coming of Raka*, whereas Scene 4 of the ballet draws from the contents of sections two and three of the poem.

THE POEM (1941)	THE BALLET (1967)
	Introduction
1. The Coming of Raka	1. The kraal; awakening
	2. The river
	3. A clearing
2. Koki	4. The kraal
3. The Dance	
4. The Hunt for Raka	5. The jungle
5. The Night	6. The kraal

As with the poem, the opening section of the ballet also has an introductory function. However, Scene 1 of the ballet deviates from the opening section of the poem in two significant ways. First, the introduction of the character Raka is postponed. In the poem, all of the characters are introduced in *The Coming of Raka*, but in the ballet Raka is only introduced in the second scene. Secondly, the treatment of the children as a character group in Scene 1 suggests that they are superior in importance to any of the other characters in this scene. Whereas the poem opened with a description of the first encounter between the women and Raka, the ballet starts with a section that depicts the children while they are at play. Only after this section are the women, Koki and the Woman then introduced. This change is noteworthy because of the context in which it occurs. Considering the changes that have been made to the cast

and to the storyline, we can accept that this is a ballet in which the emphasis falls on Raka's influence on the feminine sex. The original opening of the poem would therefore have tied in well with the theme of the ballet. Instead, the children were chosen ahead of the women to open the ballet. In addition, the importance of the children is confirmed by the fact that their thematic material is more elaborately presented and developed than that of any of the other characters or character groups in Scene 1.

We can accept that Staff was responsible for these alterations, since we know that he drafted the framework that Newcater used when he composed the music for the ballet. Although we cannot be sure what the motivation behind these changes was, evidence suggests that they were likely made to facilitate a better illustration of Raka's growing influence on the tribe. In the poem we saw how Louw successfully illustrated this aspect through a comparison of behavior at various stages of the poem. In the first section of the poem, he pointed out the first subtle changes in the behavior of the women, children and men, shortly after their first encounters with Raka. In section two, he allowed these changes to become more pronounced, while in section three he described the first signs of revolt when the tribe questioned Koki's decision to kill Raka. In section four the tribe's revolt manifests in their lack of action when they do not join their leader in his hunt for Raka. Finally, during Koki's funeral in the last section, the tribe begin to praise Raka, at which point the beast enters the kraal and begins to attack the villagers.

If we assume that the aim in the ballet was indeed to follow a similar approach to that of Louw, it is possible to explain the postponement of Raka's introduction as well as the decision to open the ballet with a scene that features the children. To facilitate comparisons between the time before and after the arrival of Raka, it makes sense to establish the nature of the prevailing pre-Raka conditions as early as possible. By only introducing Raka later in the ballet instead of right at the beginning, ample opportunity therefore exists to lay the necessary groundwork. In terms of portraying life before the arrival of Raka, the decision to use the children in the opening section of the ballet, instead of the women, also appears to be a sound choice. Images of playing children are easily associated with tranquility and normality, and it is unlikely that the same qualities would have been as easily projected if the women had been

used to open the ballet. Of course, since the children are featured the most of the character groups in the ballet, they therefore also provide more material for the choreographer and the composer to work with. The children are present on stage during most of the scenes, but there are two instances where their presence is of particular significance. The first is of course the opening section of the ballet, and the second is their dance with Raka in Scene 2.

Earlier we saw that Newcater's treatment of the children's thematic material suggests that he made some attempt to portray Raka's influence on the children. In the previous chapter it was discussed how Newcater used altered versions of the children's thematic material from Scene 1 during their dance with Raka in Scene 2. As was previously discussed, it seems as if the composer made these alterations with the aim of incorporating some of those qualities previously associated with Raka's thematic material into the material of the children.

The ballet's second scene incorporates three different settings that were taken from the poem. Raka's encounter with the women and the children at the river is based on the respective encounters that Raka has with these character groups in *The coming of Raka*. The setting for this scene is taken from the beginning of the first part of the poem, and is indeed where Raka meets the women for the first time. Raka's encounter with Koki at the end of this scene only happens later in the poem, in part 2, but here it is combined with the river scene. The responses and actions of the different characters are more or less similar to what they are in the corresponding sections of the poem.

The two *pas de deux* dances are the focal points of this scene. The central idea in this scene is that of a love triangle. One gets the idea that the scene, and to an extent also the ballet, focuses on the rivalry between Raka and Koki over the attention of the Woman rather than on the destruction of the tribe. The fact that Koki's war dance in Scene 4 follows directly after the respective *pas de deux* sections of Scene 3 supports this notion.

The text that is used in conjunction with the ballet *Raka* has a marked effect on the focal points of the work. In *Raka* text is utilized in two different ways during the performance of the work. First, a narrator quotes material from the poem at the start

of the ballet, and then the programme notes also contain quotations from the poem. During the performance of stage works programme notes are generally provided for the benefit of the audience. The main purpose of these notes is to provide information that will facilitate a better understanding of the work. The power of such programme notes should not be underestimated. It can determine the audience's attitude towards the work prior to the actual performance, and can be responsible for several preconceived ideas about the work. In this manner it is therefore possible to exert a certain amount of control over how an audience will experience a specific work.

When a work is based on an extant literary work, direct quotations from the source are often included in the programme notes, as is the case in the ballet *Raka*. Quotations from a literary source can be just as powerful a tool as ordinary programme notes. First, it can of course provide some clarification as to the contents of the work, but the choice of phrases that are quoted can easily alter the focal points of the original work. From a voluminous work such as the poem *Raka* it is obviously only possible to quote a small percentage of text, therefore careful consideration is necessary in the matter.

In the film of 1968, a narrator delivers a short recitation during the introduction that precedes Scene 1 of the ballet. The introduction begins with a single chord, after which a descending tritone interval is played by the lower strings. The trombone and tuba then combine to deliver the first statement of the primary row. After this statement, a section of slow-moving chords follows, during which the following narrative commences:

Raka, the ape-man, he who cannot think

*Black and brooding, a supple bow of bone and muscle
and utterly animal.*

*A woman would fitfully stir on her mats,
heavy with dreams, and suddenly cry out with terror and lust
and then, half waking,
sense the great beast, naked, and restless,
out in the dark.*

*That night by the fires all made merry, till Koki, the fleetest in the chase,
the slim juggler of the spear
suddenly stood and spoke:
'Raka, the great beast, must die'*

The narrative consists of phrases that are taken from various sections of Antony Dawes's translation of Louw's poem. The material used in the first two paragraphs of the narrative was taken from *The Coming of Raka*, whereas the lines of the third paragraph were taken from the third part of the poem, *The Dance*. This narrative imparts a significant amount of information to the audience. First, the audience is introduced to the three main characters of the ballet. The listener also learns of the Woman's lust for Raka. More than a third of the narrative is used to convey this point, and it does so in no uncertain terms. Straight after the description of the Woman's lust for Raka, the narrative ends with Koki's decision to kill the great beast Raka.

Apart from the factual information that is given, the choice of words and the manner in which they are used in this narrative further reveals a lot with regard to the intention of this passage. Some information is given on each of the three main characters, but in the case of Raka the description is particularly elaborate. He is described with several strong adjectives that all have a rather negative connotation: 'the ape-man'; 'he who cannot think' and 'utterly animal'. It is true that these phrases were all used by Louw at some point in the poem, and are therefore true, but the context in which they are quoted here is different from that of the poem. As Marais (1944: 9) points out, Raka is not an evil being; he is simply not on the cultural and intellectual level of the tribe. In his poem Louw characterizes Raka over a longer space of time, and he goes to great lengths to evoke empathy for the character. Nevertheless, the nature of the narrative in the film is such that it is difficult not to see Raka as the villain or the adversary right from the start. In stark contrast to the description of Raka, the narrative's portrayal of Koki is very positive. His virtues are praised with phrases such as 'the fleetest in the chase' and 'the slim juggler of the spear', and by using the words 'stood and spoke' the narrative further suggests that Koki is a cultured being, as well as a figure of authority. The usual associations of good with light and evil with dark also are also relevant in this text. In the first

paragraph Raka is described as ‘black and brooding’, while the text also indicates that he remains outside in the dark, roaming the night. Koki, on the other hand, is situated by the fires of his tribe where all can see him.

Koki’s resolution that Raka must die is announced immediately after the text describes the Woman’s desire for Raka. By referring to Koki’s decision at exactly this point, the text therefore implies that this decision is made in direct reply to the Woman’s feelings for Raka. Again, this is partially true when considering the poem, but in the poem there are many more factors that play a role in this decision of Koki’s. The choice of words further suggests that one of the aims of the narrative is to stress how inappropriate the Woman’s lust is. In addition to describing him as ‘utterly animal’, the passage twice refers to Raka as ‘the great beast’. In such a brief narrative where there is only a limited amount of space to convey information in such a repetition is noteworthy. It is only logical to assume that the only reason for such a repetition is for purposes of emphasis. Thus it is highlighted that the Woman’s lust for the ‘great, naked beast’ borders on bestiality, making it unacceptable to society and therefore justifying Koki’s decision to kill Raka.

In the 1967-68 performances of the ballet excerpts from the poem were also included in the programme notes. Several sections of text were chosen from Antony Dawes’s translation of *Raka* to accompany the scene layout in the programme notes:

1. The kraal, awakening

2. The river

*The women saw him first
in the languid afternoon when the work was
over...*

3. A clearing

*A woman might fitfully stir on her mats, muggy from dreams,
and cry in the still of the hut, from terror and ecstasy,
then, half awake, sense the huge animal, naked and restless,
out in the dark.*

4. Die kraal

“The animal Raka must die...”

5. The jungle

6. The kraal

*and then, with haste, they lifted Koki,
cold and stiff like an animal,
and stretched across their shoulders, they sought the kraal:
in the vesper light the women standing at the gate
perceived the train and wept...*

Again a substantial amount of the text is dedicated to describing the Woman’s lust for Raka. The quotes that are used here are similar to the ones that were used in the narrative, although the exact wording differs at times. As is the case in the narrative, Koki’s decision is announced directly after elaborating on the desires of the women, and therefore the suggestion once more exists that Koki’s decision is a direct result of the women’s lust for the beast. The big difference between these excerpts in the programme notes and the film narrative is that here mention is made of Koki’s death. When considered within the context of the rest of the quotations, we see that quite a large percentage of text is dedicated to this topic. His death acquires a heroic quality, mainly because of the manner in which his body is returned to the kraal. The text also points out that the women are weeping when his body is returned. Although this could simply be out of grief for the death of their leader, the manner in which the information is given suggests that the aim of the text is to imply even more. Throughout the passage the choice of quotes seems to suggest that all the different actions are interrelated. First the women’s lust for Raka causes Koki’s to hunt down Raka. Koki is then killed in the process and his body is received by the weeping women. Since Koki’s death can therefore be seen as a result of the women’s folly, the fact that the text mentions their weeping suggests that the aim here is to imply that the women feel some remorse. Remorse is dependent on admission of guilt, and thus the women’s lust is condemned through association. It seems that in both the film narrative and the programme notes great care is taken to emphasize the notion that the women are in the wrong. In the narrative the greater part of this emphasis falls on the indecency of their lust, whereas the nature of the quotes in the programme notes suggests that their lust is at least partially responsible for the death of Koki.

CHAPTER 7 - CONCLUSION

In the forty years after the ballet's completion, Graham Newcater's *Raka* has remained largely unexplored by scholars and analysts alike. The present study revealed several facts that might put the musical and historical value of the ballet in perspective. The significance of *Raka* lies not least in the fact that it was the first large-scale ballet that was composed in South Africa with the twelve-tone method. Furthermore, it was an all-South African collaboration, which was a considerable achievement at the time for the then newly-formed PACT. For Newcater, the commission of *Raka* also proved to be significant. It turned out to be a very lucrative venture, particularly because of the internationally distributed film that was made of the ballet in 1968. The ballet also brought him much recognition as composer, and eventually became his most frequently performed work, with none of his later works quite managing to attain the same amount of success.

In addition, the ballet is based on a prominent Afrikaans poem that was already well publicized by the time of the ballet's commission. We can accept that a large part of the ballet's initial publicity would have been due to the fame of the poem *Raka*, as well as of its poet, N. P. van Wyk Louw. The importance of the poem in Afrikaans literature cannot be disputed. First and foremost, with *Raka* Louw proved that the Afrikaans language was a suitable vehicle for works of high literary ambitions and epic proportions. *Raka* became a benchmark for future epic-style Afrikaans poems, such as W. E. G. Louw's *Adam* and Opperman's *Joernaal van Jorik*. The discourse surrounding the poem started shortly after it was published, and continues to this day. In addition, *Raka* was prescribed at school and university level for several years, therefore causing the work to be known to more people than might have ordinarily been the case.

By 1966 several theatrical presentations of the poem had taken place. *Raka* had also served as inspiration for several other works of art. Afrikaans writers such as Hennie Aucamp, Ina Rousseau and Koos Kombuis have all used elements from Louw's poem for works of theirs, and both the composers Peter Klatzow and Stefans Grové composed works that are based on *Raka*. Of course, not all of these works drew from

the poem to the same extent. Some merely commented on the work, or contained brief references to the character 'Raka'. The decision to base a ballet on Louw's poem is easily understandable. Apart from the fact that the work is well suited for dramatic treatment, *Raka's* reputation caused the poem to be hot property in the 1960s. By that time the poem's importance was firmly established.

Newcater composed *Raka* relatively early in his career. Prior to *Raka*, his only other orchestral success was his First Symphony. Analysis suggests that there are several similarities between the musical content of *Raka* and this symphony. This is not surprising, especially if we take into consideration the success of the First Symphony and the role it played in landing Newcater the *Raka* commission. Newcater's claim that *Raka* is a strict twelve-tone composition should be queried, however. Although there are clear statements of *Raka's* tone row in the ballet, these are few and far apart. There are also few places where the main row and its permutations are stated in their entirety. Row statements are mostly incomplete, and the note order of rows is often altered. Analysis of the ballet further indicates that there are long stretches of music that cannot be accounted for in terms of strict dodecaphony.

Newcater's *Raka* differs from the works of Klatzow and Grové in that it uses a substantial amount of material from the poem. Most of the original characters are used and the storyline, however altered, is clearly recognizable. The discussions in the previous chapters showed us that the changes that were made in the ballet are pivotal, and they alter the focal points of the story completely. In a case like this, where a new work uses material from another to such an extent, the question arises of how true this new project should remain to the original. This question is especially relevant in cases where the original work is so well-known. In the case of *Raka* we have a clear idea of what the poet's intentions with the work were, since Louw discussed it on several occasions, and gave his opinion on many of the matters that were debated throughout the years.

Of greater importance, maybe, are the reasons behind the changes. At the same time, the different possible reasons behind the commission of *Raka* should be considered. If the ballet was commissioned purely with the aim of being a celebration of the poem, then one might expect it to remain truer to the original work. That is not the case here.

It is, of course, possible that the links with the poem were created mainly because of the poem's prominence, and because of the potential benefits that could be reaped through this association. Although many facets of the poem are recreated in the ballet, the adjustments that are made are severe. By largely omitting the men from the ballet and by adding the Woman as an additional main character, the focus no longer falls on Raka's detrimental effect on the tribe, but rather on how the women of the tribe become increasingly aware of him on a sexual level. This notion is supported by the choice of text that is used in association with the ballet. Both sets of quotations that were used in the programme notes of the 1967 première and in the film suggest Raka's presence as threatening primarily because of his effect on the women. No attempt is made to explore further the changes in the behavior of the rest of the tribe. The addition of the lengthy *pas de deux* sections in Scene 3 further accentuates the increasing tension between Raka, Koki and the Woman. Essentially the ballet *Raka* therefore becomes nothing more than a stock love triangle.

When viewing the ballet within its historical context, we must consider the possibility of a political agenda behind its commissioning. The ballet was composed at the height of apartheid. The most fundamental law in the apartheid state was the one that prohibited sexual relations between people of different races. This law was mercilessly applied, to the extent where raids were carried out on the homes of possible 'perpetrators', and those found guilty were heavily punished. The ballet's focus on the 'love triangle' between Raka, Koki and the Woman becomes particularly noteworthy when viewed within this apartheid context. Furthermore, the nature of the quotations used in conjunction with the ballet strongly suggests links to apartheid. Both the previously discussed programme notes and the film's narrative excessively focus on Raka's 'darkness' and his effect on the women. First the text denounces the women's lust for Raka, and then it insinuates that their actions are the direct cause for Koki's decision to confront Raka, and eventually also for the destruction of the tribe. In terms of the abovementioned apartheid law, it is hard not to see this as a metaphor for interracial sex and its supposed ability to bring down civilization.

Of course, Frank Staff's contribution should not be left out of the equation when discussing the changes in the ballet. We know that he was mainly responsible for determining the content of the ballet, and therefore also for any alterations that were

made. It is likely that Staff, being an employee of a state-run arts company, would have tried to create a ballet that would be positively received by the powers-that-be. However, by including the Woman as a main character in the ballet, he automatically also secured a lead role for the dancer Veronica Paeper. Considering the fact that they got married the year before, it is probable that his wish to please his new young wife was another motivating factor behind the creation of the additional character.

The selection of Graham Newcater as composer of the ballet is another topic that should be addressed. It is strange that the commission of a ballet based on the most iconic piece of Afrikaans literature was entrusted to a young, English-speaking composer, who, at the time, had little experience of writing in that particular genre. After all, at the time of the *Raka* commission there were several other, well established composers active in South Africa. One might have thought that a ballet based on the poem *Raka*, would rather be entrusted to an Afrikaner such as Van Wyk, Du Plessis or Grové. Furthermore, Newcater had been a strict adherent of dodecaphony from the start, and this method is generally not known for its accessibility to audiences. There are several possible explanations for this particular choice of composer. First, one has to consider the possibility that Newcater's inability to read and understand Afrikaans could have been considered an asset or even a prerequisite by some. We know that Newcater mainly followed Staff's orders during the composition of the ballet, and that he had little say in matters regarding the ballet's construction. Since he had never read the poem, he was obviously in no position to query any changes that were made to its content. If changes were indeed made with certain political aims in mind, those responsible would therefore not have queries from the composer's side. On the other hand, it is of course possible that the fact that Newcater was a twelve-tone composer was mere coincidence, and that he was given the *Raka* commission simply because of the promise he had shown up to that point. After all, he had already been awarded more than one scholarship during the course of his career. He also studied abroad, and in the process had the opportunity to learn from teachers of renown.

Finally, we should consider the possibility that Anton Hartman played a role in securing Newcater the commission of *Raka*. There exists no record of Hartman's direct involvement in the commission of the ballet, but there is enough evidence to

suggest that the idea is at least viable. We know that Hartman was actively involved in Newcater's career, and that he secured many commissions for the composer. We also know that Newcater acknowledged this by dedicating a Trio (1982) to the memory of Hartman. In addition, although *Raka* was commissioned by PACT, we know that it was Edgar Cree who actually suggested the idea of Newcater as composer to the PACT board. Cree, in turn, was one of the conductors who served under Hartman at the SABC at the time. If we can accept the probability of Hartman's involvement in the commission, we should attempt to determine the motivation behind this involvement. It could be argued that Hartman's continuous interest in Newcater's career was reason enough to help the composer secure this one commission. However, as mentioned earlier, Hartman went through a lot of trouble to promote 'new music' during his term as head of music at the SABC. During a time when South Africa had to contend with international boycotts and isolation, there were perhaps perceived advantages in appearing progressive in art. By embracing the latest musical trends, an attempt could at least be made to let South Africa appear more 'civilized'. It is quite possible that the decision to turn *Raka* into a twelve-tone ballet thus was a calculated one. The irony presumably eluded the authorities that they had chosen 'progressive' means to represent an inevitable process of regression in society. Perhaps the most topical lesson they could have learnt from this, but obviously did not, was that not even employing the most contrived of structures can allow us to halt the rise and fall of history.

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